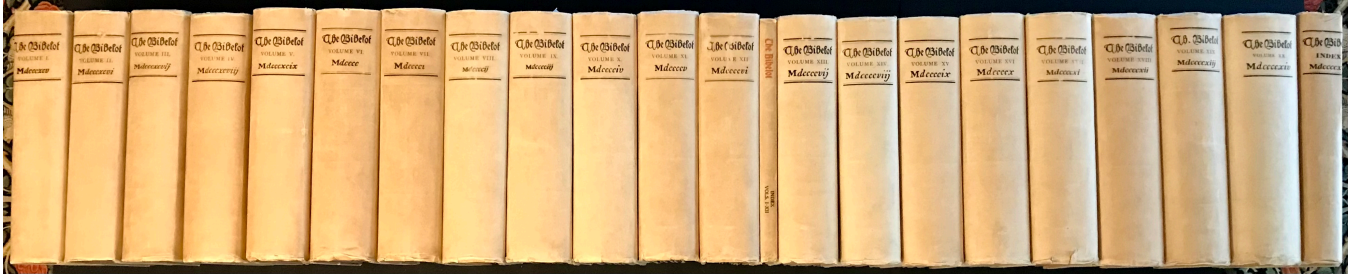


# JOHN QUINN'S COPY OF *The Bibelot*

—With an Appendix of All Advertisements—

by Philip R. Bishop



The 22 volume Quinn copy of *The Bibelot*

Over the thirty-seven years I've been collecting "The Mosher Books" and anything/everything on Thomas Bird Mosher & The Mosher Press, I've had the opportunity to buy a dozen sets of Mosher's little magazine called *The Bibelot* in twenty-one volumes. These include two sets in three-quarter morocco, a set in full morocco, a set in library buckram as issued, sets in near pristine condition with original dust jackets and slipcases, and a couple sets of the individual monthly issues from 1895-1915. These were slowly added over the years, but one kind of set almost entirely eluded me—the highly limited copy printed on Japan vellum paper.<sup>1</sup> I say "almost entirely" because over these years I was able to acquire individual volumes 5, 8, 10-16, plus the index volume. These were just individual volumes, but I wasn't at all sure I'd ever secure enough of the individual volumes to comprise a full set.

Amazingly, John Quinn's (the famed collector and patron of the arts) nearly complete set of the literary magazine materialized before me from nowhere. On December 10, 2021, while out with my wife Christmas shopping, I received an email from an ABAA dealer with the subject line reading "Bibelot set" following by a nonchalant greeting and a brief description:

Good morning Phil-- I just catalogued this and am having ideas that maybe you need it for your collection. Or at least you might know if there was an Index volume printed in the vellum. Let me know your thoughts, and I hope this finds you well!

-----  
[Literature, Classics, Fiction]. Mosher, Thomas. Editor. **The Bibelot (20 volumes); A Reprint of Poetry and Prose for Book Lovers, Chosen in Part from Scarce Editions and Sources Not Generally Known.** Portland, ME: Thomas Bird Mosher, 1895-1914. White thin cardboard boards. Off white dj with black lettering on spine. Each volume individually paginated. Many hand numbered and hand signed by editor / publisher / printer. Most volumes contain bookplates from previous owner(s) VG Dustjackets have general wear, slight corner/edge damage, some discoloration. Bookblocks have age toning and some light edge damage on pages. Many internal pages still unopened. Softcover. Printed on Japanese vellum paper, Most volumes contain bookplates from John Quinn and/or Howard Spohn. Volumes are hand numbered. Several volumes hand signed and numbered by the Editor (Thomas Mosher). Extremely limited print run of 12 or less copies each. No Index volume present, it may not have been printed on vellum. It is hard to tell without additional research if these went from the Quinn Library to the Spohn library, or in the opposite direction. Clearly, they have travelled as a set, however.

I followed with a brief reply, "...please hold aside. I would like to see the set. Are you located in the same place? Are you there this weekend or on Monday or Tuesday.?" My god I was excited. I asked him if he'd be there the afternoon of December 10th. A quick spate of emails exchanged and the meet was on! My wife agreed to travel with me to the bookshop and we both examined the volumes, each and every one of them. I asked for several days to make my decision, the price being no laughing matter, and to see how I'd be able to cobble together monies to purchase the set. By Tuesday the 14<sup>th</sup>, that's the time I was asking for. He was in agreement and so we left the shop. Me feeling so close and yet possibly so far. There was one little snag however. The next day the dealer had posted the set on all the usual

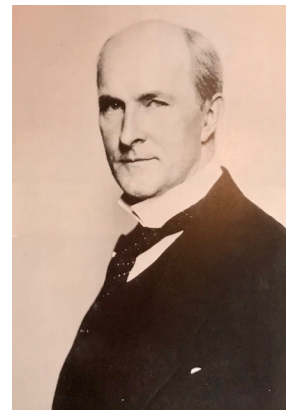
internet sites, the ABAA, ABE Books, Biblio.com, etc. Gads! The set was priced at even \$1,500 more than what he originally assigned to it. After a call I found out that the post was made in in error and he immediately retracted it from the websites, and I got assurances not to worry. We met again on Tuesday. Actually I took along a few books to see if a trade-in-part could be effectuated. It was decided to let them there while he pondered the suggestion, but before leaving our delightful conversation, I asked if he could show me the spot on the storage shelves where the volumes were stored and he walked down the isles to the location where he pulled the set for cataloguing. I wondered if there were other Mosher books there, and eagerly examined the space and surrounding books. Suddenly, there it was, THE INDEX VOLUME which he thought was missing. The moment of realization was so wonderful. I pulled it down from the shelf and opened it to the limitation page with the information “copy Number 6 of 8 printed on Japan vellum.” I found it, holding the little volume a high. Eureka, I found it!!!! There was the missing Index volume! Still, I kept poking around and picking up more little books and then I spotted it! There was the second more slender Index volume, the one printed specially for just Volumes 1-12 (the last Index volume being the more comprehensive final one). That too was printed on Japan vellum. Quinn’s auction record stated two indexes, and so now two were reclaimed. So these were eagerly added to the set—I just love when something is reunited with its compatriots—which we packed up and I took along home knowing that we still had unfinished financial stuff to complete, but of that he had no doubt. A few days later I returned to the shop with checkbook in pocket having made all the arrangements to conjointly pulled funds from different accounts, and asked if he had given any consideration to any of my offered-in-part-exchange books. He had, but regrettably decided he needed the cash more for building repairs. I understood, but I made one last ditch effort. I took two of the most desirable books I previously brought for possible trade, and slashed their prices again. That was it; too hard to resist. He accepted the deal along with a sizeable cash outlay, so it was done. The set of *The Bibelot* would remain with me, and the accepted books plus a check were his.



Found Index vols.

There are a whole host of particulars surrounding this set. Provenance is first in line with the first owner being the immensely important and charming New York lawyer, John Quinn (1870-1924). From the lawyer side, he helped to protect and support Irish and British authors of the period, with his most outstanding achievement being his defense of James Joyce’s *Ulysses* against the American censors. His outstanding collections of books and art were internationally recognized, and his integration into the fabric of Irish and British authors was

highly notable. He not only became a recognized friend of the literary community, but his patronage helped numerous authors. Counted among his friends were members of the Yeats family, George Russell, George Moore, J. M. Synge, May Morris, Ezra Pound, and Joseph Conrad from whom he obtained many manuscripts and typescripts. This idea of befriending an author or author’s family, and financially assisting them by buying their manuscripts and books for his own collection, was an amazingly productive way to build his own extensive and in many ways unique personal library. He even published or assisted in publishing many a small volume for Ireland’s Dun Emer Press, and for such authors as W. B. Yeats and J. M. Synge to cultivate their American market. Eventually he would turn to collecting and supporting the art world. He had already accomplished key support by becoming one of the principle backers of the 1913 Armory Show and for the 1921 exhibition of



John Quinn ca. 1921



Bookplate of John Quinn

Post-Impressionists at the Metropolitan Museum of Art. His determination to devote himself entirely to art occasioned the selling his books and manuscripts in a grand auction in 1923-24, the five part Anderson Galleries catalogue being an amazing testament to his role in the literary world. The auction catalogue is a phenomenal achievement in its own right, and its dispersal of 12,096 items certainly made an indelible mark in the book and literary book world and established his place in the history of letters.<sup>2</sup>

It's from this sale that Quinn's copy of the severely limited Japan vellum copy of *The Bibelot* went on the market. John Quinn and Thomas Bird Mosher were long time friends, although Quinn kept a steady eye on the publisher's piratical propensities. If anyone in America had the fine legal expertise to assess Mosher's appropriation of writings from England, it was Quinn, and he knew Mosher followed copyright law to the letter. Quinn's laudatory write-up on the MOSHER BOOKS which preceded the offering of Mosher's wares from Quinn's collection (entries 7081-7102) paid tribute to *The Bibelot* and indicated, "Few men have done more for literature, and done it so understandingly." Drawing upon his own experience with Mosher "he [Mosher] was a prolific and brilliant correspondent..." with a "splendid vitality of spirit." First up for sale in the books was a copy of Mosher's *Amphora—A Collection of Prose and Verse chosen by the Editor of the Bibelot* inscribed "To John Quinn, Esq., with the regards of his friend Thomas B. Mosher. No. 1, 1912." Inexplicably, the sale of *The Bibelot* preceded the other Mosher book offerings by 6,485 lots (*The Bibelot* being lot 596 and the MOSHER BOOKS offerings were lots 7081-7102-including some printed on pure vellum.

X 596 BIBELOT (THE). A Reprint of Poetry and Prose for Book-Lovers, chosen in part from scarce editions and sources not generally known. 20 vols., and 2 Indexes. 22 vols., 12mo, boards.  
Portland, Maine.: Thomas B. Mosher, 1895-1905  
One of 12 copies on JAPAN VELLUM, inscribed by Thomas B. Mosher.

#### *The Bibelot* entry in Quinn's auction catalogue

In cataloguing Quinn's copy of *The Bibelot*, it was stated that it was "one of 12 copies on Japan vellum, inscribed [in Vol. 1] by Thomas B. Mosher." (the Mosher "inscription" was more of a limitation statement: "Of this book 12 copies | were done on Japan | vellum. | This is No. 12 | Thomas B. Mosher"). No mention was made that the next three volumes were also signed by Mosher. The cataloguer was a bit too quick on the draw and neglected to more fully inspect the limitations of all the volumes. Had he done so, he would have seen what is patently the case: there could be **no more than six complete sets printed on Japan vellum**, even though he was correct for volumes 1-15. The cataloguer was correct that there were a total of 22 volumes: "20 volumes and 2 Indexes." (thank god I found those two Indexes on the bookseller's shelf). And just to set the record straight, in all its detail, here is a volume by volume account of each volume's limitation and number within that limitation:

vol. 1 – copy # 12 of 12	vol. 6 – copy # 9 of 12	vol. 11 – copy # 9 of 12	vol. 16 – copy # 5 of 6
vol. 2 – copy # 12 of 12	vol. 7 – copy # 9 of 12	vol. 12 – copy # 9 of 12	vol. 17 – copy # 5 of 6
vol. 3 – copy # 12 of 12	vol. 8 – copy # 9 of 12	vol. 13 – copy # 9 of 12	vol. 18 – copy # 3 of 6
vol. 4 – copy # 12 of 12	vol. 9 – copy # 9 of 12	vol. 14 – copy # 9 of 12	vol. 19 – copy # 3 of 6
vol. 5 – copy # 9 of 12	vol.10 – copy # 9 of 12	vol. 15 – copy # 9 of 12	vol. 20 – copy # 3 of 6
		Index 1 – copy # 9 of 12	Index 2 – copy #3 of 8

Of course this begs this question: why does the assigned number vary from #12, to #9, then #5 and finally to #3? To this I have no solid information nor even conjecture. As to the limitation change starting with Vol. 16, there must have been a diminished demand for this limited edition and so the number supplied dropped from twelve copies to just that of six (who knows why Mosher needed 8 copies of the final index volume). That this particular set is that of John Quinn's, is evidenced by the appearance of his bookplate throughout the set's volumes, as does the bookplate of the second owner, Howard L. Spohn of New York. Spohn was a player in the advertising field, first as Vice-President of the Charles H. Fuller Co. and



Howard L. Spohn's bookplate



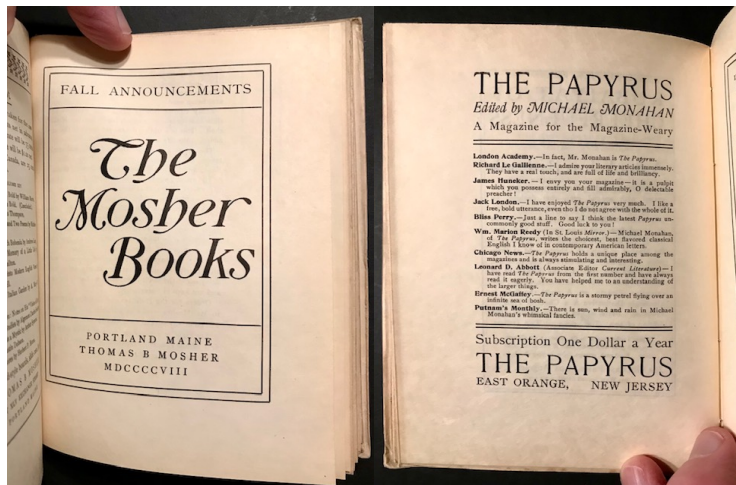
subsequently as Vice-President directing the Gardener Advertising Company's office in Chicago (while living in NYC). He had a number of bookish interests, and even gave testimony regarding the Vollbehr Collection of Incunabula and advised on the purchasing of a copy of the Gutenberg Bible in 1930. As a book collector he amassed many association items, literature, finely bound books, press books and art publications. While living, he held an auction of many of his books conducted through the Union Art Galleries of New York City in 1934. Close examination of this auction catalogue's 736 lots (Bishop Collection)<sup>3</sup> reveal three lots on the Mosher Press but nowhere is the Quinn copy of *The Bibelot* mentioned. He must have retained this set as he lived several years beyond the Union Art Galleries auction in 1934. The set passed from his ownership to that of a rare books and art dealer in New York. It was then moved from New York to Mount Desert Island, Maine. The entire book stock of this New York dealer was sold to an ABAA dealer who transported it back to his premises and there it rested for a couple years before being brought out of storage and catalogued for sale. A fuller accounting by the bookseller from whom I purchased the set is footnoted below.<sup>4</sup>

### So how rare is rare?

I shared the news of this great new acquisition with several people including another ABAA bookseller who responded, "That is truly a treasure! Such an incredible find! You and I share the same fascination for extreme rarity, but it has to be coupled in a great historical context, in my opinion, to stand out; and yes, this one's got it in spades!" My response to him further clarified just how rare this set is, given the following considerations. Of course I totally agreed about being a treasure and an incredible find, not because it's in the collection, but because from an objective standpoint it stands alone in the Mosher realm. "The Bibelot" was one of TBM's greatest achievements, known and praised internationally. Why he decided to further memorialize it by having a small limitation dedicated to a *complete* printing on Japan vellum is beyond my knowledge base, but he did have it done— including not only Mosher's selections and Prefaces, but also *all* the ads and *all* the multi-page seasonal announcements of new Mosher publications being brought out. Then came the 16th volume where he dropped the limitation to just six copies up to the 20th volume, so that anyone, including an inveterate Mosher collector, could only dream eternal to find a complete set. Find it, however, I did (or rather it found me), and what is perhaps the finest provenance possible—the John Quinn set. To further reduce a set's procurability, I also have another copy of the 16th volume's six-copy limitation (copy #1 of 6) which means the possibility of getting a complete set is further reduced to only five possible sets. There is a complete set which was acquired by the great modern book collector, Norman Strouse (now at the Gleeson Library, University of San Francisco) so with that subtracted the possibility is down to only four, and with the Quinn set now accounted for, the possible sets out there is only three that anyone could acquire. A further census of possible sets must include that set held by a private collector I used to meet at Boston ABAA shows who always liked to boast the he has a complete Japan vellum set. If indeed that is true, the count is now down to two. But the number further diminishes because—believe it or not—I personally catalogued a privately held Mosher collection that also had three of the one-of-six copies (Vols. 17, 19, and 20), so now we're down to only one other possible set that could remain intact outside of those already known.

### Advertisements & Announcements included

As previously mentioned, the contents of the Japan vellum edition of *The Bibelot* not only contained all the monthly selections and prefaces, but also the seasonal announcements of The Mosher Books offerings, ads for individual Mosher Books, and advertisements from a number of companies and individuals wishing to reach Mosher's subscriber base. Each year subscribers could turn in their monthly issues of *The Bibelot* to have them bound in a single volume. Likewise, at the ending of *The Bibelot*, several hundred complete sets were prepared to offer the public. In all cases, when a volume of *The Bibelot* was prepared, all the ads and Mosher's announcements were thrown out by the binder so all that remained were Mosher's literary selections. Even the specially bound sets contained just that, the kernel



Mini-catalogue announcement and ad for a little magazine

compilation is being offered to the scholarly community, in commemoration of this newly acquired John Quinn's copy of *The Bibelot* in full Japan vellum.

There are many highlights in the Bishop Collection of Thomas Bird Mosher & The Mosher Press with its thousands of The Mosher Books (regular printings/Japan vellum copies/pure vellum copies), special bindings, association copies, hundreds of books from Mosher's personal library, manuscripts, hand-illuminated copies, ephemera, related references, etc., but counted among the upper realm of highlights is this ultra-rare John Quinn's copy of the complete Japan vellum edition of *The Bibelot*. It gave me great pleasure to add it to the Mosher Collection.

## NOTES

<sup>1</sup> During this time, the paper used called Japan vellum was produced by the Imperial Mills of Japan. The paper with its lustrous fiber is likely mitsumata in combination with gampi, both taken from the inner barks of these shrubs which are distantly related to the mulberry tree. Sample examples were available to printers and publishers in an extensive portfolio "Hand Made Papers" by the Japan Paper Company of New York City.

<sup>2</sup> "Complete Catalogue of the Library of John Quinn—Sold by Auction in Five Parts." NY: The Anderson Galleries, 1924 (New York, reprint: Lemma Publishing Corporation, 1969 in two volumes). Further information on Quinn is available in Donald C. Dickinson's *Dictionary of American Book Collectors* (New York: Greenwood Press 1986, pp. 265-266. Also see B. L. Reid's *The Man from New York—John Quinn and His Friends*. New York: Oxford University Press, 1968. Interestingly, there is no mention of Thomas Bird Mosher in the footnotes. Plenty is also found in various on-line sources, including Wikipedia.

<sup>3</sup> "FIRST EDITIONS, association items, Finely Bound Books, Press Books, Art Publications and Other Rare Literary Items. The Collection of Howard L. Spohn, New York City" New York, Union Art Galleries, February 13-14, 1934.

<sup>4</sup> "I purchased the set as part of a collection estimated at 30,000 volumes in September 2019. I spent the next 13 months moving the books from Mount Desert Island, Maine to my offices here, making a total of 13 trips I believe. The collection represents the vast majority of the remaining inventory of ----- Before landing in Maine, the books were part of the store inventory when their principal location was at 790 Lexington Avenue, New York. From that location, which they had occupied since the early 1920s I believe, they had perfect access to all sorts of collections and auctions for decades. It is my guess that the Bibelot set, which has bookplates from two previous owners, was acquired by ----- as either part of a collection, or an individual purchase from an auction. My thoughts, after processing this collection for over two years now, is that ----- was a very active buyer and was continually skimming the cream off of their lot purchases and warehousing those books which were left unprocessed at the time the next big lot came in. This would explain why so much good material was still left in inventory." – Kevin Mullen

**\*Below is a lengthy seven-page list of advertisers appearing in *The Bibelot* from 1895-1915, in alphabetical order by name/company.**

of what the issues were devoted to along with Mosher prefaces. So, for posterity's sake, the only way to find out who advertised in each issue of *The Bibelot* would be to acquire the individual issues as they were first bound in blue wraps. The only other means would be to have one of the ultra-rare volumes of *The Bibelot* printed on and bound in Japan vellum. This makes each of the Japan vellum yearly volumes much thicker than found in other bound sets. The appendix following this article is a full accounting of all such advertisements and announcements, and is the first time such a

# Appendix

## Advertisements throughout *The Bibelot* in Alphabetical order by Advertiser

The following list covering 1895-1915 advertisers in *The Bibelot* was compiled by Philip Bishop of the USA and James Earl of Canada.

### Key to Use:

Each entry or set of entries is further sub-categorized into types: periodical advertisements, publisher announcements, merchandise/housewares ads, subscriptions, seasonal announcements, and designs.

**Numbers in bold** = the volume number in which they are found.

Numbers following the volume number are the monthly issues in each volume, e.g. 1=January 5=May 12=December.

Numbers in parentheses refer to the number of pages, e.g., **14.11**(19) means Vol. 14, November issue, contains 19 pages.

While advertisers are identified by category of ad, the actual item (books, magazines, etc) are not individually identified here.

**Charles Dexter Allen** (New York, NY)  
periodical *In Lantern Land* **5.1-4**

**The Agassiz Association** (South Beach, CT)  
periodical *The Guide to Nature* **17.4-7**

**The American Theosophist**--A Journal of Occultism (Krotona, Hollywood, Los Angeles, CA)  
periodical **20.7-10, 12**

**Art** (Chicago, IL)  
periodical **20.1-3**

**The Art Collector Publishing Co.** (New York, NY)  
periodical *The Art Collector*--A Journal Devoted to the Arts and Crafts **5.2-3**

**Arts & Decoration** (New York, NY)  
periodical **19.5-9**

**The Art Student** (New York, NY)  
periodical **1.5, 9-10**

**The Atlantic Monthly Company** (Boston, MA)  
periodical *The Atlantic Monthly* **14.11, 12(2); 15.11; 16.12(2); 17.11-12; 19.3, 8, 10-12; 20.10, 12**  
publisher **18.5, 10-11; 20.6**

**The Bachelor of Arts Magazine** (New York, NY)  
periodical **1.8, 9-10**

**Richard C. Badger** (Boston, MA)  
periodical *The Literary Review* **3.12**  
publisher **4.1-3, 5, 10; 11.6; 19.10**

**Alfred Bartlett** (Boston, MA)  
merchandise **7.11; 8.2; 12.1**  
periodical *The Page* **7.3-4**  
publisher **9.5; 10.11**

**The Bean Pot Publishing Co.** (Boston, MA)  
periodical *The Bean Pot*--A Magazine With Point **15.8, 9**

**The Bellman Company** (Minneapolis, MN)  
periodical *The Bellman* 13.1-12

**The Bibliophile**--A Magazine for the Collector Student and General Reader (London & New York)  
periodical 14.7-12; 15.1-3

**The Bobbs Merrill Co.** (Indianapolis, IN)  
periodical *The Reader Magazine* 10.4, 6-8, 10-12; 11.1-12  
publisher 10.5

**Dr. Edwin C. Bolles** (Melrose, MA)  
book 4.11

**The Book-Lover Press** (New York, NY)  
periodical *The Book Lover* 6.4; 8.3-4, 6, 12; 9.6; 10.5-7  
publisher 9.3

**The Book-Plate Booklet** (Berkeley, CA)  
periodical 17.2

**Briggs Brothers** (Plymouth, MA)  
publisher 8.12

**The Briggs Print-Shop** (Chicago, IL)  
merchandise 15.7, 8  
publisher 15.9

**H.W. Bryant** (Portland, ME) also listed in *The Bibelot* under Winslow Bryant  
bookseller & merchandise 4.10; 10.7; 12.1; 13.7-8

**The Butterfly Quarterly** (Philadelphia, PA)  
periodical 13.11; 14.1, 4; 15.9-10

**The Canterbury Company** (Highland Park, IL)  
merchandise 12.12

**Messrs. John & Horace Cauley** (London, England)  
periodical *The Anti-Philistine* 3.11

**The Caxton Society** (Pittsfield, MA)  
periodical *The Caxton* 16.3

**The Champlin Press** (Columbus, OH)  
periodical *The Honey Jar* 6.1, 10

**The Chips Publishing Co.** (New York, NY)  
periodical *Chips* 1.9

**The C.M. Clark Publishing Co.** (Boston, MA)  
publisher 16.5, 7-12; 17.1-3

**Henry T. Coates & Co.** (Philadelphia, PA)  
periodical *The Literary Era* 5.4-5

**The Collector and Art Critic**--A Monthly Illustrated Art Magazine (New York, NY)  
periodical 13.2-3

**The Craftsman Guild** (Highland Park, IL)  
merchandise 14.10-11

**The Critic Company** (New York, NY)  
periodicals *The Critic*--A Monthly Review of Literature Art & Life 3.2-3, 5; 4.9-12; 5.1-12; 6.1, 4-7; *The Month* 3.1-2, 4

**The Current Literature Publishing Co.** (New York, NY)  
periodical *Current Literature* 6.4-7; 11.10-12; 12.1-7;

**L.-Didier Des Gachons** (Paris, France)  
periodical *L'Hemicycle* 7.6

**Bretram Dobell** (London, England)  
publisher 4.11

**Dodd Mead & Co** (New York, NY)  
periodical *The Bookman*--A Literary Journal 1.3-4, 6, 10-11; 2.2-5, 7, 9-12; 3.1-2, 4-5; 4.6; 5.3 -5, 7-8, 10-11; 17.10-12; 18.1-12; 19.1-10; 20.1-3, 6-10, 12  
publisher 3.9-10, 12; 4.4-5, 9-12; 5.1, 12; 6.10-12; 19.12

**Nathan Haskell Dole** (Jamaica Plain, MA)  
publisher 8.2

**Doubleday, Page & Company** (New York, NY)  
publisher 6.12

**East & West**--A New Monthly Magazine of Letters (New York, NY)  
periodical 5.11-12

**D.P. Elder & Morgan Shepard** (San Francisco, CA)  
merchandise 7.7  
periodicals *Impressions Magazine* 7.6; *Impressions Leaflets* 7.2-3, 9  
publisher 6.7, .10-.12; 7.10-.12; 8.2-.4, .7, .10-.12; 9.3

**Paul Elder and Company** (Chicago, IL)  
periodical *The Goose-Quill* 6.5  
publisher 9.8-12; 10.9-12; 11.2, 4-5, 7-12; 12.1-3

**The English Review** (London, England)  
periodical 17.12; 18.1-6, 8-12; 19.3-10; 20.1-3

**Charles Fleischer** (Boston, MA)  
merchandise 18.2(2), 5; 20.3

**The Fly Leaf** (Boston, MA)  
periodical 2.1-4

**The Forum Publishing Co.** (New York, NY) also see Mitchell Kennerley  
periodical *The Forum* 16.2-3, 6-7

**The Four Seas Company** (Boston, MA)  
periodicals *The Poetry Journal* 19.7(.5)-9(.5); *The Irish Review* 19.7(.5)-9(.5)

**The Golden Press** (La Canyada, CA)  
periodical *Everyman* 15.1-3, 5-10  
publisher 14.1, 4-12;

**Fred W. Goudy** (Chicago, IL)  
designs 6.3

**E.H. Hames & Co.** (Boston, MA)  
periodical *The Literary World* 1.4, 7, 9-10; 2.12; 3.1, 12; 5.2; 6.1; 7.10

**Harper & Brothers** (New York & London)  
periodicals *Literature*--A Weekly Journal of Unbiased Literary Criticism 5.2, 3, 5; *Harpers* 5.10  
publisher 4.10-12; 5.4, 6-9, 11-12

**H. Henry & Co. Ltd.** (London, England)  
publisher 3.7-8



**Houghton Mifflin & Co.** (Boston & New York)

periodical *The Atlantic Monthly* 3.1, 10, 12; 4.10-12; 6.1; 9.12; 10.1, 3; 12.1, 12(2); 13.1-3, 12(2)

publisher 2.12; 7.10-11; 8.4, 11; 9.2, 4; 11.1, 3-4; 17.11-12; 18.12; 19.10-12

**B.W. Huebsch** (New York, NY)

publisher 17.2, 4, 10-12; 18.10-11

**Humanity**--A Magazine For Thinking People (St. Louis, MO)

periodical 12.10-12

**The Idler**--A Monthly Magazine of Ideas for Idle People (East Orange, NJ)

periodical 17.1, 3-12

**The Independent** (New York, NY)

periodical 16.11-12

**The Jenson Press** (Philadelphia, PA) also see Porter & Coates

publisher 1.9

**Keats - Shelley Memorial Association** (New York, NY)

subscription 13.1(2), .3(2)

**Mitchell Kennerley** (New York & London)

periodical *The Forum* 17.3-4, 7-10, 11(.5), 12; 18.1, 3, 11; 19.1, 3-9; 20.2-4, 8-10

publisher 12.7; 14.10-11; 15.2-3, 5; 18.1, 3, 5, 6, 9-12; 19.2-3, 11-12; 20.1-4, 6-10, 12

**Frederick Keppel & Co.** (New York, NY) and later Boston, MA

periodical *The Print Collector's Quarterly* (transferred to the Museum of Fine Arts, Boston, MA) 17.4 -7, 10; 18.1, 4, 10, 12

**John Lane** (New York, NY)

periodical *The International Studio* 3.2; 10.9-10; 11.10-12

publisher 3.4-7, 10-12; 10.5-8, 10-12; 11.1-9; 12.1-2

**Lamson, Wolffe and Company** (Boston, London, New York)

publisher 3.11-12

**Richard LeGallienne** (New York, NY)

subscription 9.1

**The Little Review** (Chicago, IL)

periodical 20.6, 8-9

**The Living Age Company** (Boston, MA)

periodical *The Living Age* 2.12; 3.1, 2, 4, 12; 4.1; 11.10-12; 12.10-12; 13.10-12; 14.10-12; 15.10-11; 16.1-4, 6-8, 10-12; 17.1-3, 10-12; 18.1, 3-7, 9-12; 19.1-12; 20.1-3, 6-8, 10, 12

**The Literary Collector Company** (New York, NY)

periodical *The Literary Collector* 8.2-4, 6-8, 12; 9.2-3, 5, 9-10

publisher The Literary Collector Press 9.12; 10.4-10

**The Lotus** (Kansas City, MO)

periodical 2.2-4

**John W. Luce & Co.** (Boston, MA)

publisher 19.8

**The MacMillan Company** (New York, NY)

publisher 1.11-12; 2.10-12; 4.10-12

**The Magazine Maker**--A Journal of Information for Writers and Editors (New York, NY)

periodical 17.11(.5), 12

**The Mask**--A Quarterly Journal of the Arts of the Theatre (Florence, Italy)

periodical 14.6-12; 15.1-5; 16.7; 17.1, 6; 18.11; 20.1, 4, 7

**Messrs. McClure, Phillips & Co.** (New York, NY)  
periodical *The Journal of Comparative Literature* 9.2-3

**Michael Monahan** (Cranford and East Orange, NJ; Mount Vernon, NY)  
merchandise 11.8

periodical *The Papyrus*--A Magazine of Individuality 9.7, 9-12; 10.3-4, 9; 12.5-6, 8-9; 13.9; 14.5,6; 15.8, 10; 17.10  
publisher (under *The Papyrus*) 10.6; 14.3, 11-12; 15.2, 11; 16.1-2

**The Moods Publishing Company** (New York, NY)  
periodical *The International* 17.1, 3-5, 8-9, 11-12  
publisher 15.3-4, 6; 18.2-6

**Thomas B. Mosher** (Portland, ME)  
bookseller 1.8; 2.2-3, 6, 11(3); 4.11; 7.7(4), 8(3)

periodical *The Bibelot* 1.10, 11(2)-12(2); 2.5, 6, 12(3); 3.1(3)-2(3); 4.2(2); 5.11(2); 7.11(2)-12(2); 8.12(3); 9.3, 11(9); 10.1, 12; 11.1; 12.11-12(2); 13.1(2), 2; 14.1(2)-2(2); 15.2(3), 9-11; 16.12(2), 3; 17.1-2(2), 12; 18.4(3), 12; 19.9, 10(3)-12; 20.4, 10, 12(5)

publisher 1.1(4)-2(4), 3(7), 4(2), 6(2), 7-8, 9(2); 2.1(5)-4(5), 5(2)-7(2), 9; 3.1(6)-2(6), 3(2), 4(6.5), 5(3), 6, 8(2), 9, 12; 4.1(5), 2(4)-3(4), 5, 6(2)-7(2), 9; 5.1(10) 2(6)-3(6), 5(6), 6(3), 7(5), 8(2), 9(3); 6.1(13), 2(12), 5(7), 6(2), 7; 7.1(16), 3-5; 8.1(16), 3, 4(3), 6(2)-8(2), 11; 9.2(2), 3-6, 9; 10.4, 5(3), 6(2)-7(2), 9; 11.1, 3, 4(4), 5(6), 8, 9(3); 12.1, 4(3)-6(3), 7(2)-8(2), 9; 13.3(2)-4(2), 7(2), 9(3); 14.2(2), 3(3)-4(3), 5(2), 6, 9, 12(2); 15.2, 4(3)-5(3), 6, 7(3), 9; 16.4(4)-6(4), 7, 8(5)-9(5); 17.5-7, 9, 10, 12; 18.1, 5-8, 9(2), 10-11; 19.1-2, 3(2), 4-5, 8-9; 20.1-2, 10, 12

seasonal announcement 1.10(4), 11(6), 12(6); 2.10(8), 11(6), 12 (7); 3.10(6), 11(6)-12(6); 4.4(4), 10(10)-12(10); 5.4(6), 10(13), 11(12)-12(12); 6.3(5), 4(6), 10(13)-12(13); 7.9, 10(14)-12(14); 8.9, 10(19), 12(18); 9.1(18), 10(12), 11, 12(12); 10.1(12), 10(14), 11(10), 12(13); 11.1(13), 10(12)-12(12); 12.10(14), 11(16), 12(16); 13.10(16)-11(16), 12(10); 14.11(19); 15.1(16), 10(16); 16.10(16); 17.10(16), 11(16); 18.10(12), 11(12); 19.10(11), 11; 20.4(4), 12(4)

**Mount Tom Press** (Northampton, MA)  
periodical *Mount Tom: An All Out Doors Magazine* 11.5

**Norman T. A. Munder & Company** (Baltimore, MD)  
publisher 19.2, 4

**Museum of Fine Arts** (Boston, MA) also see Frederick Keppel & Co.  
periodical *The Print-Collectors Quarterly* 19.1, 4, 12; 20.3, 6

**The North American Review Publishing Company** (New York & London)  
periodical *The North American Review* 17.4-12; 19.2-5

**Howard Vincent O'Brien** (Chicago, IL)  
periodical *The Trimmed Lamp – A Periodical of Life and Art* 20.4, 6-10

**The Open Court Publishing Co.** (Chicago, IL)  
publisher 4.10-12; 7.4-6, 10-12; 11.5-12; 14.11-12; 15.2, 8-12; 16.1-2

**Frederick Parsons** (Boston & London)  
publisher 11.10

**People's Industrial College** (Chicago, IL)  
periodical *To-Morrow – A Monthly Hand Book of the Changing Order* 11.3-8

**The Philosopher Press** (Van Vechten Ellis - Wausau, WI)  
publisher 9.7, 9-10, 12

**The Poet-Lore Co.** (Boston, MA)  
periodical *Poet-Lore* 1.4, 7, 11; 4.1; 9.10, 12; 10.3; 11.2  
publisher 14.4, 7, 9, 11; 20.6

**The Poetry Bookshop** (London, England)  
periodical *Poetry and Drama* 19.3, 6-7, 11; 20.1  
publisher 20.12

**Poetry—A Magazine of Verse** (Harriet Monroe - Chicago, IL)  
periodical 19.4-6

**The Poetry Society** (London, England)  
periodical *The Poetry Review* 20.7-8

**Porter & Coates** (The Jenson Press - Philadelphia, PA)  
periodical *Moods* 1.4-5  
publisher 1.9

**L. Prang & Co.** (Boston, MA)  
periodical *Modern Art* 2.7, 9-10

**David C. Preyer** (New York, NY)  
periodical *The Collector & Art Critic--A Journal Devoted to the Arts & Crafts* 5.5

**Warren Elbridge Price** (New York, NY)  
periodical *The Rose-Jar* 11.11

**G. P. Putnam's Sons** (New Rochelle, NY)  
periodical *Little Journeys* 1.5-7  
publisher 7.10-12; 8.6

**William Marion Reedy** (St. Louis, MO)  
publisher 7.8-12; 8.3-4, 6-7, 10, 12

**The Reader**--An Illustrated Monthly Magazine of Literature (New York, NY)  
periodical 8.10-12; 9.2-4, 6-12; 10.1-3

**The Review of Reviews Co.** (New York, NY)  
periodical *The "Necessary" Magazine* 5.12(2-printed on their side)

**Rhythm**--The Magazine of International Art, Literature and Drama (London, England)  
periodical 18.10-11

**Rose Valley Association** (Philadelphia, PA)  
periodical *The Artsman* 10.11; 11.1-5

**Roycroft** (East Aurora, NY)  
periodical *The Philistine* 1.8-12; 2.2-3 "Little Journeys" 14.3-4  
publisher 2.1-3, 9-10; 13.6-12; 14.5(2)-7(2),

**R. H. Russell** (New York, NY)  
publisher 3.11-12(2); 4.1(2), 4, 11(2)-12(2); 5.1; 7.11-12(2)

**Mrs. Frederick Sandys** (Earl's Court, England)  
publisher 16.7, 9

**Satire** (New York, NY)  
periodical 17.10-12

**Charles Scribner's Sons** (New York [& London])  
publisher 1.12; 2.12; 3.1(2), 2-12; 4.1-6, 9-12

**Sheldon University Press** (Libertyville, IL)  
periodical *The Business Philosopher* 14.9-11  
publisher 14.7

**Sherman, French & Company** (Boston, MA)  
publisher 18.4

**Robert J. Shores** (East Orange, NJ)  
periodical *The Idler*--A Monthly Magazine of Ideas for Idle People 17.1-2, 4-10, 12; 18.1, 3, 6, 9-11

**Small, Maynard & Company** (Boston, MA)  
publisher 10.8-9

**The Smart Set**--A Better Class Magazine (no place) listed with the name of Williard Huntington Wright  
periodical 19.6, 7(2)-8(2)

**George D. Smith** (New York, NY)  
bookseller 3.8;  
periodical *The Literary Collector* 7.2-3

**Herbert S. Stone & Co.** (Chicago, IL)  
periodical *The Chap-Book* 3.2-8  
publisher 3.9-12

**The Society of Arts and Crafts** (Boston, MA)  
periodical *Handicraft* 8.7-10, 12; 9.2  
housewares 9.6

**The St. Catherine Press** (London, England)  
periodical *The Poetry Review* 18.2-4, 6-12

**Gustav Stickley** (Syracuse, NY)  
merchandise or housewares w/subscription 9.10-11  
contest 9.12  
periodical *The Craftsman* 9.2-9; 10.1-3, 4(2), 5-12; 11.1, 2(2), 3, 7  
housewares 11.5-6

**Walter Story** (New York, NY)  
periodical *Vision – A Quarterly Journal of Aesthetic Appreciation of Life* 17.5, 8-10, 12

**Talent**--A Monthly Illustrated Magazine of the Lyceum (Philadelphia, PA)  
periodical 11.4-9

**Tandy, Wheeler & Co** (Denver, CO)  
publisher 7.7, 9-12

**Horace Traubel** (Philadelphia, PA)  
periodical *The Conservator* 10.8; 11.1-2, 4-7, 10-12; 12.1-3, 6, 8, 10; 13.1, 3-8, 10, 12; 14.5, 6, 9, 11-12; 15.2, 5, 8, 10; 16.4, 7, 10; 18.1, 10; 19.3; 20.2, 9

**Truslove & Comba** (New York, NY) later listed as Truslove, Hanson & Comba  
periodical *The Artist* 4.10-12; 5.2-5

**University Press** (Cambridge, MA)  
periodical *The Printing Art* 10.3

**The University Press of Sewanee Tennessee**  
periodical *The Pathfinder – A Monthly Magazine in little Devoted to Art and Literature* 12.10-12; 13.1; 17.3

**The Upson Memorial Committee** (Minneapolis, MN)  
publisher 15.3(2)

**Vagabondia** (Chicago, IL)  
periodical 15.7-8

**The Vineyard**--A Monthly Magazine Devoted to the Literature of Peasant Life (London, England)  
periodical 18.11

**John Wanamaker** (Philadelphia, PA, adds New York in Vol. 17)  
periodical *The Book News Monthly* 14.3-12; 15.1-12; 16.1,3-12; 17.1-12

**G. F. Warfield** (Hartford, CT)  
bookseller 18.4 (advertising to sell book printed at the Mosher Press)

**Way & Williams** (Chicago, IL)  
publisher 1.12; 2.12