

LEAPS AND BOUNDS: NEW ACQUISITIONS AFTER MAY 2020

Given the times I would have thought the offerings would be less, but this has been an unusually busy period for acquisitions. Some of the material listed below would actually alter the Mosher bio-bibliography. Consequently there have been real contributions to the Mosher Collection. Here's a quick snapshot.

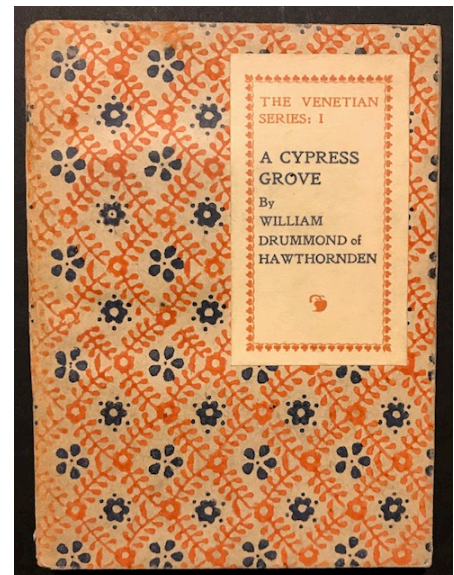
Books from Mosher's private home library

The following volumes have been added to the books from Mosher's library now residing in the Bishop Collection. Where there is something notable to say about any of them, see the write-up in red.

Note: (OS) = Oliver Sheean who catalogued Mosher's library. The hand-written catalogue is now in the Bishop Collection. (BC) = Bishop Collection

Belloc, Hilaire. *The Four Men; A Farrago*. London: Thomas Nelson and Sons [1912]. Large label from Cawthorn, Hutt & Son booksellers (Charing Cross) on front board. (OS; BC) Mosher's pencil markings appear on pages 28, 61, 243, 262, and 310.

Drummond of Hawthorn, William. *A Cypress Grove*. The Venetian Series: 1. London: E. Grant Richards, 1905. (BC) This is an exceptional little book in Venetian paper wrappers. It precedes Mosher's own series likewise called the "Venetian Series" (1910-1913) by five years and very likely was the inspiration behind Mosher's designation of his own Venetian Series. Likewise, Mosher also used the same kind of Italian decorative paper wraps throughout this series. Should the Mosher books bibliography ever be revised and re-published, this significant find should be noted on p. 59 in the overview of the Venetian Series.



Henley, William E. *Hawthorn and Lavender*. London: David Nutt, 1901. Second edition; bound by Zaehnsdorf. It was offered in the catalogue of the 1948 sale of Mosher's library, Vol. I, listing number 183. (I, 183; OS; BC)

Holland, Maud (Maud Walpole). *Verses*. London: Edward Arnold, n.d. [1901]. (OS; BC)

Jones, Thomas S., Jr. *Interludes*. Clinton, New York: George William Browning, 1908. Blue printed wraps. Inscribed and includes a letter to Mosher, numerous author clippings, and a prospectus. (OS; BC)

Hazlitt, William. *Conversations of James Northcote Esq., R.A.* London: Henry Colburn and Richard Bentley, 1830. (OS; BC)

(Rossetti) *The White Ship—A Little Book of Poems Selected from the Works of Dante Gabrielle Rossetti*. Boston: William G. Colesworthy [printed by the Cornhill Press], 1896. (OS; BC) A very rare American Rossetti publication, particularly so in this condition.

Thompson, Vance. *Verses by...* New York: Mitchell Kennerley, 1915. (OS; BC)

Ticknor, George. *History of Spanish Literature*. Boston: Ticknor and Fields, 1864. 3 vols. original cloth. Signed by Mosher: "Thomas Bird Mosher. September 1868" with book label "C. Beach, Bookseller & Stationer / 34 Montgomery St., San Francisco." (BC) This set was purchased in San Francisco when Thomas accompanied his father, Captain Benjamin Mosher, and family aboard ship.

Tutin, J. R., ed. *The Hesperides and Other Early Poems by Alfred, Lord Tennyson*. Great Fencote, near

Bedale, Yorks: Published by the Editor, 1900. One of 333 copies. (BC)

Upson, Arthur. *The City—A Poem-Drama and Other Poems*. New York: The Macmillan Company; London: Macmillan & Co., Ltd., 1905. (OS; BC)

Watson, William. *Excursions in Criticism—Being Some Prose Recreations of a Rhymer*. London: Elkin Mathews & John Lane [Bodley Head] and NY: Macmillan & Co., 1893. (OS; BC)

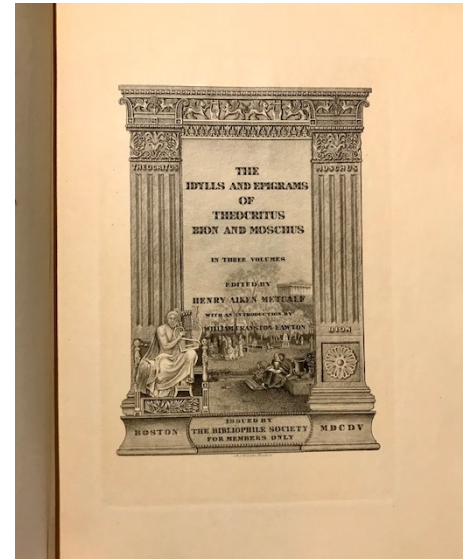
Webster, Augusta. *A Book of Rhyme*. London: Macmillan and Co., 1881. (OS; BC)

Webster, Augusta. *Mother and Daughter—An Uncompleted Sonnet-Sequence*. With an Introduction by William Michael Rossetti. London and New York: Macmillan and Co., 1895. (OS; BC)

Woolner, Thomas. *Silenus*. London: Macmillan and Co., 1884. (OS; BC)

Mosher Association item with correspondence

Although not from Mosher's library, the acquired three volume, boxed set of *The Idylls and Epigrams of Theocritus Bion and Moschus* edited by Henry Aiken Metcalf. Boston: The Bibliophile Society (for members only), 1905, was added to the Collection. In 1906 Mosher had asked the notable St. Louis, Missouri collector, Frederick William Lehman, to borrow this set so he could inspect it. The following letter was sent to Lehman on July 3 along with a letter to Mosher from the editor of the set:



Dear Mr. Lehmann:--

The set of "Theocritus" has reached me and I thank you very much for your kindness in allowing me to examine the same. I shall do so as soon as possible and return it to you in perfect condition, prepaid of course. I am glad to have this opportunity of looking it over and particularly so as I understand that the editor Mr. Metcalf felt that he owed his inspiration to the reading of *The Bibelot*. Herewith I inclose [sic] his letter which you may like to have for insertion in your copy.¹ If you already have one of Mr. Metcalf's letters you may return this to me, but I thought it might be in the nature of an association you might like to insert in the copy and so I beg your acceptance of it.

I hope my friend Reedy² is well and if you see him tell him I have received the portraits from Strauss and have to revise my opinion to the extent that he looks much better in the finished portrait than I supposed would be possible for him to look. As for myself I fear I am no better than I ought to be in my appearance.

Sincerely yours,

T B Mosher

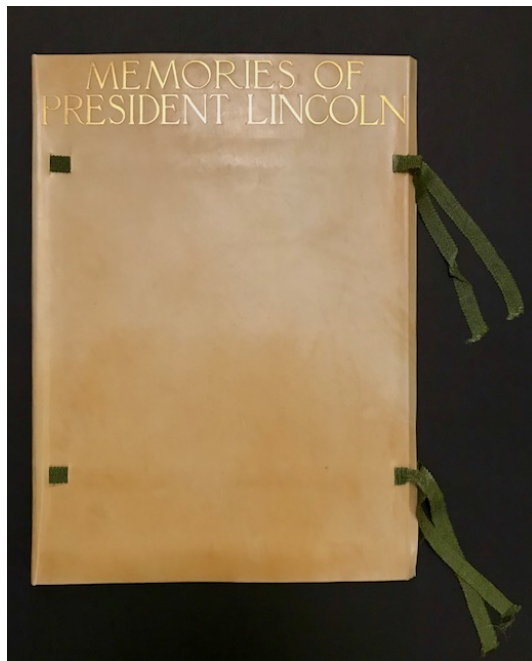
[Bishop Collection]

¹ Along with Mosher's letter, the three-page Metcalf ALS remained with the boxed, three volume set of *The Idylls and Epigrams of Theocritus Bion and Moschus* edited by Henry Aiken Metcalf. Boston: The Bibliophile Society (for members only), 1905. The inserted letter to Mosher praises *The Bibelot* and indicates "I was led through the Theocritus – Bion – Moschus article in Vol. III [of *The Bibelot*] to read in full these writers whom we did not have in college, (Trinity, Hartford). And as a consequence, I have edited an edition in three volumes of these singers for The Bibliophile Society of Boston."

² Reedy is William Marion Reedy, editor of *Reedy's Mirror* in St. Louis. He was a close friend of Thomas Bird Mosher, and wrote Introductions and Forewords to several of Mosher's publications, and "The Ending of *The Bibelot*" in the 1915 Index Volume of Mosher's longstanding little magazine published from 1895-1914.

Two of the Mosher Books printed on vellum added

Two of Mosher's printings on real vellum were recently acquired. One is a copy with small limitation of just five copies printed on pure vellum, but we'll start with what is the finest of the vellum acquisitions:



Whitman, Walt. *MEMORIES OF PRESIDENT LINCOLN* (Mosher, 1912). Miscellaneous Series (large book, ca. 12" x 9"). Copy #3 of 10 signed by the publisher. Printed on Roman vellum and bound in flexible classic vellum with ties, Kelmscott style. Housed in original printed dust jacket and in original card slipcase. Bishop Collection

I have been keeping an ongoing census of all the Mosher Books printed on real vellum, and have identified six locations for copies of the 1912 quarto *Memories of President Lincoln* about the country:

- * Copies #3 and #7 are in the Bishop Collection;
- * Copy #5, the Bell copy, was in the Bishop Collection but sold to the University of Delaware for their Whitman and Lincoln collection;
- * Copy #1 is the Anna L. Mosher copy now at Arizona State Univ.;
- * Copy #8 is at the Clement Library of the University of Michigan; and
- * Copy #9 is at the Harry Ransom Center at the University of Texas.

The most important feature of this copy #3 is that it bears a full page inscription for Mosher's dear friend, William F. Gable, a superior collector from Altoona, Pennsylvania who later co-published, with Mosher, the first facsimile of the first appearance of Walt Whitman's 1855 *Leaves of Grass* in 1919. Mosher's shaky handwriting evidenced here was due to a debilitating attack of neuritis preventing function of his right arm and hand, so from 1909 onward, his writing only uses his retaught left hand:

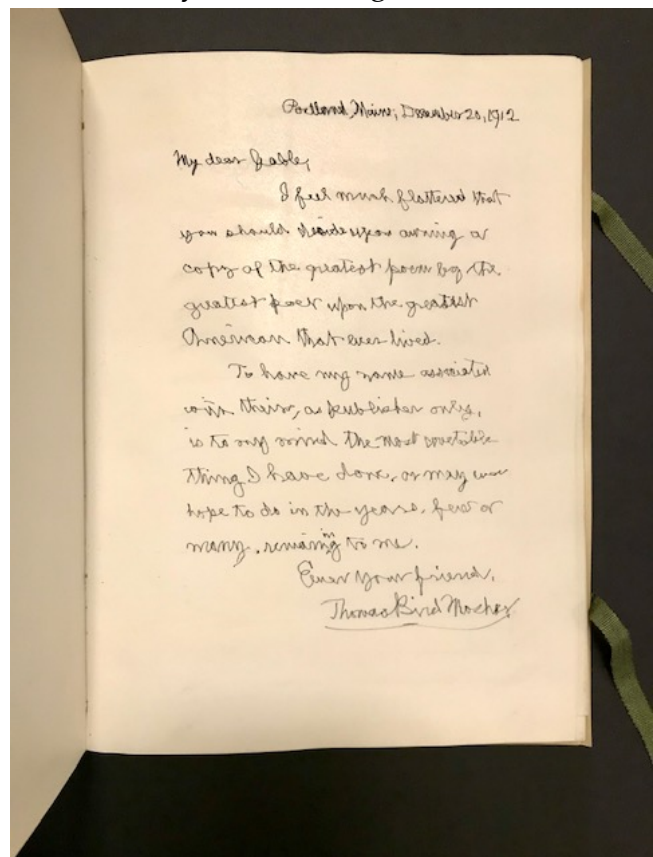
Portland Maine, December 20, 1912

My dear Gable,

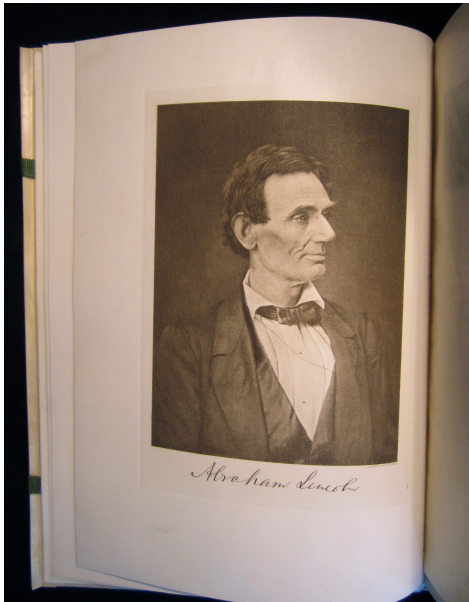
I feel much flattered that you should decide upon owning a copy of the greatest poem by the greatest poet upon the greatest American that ever lived.

To have my name associated with theirs, as publisher only, is to my mind the most covetable thing I have done, or may ever hope to do in the years, few or many, remaining to me.

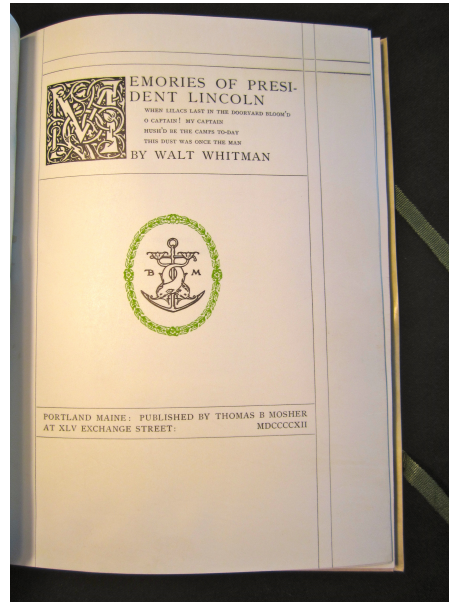
Ever your friend,
Thomas Bird Mosher



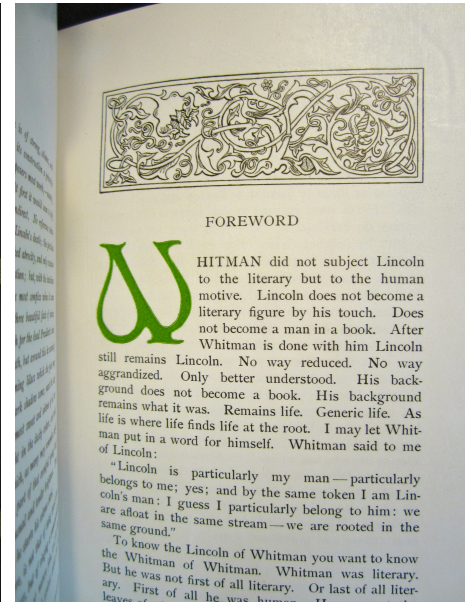
Sampling of other openings in the vellum book



Portrait frontispiece



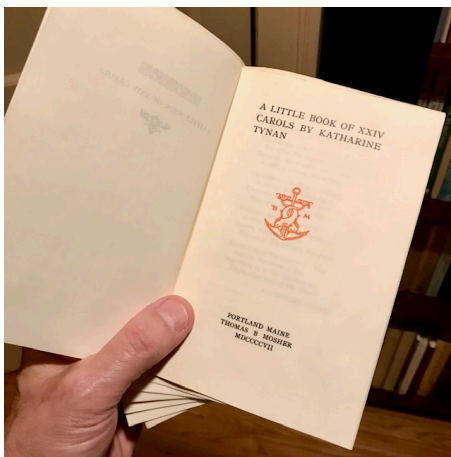
Morrisian "M" on title page



Ricketts initial based on *The Sphinx* (1894)

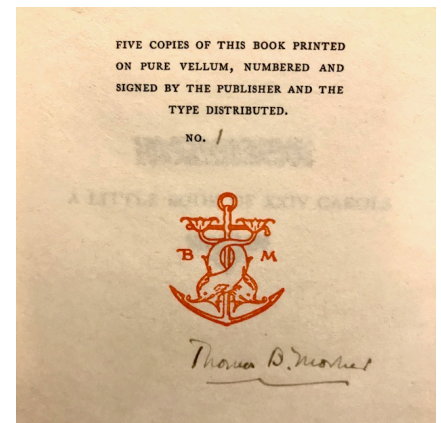
The Bishop Collection also had another vellum title added which brings the collection of Mosher's vellum printed books to thirty-nine. This newly added vellum printing is:

COPY #1 OF 5 ON PURE VELLUM



Katheryn Tynan [Hinkson]'s *A LITTLE BOOK OF XXIV CAROLS*. Portland, ME: Mosher, 1907. Unbound sheets in original slipcase, as issued. These loose signatures were housed in a slipcase and sent to the customer who could, as an option, have them sewn and bound to his/her taste. Even though only five were printed, not every set was sent out unbound. Some copies of Mosher's printed books were bound in full,

flexible vellum, allowing the owner to either keep it so bound, or exercise the option to have it placed in a finer binding. Besides this copy #1 in the Bishop Collection, I know of two other copies: Norman Strouse's Copy #2 is now at the Gleeson Library of the University of San Francisco, and Copy #4 is at Arizona State University-Tempe.



Sentimentality

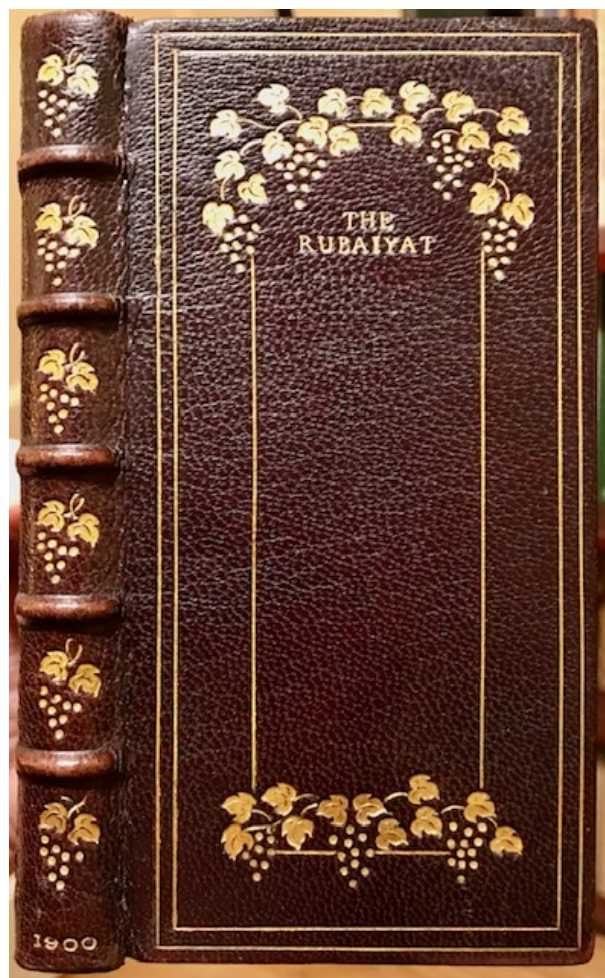
A three-page August 1, 1916 letter to "Dearest Peggy" of Madison Ave., NYC accompanies an inscribed copy of "*TEN O'CLOCK*" by J. McN. Whistler (Mosher, 1917), and gives a rather pleasant overview of the reasons why this and other Mosher publications are of value, all couched in her devoted husband's sentimental remarks commemorating their Twelfth Anniversary. Quite nice.

Woman binder added to the collection

This binding on a Rubaiyat was recently purchased (internally “sight unseen”). It turned out to be a binding by a St. Louis woman binder, Grace Parrish. This is a welcomed addition to the collection that has dozens of bindings by American women from the Arts & Crafts era.

FitzGerald, Edward (trans). *RUBÁIYÁT OF OMAR KHAYYÁM*. Seventh ed. (Mosher, 1900). Old Word Series. Stamp-signed as bound by “G P 1905”. Bishop Collection.

This is most likely Grace Parrish who is recorded as having exhibited bindings around this period and is the only GP whose initials matches any binder of the period. Exhibited a leather binding in the Exhibition of the Boston Society of Arts and Crafts, April 4-15, 1899. Received an honorable mention award in book binding at the 1907 Saint Louis School of Fine Arts having been enrolled as a student from Oct. 1906-Oct. 1907. An article in the *St. Louis Post-Dispatch* of Sept. 14, 1907, p. 3, entitled "Art Students Fit Up Book-Binding Plant" indicates that the sisters "Misses Williamina and Grace Parrish [sisters] have fitted up a bookbinding outfit in their studio... The young women are students of the School of Fine Arts, where they studied bookbinding last year under Miss Cordelia T. Baker [who was a student of Cobden-Sanderson]."



Collection added

A selection from a collection of over 400 Mosher Press volumes was selectively added to the collection. It was assembled over several decades by concert pianist Valdamir Sokoloff who taught at the Curtis Institute of Philadelphia. A number of the books in the collection were not in very good condition, and there were many duplicates, but approximately 70 volumes from the Sokoloff Collection were added to the Bishop Collection of Thomas Bird Mosher and The Mosher Press.

Article written

An article I submitted to the *Rockwell Kent Review* will be published in its upcoming issue, early 2021. Meticulously researched, the article deals with Mosher's *The Romance of Tristan and Iseult* (1922) in a unique binding which was designed by Rockwell Kent, including a substituted title page with woodcut by Kent (Bishop Collection).