

Vellum Printed Books in Major Mosher Collections

(key at the end for the seven collections listed by initials)

Major Collection Holdings:

TM GC HP JQ EG NS BC

—898—

01. ***The Germ***. 1898. (Reprints of Privately Printed Books) 8vo. 4 copies on Roman vellum bound in vellum wrappers, with proof on vellum, of the cover design used on the wrapper, signed by Mosher. In a March 21, 1898 letter to Emilie Grigsby of New York (University of San Francisco), Mosher mentions this "will be the first book ever so done in Maine, and quite likely the only one." (B132). The Henry William Poor copy, bound at the Club Bindery in blue morocco, is located at the Huntington Library. The Cowdin copy was bound by Toof in full crushed levant, richly tooled in gilt with design of grapes and vine-leaves on back and sides, flowered inside borders, doublures of crushed brown levant with monogram "DG" in center, with slipcase of brown morocco. The Mounteney bound copy #4 in the Bishop Collection was bound from Mosher's personal copy sold in sheets in 1948.

X #4 X#3 X #2 X #1 X #4

02. ***In Praise of Omar***. 1898. (Miscellaneous Series) Square 16mo. 4 copies on American vellum, in sheets laid in a vellum wrapper with title printed on front. (B171) Copy #4 is at Brown University, Hay Library, inscribed: "Given to me, H.H.W. [Helen Hay Whitney] by George Smith, the famous book dealer" (Willard Samuel Morse also former owner). A damaged Copy #1 is in a private collection. The Cowden copy was bound by Toof in pink crushed levant morocco, gilt floral design inlaid with white flowers, doublure of light olive levant, gilt line and floral decoration, pink watered silk and-leaves, and gilt edges.

X X X#3 X #1 X #3

—1899—

03. ***Rubáiyát of Omar Khayyám***. 1899. (Privately Printed) 4to. 10 copies on Classic vellum, printed by Thomas B. Mosher and Emilie Grigsby. Full flexible vellum binding with silk ties, signed by Mosher. (B337). A private collector had copy #8 which was sold at Bonhams on June 13, 2019, and appeared in the Phillip J. Pirages Catalogue 75 for \$11,000 (September 2019), claiming that it was the publisher's copy with his bookplate. In a sense that's true since Grigsby and Mosher divided the ten copies for their own use. Copy #6, inscribed by Grigsby to John Law (pseud. Margaret Harkness) was sold by Peter Stern in 2017 to Peter Harrington Books who then sold it to the Bishop Collection.

X X X #8 X #2 X #6 + X #10

04. ***Laus Veneris***. 1899. (Quarto Series) 4to. 4 copies on Roman vellum, signed by Mosher. Bound in full flexible vellum with silk ties. (B190)

X X X X HP copy X #1 X #1

05. ***Wine Women and Song***. 1899. (Reprints from Privately Printed Books) Small 4to. 4 copies on Roman vellum, signed by Mosher. Full flexible vellum cover with ties; with proofs on vellum of the cover design used on the wrapper. (B439)

X X X #3 X #1 X #3

TM GC HP JQ EG NS BC

—1900—

06. **The Poems of Master François Villon.** 1900. (Reprints of Privately Printed Books) Small 4to. 4 copies on Roman vellum, signed by Mosher. Bound in full flexible vellum with ties. Copies may have a loosely inserted "Omitted Lines." Technically speaking, the latter is not a Mosher production, though Mosher may have had something to do with it. For further information, see the discussion under the entry in the Mosher bibliography. (B302) Copy #3 in the Bishop Collection is black & gilt-tooled by Zaehnsdorf (no provenance). X X X #2 X #1 X #1 X #2 + X #3
07. **Fancy's Following.** 1900. (Reprints of Privately Printed Books) 8vo. 4 copies on American vellum, signed by Mosher. Bound in flexible vellum with gray silk ties; gilt title and date on spine. Vellum cover and spine decorations bound in at rear. Boxed. (B106) X #4 X #3 X #2 X X #1 X X #3
08. **The Casket of Opals.** 1900. (Privately Printed) 8vo. 15 copies on Roman vellum. Printed by Thomas B. Mosher and Gertrude Cowdin. Copies were bound in flexible vellum with brown silk ties and title in gilt on the spine, in board case. (B56) The Strouse copy #6 was originally commissioned by George D. Smith of New York, and is listed in Smith's "Catalogue of Beautiful Books Richly Bound" (1918; entry 133 and pictured adjacent to p.40). Cowdin's copy bound in full brown crushed morocco, gilt ornamental covers, with pointillé designs, gilt inside borders, with cream moiré silk doublures and flies. Univ. of Florida owns copy #7. Beinecke owns two copies; #8 and #10. The Bishop copy contains a 3 page undated letter from Cowdin to Frederic Lacy about the book. Crosby Gaige's 1934 auction catalogue (entry 311) records a copy enclosed in a half blue levant slipcase with an inserted 2 p. autograph letter from the author, George Parson Lathrop, dated May 30, 1875, but the entry does not record which numbered copy of the 15 printed. X X X #13 X #12 X #6 X #4
09. **Our Lady's Tumbler.** 1900 (Miscellaneous Series) 8vo. 4 copies on American vellum, signed by Mosher. Bound in classic vellum with gray ties; title gilt stamped on spine. Proof on vellum of the cover design used on the wrapper bound in the back. (B279). Copy #2 is in a private collection. Copy #4 was for sale by Houle Rare Books in CA, but then turned over to Potter & Potter Book Auctions in Chicago in 2022. X X X #3 X #3
10. **Primavera: Poems by Four Authors.** 1900. (Miscellaneous Series) 8vo. 4 copies on Classic vellum, signed by Mosher (thick gauge vellum pages). Bound in full green flexible vellum made by the same firm that supplied William Morris; green silk ties. Title gilt stamped on spine. Vellum printed cover and spine design placed at back. (B311) Copy #3 is at the Huntington Library, and copy #4. is at the Univ. of San Francisco-Gleeson Library. Crosby Gaige's 1934 auction catalogue (entry 312) records a copy but does not give the copy's number. X X X #2 X X X #4 X #2
11. **The Story of David Gray.** 1900. (Miscellaneous Series) Small 4to. 4 copies on Roman vellum, signed by Mosher. Bound in flexible vellum with silk ties. At the end of volume there is a proof on vellum of the cover and backstrip designs of the volume as issued in wrappers. (B386) Copy #2 in vellum binding with ties is at the Huntington Library. Copy #4 (altered to look like #1?) is in the Harry Elkins Widener Collection/Widener Library. X X X X #1

TM GC HP JQ EG NS BC

12. **Marius the Epicurean**. Volume I. 1900. (Quarto Series) 4to. 4 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, uncut, partly unopened, in board case. (B231) Henry William Poor's copy, bound at the Club Bindery, now at the Bancroft Library. The Cowdin copy was bound by Toof in full lavender crushed levant morocco, elaborately tooled with a conventional floral design and line borders, gilt inside border, with doublure and end leaves of similar colored watered silk, gilt top, uncut, in an autumn leaf morocco case. Two volumes in one. This copy is now in the Bishop Collection. Copy No. 4 was bound by Leonard Mounteney and is now in the Book Arts & Special Collection at the San Francisco Public Library.

X #4 X #3 X #2 X #1 X #2 X #3

13. **Marius the Epicurean**. Volume II. 1900. (Quarto Series) 4to. 4 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, uncut, partly unopened, in board case. (B232) Henry William Poor's copy, bound at the Club Bindery, now at the Bancroft Library. As stated above, No. 4 is at the San Francisco Public Library. The whereabouts of Emilie Grigsby's copy is the only one whose presence has not yet been determined. When it sold in 1912, it was in "sheets, unstitched, uncut."

X #4 X #3 X #2 X #1 X #2 X #3

—1901—

14. **Polonius**. 1901. (Miscellaneous Series) Small 4to. 4 copies on Roman vellum, signed by Mosher. Issued in folded sheets, unbound. (B306). Herschel V. Jones also owned one of these four copies bound in full red crushed levant (March 1919 Anderson Galleries sale #140). Crosby Gaige's 1934 auction catalogue (entry 313) records copy #1 which was the Grigsby copy, further noting it was bound in "full brown French levant, Jansenist, inner gilt dentelles, gilt top..."

X X X #3 X #1 X #3

15. **Mimes**. 1901. (Miscellaneous Series) Crown 8vo. 6 copies on Roman vellum, signed by Mosher. Vellum wrappers over boards with original color-printed design on front cover and spine. In printed dust wrapper and board slip-case. (B242) Copy #1 at the Newberry Library, Chicago; copy #2 (Mitchell S. Buck & Oscar Aurelius Morgner copy) returned to the Bishop Collection after 46 years in the Barry Humphries collections; copy # 3 at Kalamazoo College, a gift of Robert Huston; copy #4 is in the Bishop Collection, #5 is in the Strouse Collection at the Univ. of San Francisco; and copy #6's location presently unknown. Joseph Manuel Andreini owned a copy in blue levant-jansenist. Duschnes (4/57, cat.127, 103) offered a copy bound by Zucker in full purple morocco. The Anderson Galleries catalogue of "Selections of George D. Smith [Part Four]" Feb. 24, 1921 records a "decorated parchment, uncut" copy (entry 552). John Quinn at one time owed two copies: one that of Henry William Poor (Quinn 8519) and the Grigsby copy (Quinn 8518).

X X X #3 X #1 X #1 X #4 + X #5 X #2 X #4

16. **Songs before Sunrise**. 1901. (Quarto Series) 4to. 4 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, uncut, unopened, in board case. (B364) Copy #4 in private collection. The Henry William Poor copy in Club binding (Leon Maillard, finisher) is at the Huntington Library.

X X X X X #1

17. **The Pilgrims of Hope**. 1901. (Reprints from Privately Printed Books) 4to. 4 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, uncut, unopened, unbound. (B290). The Poor copy in a brown morocco Club binding is at the Huntington Library. The Emilie Grigsby/John Quinn copy sold at the PBA Auction Galleries on March 19, 2015.

X X X X #1 X #1

	<u>TM</u>	<u>GC</u>	<u>HP</u>	<u>JQ</u>	<u>EG</u>	<u>NS</u>	<u>BC</u>
<p>18. The Blessed Damozel. 1901. (Miscellaneous Series) Square 16mo. 10 copies on Roman vellum, signed by Mosher. Vellum wrappers over boards with silk ties, uncut, partly unopened. (B47) Copies #4 and #5 are at the University of San Francisco-Gleeson Library. Copy #2 from the Arthur A. Houghton collection offered by Philadelphia Rare Books & Manuscripts Co. in May 2017; then later offered by David Brass 8/27/2019), and in 2026 offered by Whitmore Rare Books. Copy #4 was first owned by Louise Van Dyke of Grosse Point, Michigan. It was sold in the American Art Association auction of May 4&5, 1925, lot No. 386.</p>	X	X	X #3	X #3 + X #1	X #1	X #4+ X #5	X #3 + X #10
—1902—							
<p>19. Rubáiyát of Omar Khayyám. 1902. (Reprints of Privately Printed Books) 4to. 10 copies on Roman vellum, signed by Mosher. Copies 1-5 have the facsimile frontispiece and an additional, original etching on India paper (of which only 25 proofs were printed) of the frontispiece by Edwin Edwards. Copies 6-10 have only the facsimile frontispiece by Edwards. Bound in full flexible vellum with green silk ties. Spine is gilt stamped with the title running lengthwise at the top and date "1859" in Roman numerals along the lower part of the spine. (B336) Copy #8 was in the Bishop collection, sold to William Johnson, was offered by Phillip J. Pirages Fine Books (4/14/22) and sold it at the New York Book Fair in 2022. Copies # 7 and #9 (bound by Ullman) are at the Gleeson Library, University of San Francisco. Copy #1 (Emilie Grigsby's copy) sold at auction in 2014 with typed note from John Hay to T.B. Mosher and a proof of the Edwin Edwards etched frontispiece.</p>	X one of 5	X	X #2 + X #7		X #1	X #7 + X #9	X #10+ extra sheets
<p>20. Poems and Ballads. 2nd and 3rd Series. 1902. (Quarto Series) 4to. 4 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, unbound. (B297) Copy #2 in Club binding was the Thomas G. Boss copy color featured in the <i>Bound to be the Best</i> exhibition. It's the copy that passed from H. W. Poor to John Quinn. Copy #3 is in a private collection.</p>	X	X	X #2	X + (HP copy)	X #1	X	X #2
<p>21. Fragilia Labilia. 1902. (Reprints of Privately Printed Books) 8vo. 5 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, unbound. (B116). The Henry William Poor/Cortlandt Field Bishop copy, bound at the Club Bindery by Léon Maillard, is at the Bancroft Library. Joseph Manuel Andreini also owned a copy bound in red levant with silk doublures. Crosby Gaige's 1934 auction catalogue (entry 314) records copy #1 which was the Grigsby copy, bound in "full brown French levant, Jansenist, inner gilt dentelles, gilt top..." The Cowdin copy was bound in decorated suede calf, doublures of brown morocco, gilt lotus designs, gilt top, uncut, brown morocco flies, now in the Bishop Collection. Copy #4 is at the Gleeson Library, University of San Francisco.</p>	X	X #3	X #2		X #1	X #2 + X #4	X #3
<p>22. Poems by Dante Gabriel Rossetti. 1902. (Quarto Series) 4to. 4 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, unbound. (B294). The Quinn copy #1 sold at the San Francisco Book Fair in February 2007 after being offered to, but turned down, by Bishop, and then sold by Bromer Booksellers. Henry Wm. Poor's copy in binding by Léon Maillard of the Club Bindery (copy #2) is in the Bishop Collection. Louise Van Dyke's copy was bound in full lavender levant by Eagle Book Bindery (would have been copy #3).</p>	X #4	X	X #2	X #1 + X #2	X #1	X #4	X #2
<p>23. The Poems of Ernest Dowson. 1902 (Miscellaneous Series) Small 4to. 4 copies on Roman vellum in folded sheets, as issued, unbound. (B301) The Cowdin copy in suede calf w/ Japanese design in black and white, doublures of brown levant morocco, richly ornamented with gilt tooling and fillet Borders, flies of heavy levant morocco matching the doublures, gilt top, uncut. The Poor copy in morocco slip-case is at the Huntington Library.</p>	X	X	X #2		X #1	X	

	<u>TM</u>	<u>GC</u>	<u>HP</u>	<u>JQ</u>	<u>EG</u>	<u>NS</u>	<u>BC</u>
<p>24. The Renaissance: Studies in Art and Poetry. 1902. (Quarto Series) 4 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, unbound. (B321) The Henry William Poor copy, bound at the Club Bindery, is at the Univ. of CA-Berkeley. Copy #4, bound by the Eddington Bindery, is at the Gleeson Library, University of San Francisco.</p>	X	X	X #2		X #1	X #2 + X	
—1903—							
<p>25. Ballads & Sonnets. 1903. (Quarto Series) 4to. 4 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, unbound. (B16)</p>	X #4	X	X			X #3 + X #4	
<p>26. The Poems of Oscar Wilde. 1903. (Miscellaneous Series) Small 4to. 6 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, unbound. (B304). The Poor copy in a crimson morocco Club binding is at the Huntington Library.</p>	X	X	X #2				
<p>27. The Land of Heart's Desire. 1903. (Lyric Garland Series) Fcap 8vo. 10 copies on Roman vellum, signed by Mosher. Some bound in full flexible vellum, some in folded sheets, boxed. (B186) Copy #5 in full green levant by the Adams Bindery sold by PBA Galleries (Sale 236; lot 106). Bishop was offered; turned down offer. Joseph Manuel Andreini also owned a copy bound in blue levant with gilt back, moire silk doublures, gilt top, by the Adams Bindery. Edward S. Willard's copy #6 offered by William Reese Company (8/09). Copy #9 in flex vellum with bookplate removed offered by Black Swan Books but turned down. Copy in green morocco by Hatchards with bookplate of Wm. Maxwell (George Bernard Shaw's printer of R. and R. Clark). Copy #1?. Christie's of NY auction June 1993.</p>	X	X	X #2	X #2			X #4
<p>28. Lyrics. 1903. (Lyric Garland Series) Fcap 8vo. 10 copies on Roman vellum, signed by Mosher. Bound in full flexible vellum. (B227). The Henry Poor/John Quinn copy was in the collection of Julia P. Wightman and is now at the Pierpont Morgan Library. The book was placed in a full green morocco binding by The Club Bindery with red morocco doublures in 1908. Joseph Manuel Andreini also owned a copy bound in blue levant with silk doublures. Copy #10 sold at Sotheby's Dec. 11, 1967. Copies #5 (bound by Adams) and #10 are at the Gleeson Library, University of San Francisco. The Bishop Collection contains four copies, of which one is bound for Hatchards (#1), one by Eleanore I. Van Sweringen (#3), and #6 is from the library of Edw. S. Willard.</p>	X	X	X #2	X #2		X X	X #1 + X #3 + X #6 + X #9
<p>29. In Hospital. 1903. (Lyric Garland Series) Fcap 8vo. 10 copies on Roman vellum, signed by Mosher. Bound in full flexible vellum. (B165) Copy #6 at ASU-Tempe. Copy #4 is in a private collection Joseph Manuel Andreini also owned a copy bound in blue levant. The Willard copy #6 is owned by Jim Earl in Canada. The Henry William Poor copy is at the Huntington Library. Copy #5, bound in full morocco, is at The Gleeson Library, University of San Francisco.</p>	X	X	X #2			X	X #3

	<u>TM</u>	<u>GC</u>	<u>HP</u>	<u>JQ</u>	<u>EG</u>	<u>NS</u>	<u>BC</u>
—1904—							
30. Intentions . 1904. (Miscellaneous Series) Small 4to. 6 copies on Roman vellum, signed by Mosher. Loose folded sheets, as issued, unbound. (B174). Copy #3 is in a private collection. Copy No. 5 was offered at Bloomsbury Auctions-London in their sale #753, October 28-29, 2010. Copy at the Huntington Library is H. W. Poor's copy bound in blue morocco at the Club Bindery.	X	X	X	X			X #4
31. Ballad of Reading Gaol . 1904. (Lyric Garland Series) Fcap 8vo. 10 copies on Roman vellum, signed by Mosher. Bound in full flexible Vellum. #6 from the library of Edw. S. Willard (B13) Poor copy in red Club Binding offered by Argonaut Book Shop in San Francisco (fall 2010) and later by Phillip Pirages. Copy No. 9 in sheets offered at Dreweatts & Bloomsbury Auction, London, Nov. 13, 2014 and then offered by Phillip Pirages in March 2015 (indicates In publisher's limp vellum).	X	X	X #2				X #6
32. Tristram of Lyonesse . 1904. (Quarto Series) 4to. Two sets of four copies (i.e., 8 copies in all) on Roman vellum, signed by Mosher. Four were in loose folded sheets, as issued, unbound, and four were bound in flexible vellum with silk ties. The Lamb typescript includes the following T=Tristram entry: "Tristram (only) 4, 4to, flexible vellum silk ties, Roman vellum" and includes these additional four copies in a frequency chart as a second quarto printing for the year. This strongly suggests that four additional copies (limited to just the title poem) were printed on Roman vellum and bound in vellum. The printers copy of the source text also notes: "4 skin [and] 4 of Tristan only skin." Indeed, two copies on pure vellum have been located, both of which bear the same limitation number, No. 4 (Bancroft Library and Bishop Collection). The pagination for the Bancroft copy is <i>viii</i> preliminary leaves, 193 pp.; the Bishop copy is [<i>xii</i>], 389 pp. With the addition of the "Tristram (only)" copies, the vellum count for this book is brought to 8 copies: 4 of the complete volume, and 4 with just the Tristram poem. Some bibliographers may be inclined, as Flora Lamb was, to count this as another quarto book on vellum, which would bring the total count of books Mosher published on pure vellum to 48. (B416)	X X	X X	X #2 + X	X one of HP copies		X #2 + X #4, (T only)	X #4
33. Ballads Done into English from the French of François Villon . 1904. (Lyric Garland Series) Fcap 8vo. 10 copies on Roman vellum, signed by Mosher. Bound in full flexible vellum. (B17) Copy #10 is listed at Johns Hopkins Libraries. Bishop copy #3 in orange morocco by Stern & Bess was listed for sale at Bonham's NY Dec. 9, 2015 sale. Crosby Gaige's 1934 auction catalogue (entry 315) records a copy in full levant Morocco, but the specific number of the copy is not given.	X	X	X #2	X #2			X #3
34. A Song of Italy . 1904. (Lyric Garland Series) Fcap 8vo. 10 copies on Roman vellum, signed by Mosher. Bound in full flexible vellum. (B360). OCLC lists one copy at the University of Michigan Library, and another at the University of Minnesota, Minneapolis.	X	X	X	X (HP copy)			
—1905—							
35. The Book of Heavenly Death . 1905. (Miscellaneous Series) Small 4to. 5 copies on Roman vellum, signed by Mosher. Bound in Full flexible vellum with silk ties, uncut, partly unopened. (B48). William F. Gable bought the Poor Copy #2 in Club binding. Copy #4 is located at The Library of Congress, Rare Books/Special Collections in the Jefferson Building.	X	X	X #2				X #?

	<u>TM</u>	<u>GC</u>	<u>HP</u>	<u>JQ</u>	<u>EG</u>	<u>NS</u>	<u>BC</u>
36. <i>A Little Garland of Celtic Verse</i> . 1905. (Lyric Garland Series) Fcap 8vo. 10 copies on Roman vellum, signed by Mosher. Copies bound in full flexible vellum, and unbound, in sheets, as published, uncut, partly unopened, in board case. (B214)	X	X	X #2	X			X #2+ X #6
37. <i>A Little Garland of Christmas Verse</i> . 1905 (Lyric Garland Series) Fcap 8vo. 10 copies on Roman vellum, signed by Mosher. Copies bound in full flexible vellum, and unbound, in sheets, as published, uncut, partly unopened, in board case. Copy #2 is at the Gleeson Library, University of San Francisco.	X	X	X	X		X	
38. <i>The Kasidah</i> . 1905. (Miscellaneous Series) Royal 4to. 5 copies on Roman vellum, signed by Mosher. Issued in sheets, and also available in full flexible vellum with gold stamping and silk ties –Morris style. The Norman Strouse copy at The Bancroft Library, in a modern commissioned binding by Roger Powell, was originally in unbound sheets. (B182). Elkins copy is actually #4 but altered to read #1. The Poor copy is at the Huntington Library.	X	X	X			X	
39. <i>Father Damien</i> . 1905. (Miscellaneous Series) 4to. 4 copies on Roman vellum, signed by Mosher. Bound in full flexible vellum with silk ties. The Harry Elkins Widener catalogue, entry 116, describes this as bound in "white vellum paper [sic] wrappers, uncut and unopened, with the original blue ties." Examination of this copy shows it to be bound in flexible vellum with grey ties, title in gilt running along spine. (B108). Copy #1 was owned by Harry Widener and is at Harvard's Widener Library. Copy #4 was sold at Parke-Bernet in 1971, bound in original limp vellum. Copy #2 is in an ornate "Club" binding commissioned by Henry William Poor and is presently in the Bishop Collection.	X	X	X #2				X #2
—1906—							
40. <i>Tares</i> . 1906. (Lyric Garland Series) Fcap 8vo. 7 copies on Roman vellum, signed by Mosher. Copies bound in full flexible vellum, and unbound, in sheets, as published, uncut, partly unopened, in board case, #6 from the library of Edw. S. Willard (B401) Copy #1, in designer binding, is at the Gleeson Library, University of San Francisco. Crosby Gaige's 1934 auction catalogue (entry 316) records a copy, but does not specify which numbered copy.	X	X	X	X		X #1	X #6
41. <i>Memories of President Lincoln and Other Lyrics of the War</i> . 1906. (Lyric Garland Series) Fcap 8vo. 7 copies on Roman vellum, vellum, signed by Mosher. In sheets, uncut and unopened, as issued, in board case. Some copies were bound in full flexible vellum. On one copy Mosher wrote "This copy has portrait of W.W. on vellum & facsimile of his h.w. [handwriting] inserted. T.B.M. The only copy with these additions, the two having been made for Bk. of U.S. (the 5 on vellum), & this one left over of the h.w. facsimile. Of the portrait 10 only were done by E. Bierstadt on vellum. Jan. 10, 1907." (B240) Copy #4 is at the Huntington Library. Copy #3 in three-quarter green morocco "Scroll Club, N.Y." binding offered by Black Swan Books in Nov. 2015.	X	X	X				X #7

	<u>TM</u>	<u>GC</u>	<u>HP</u>	<u>JQ</u>	<u>EG</u>	<u>NS</u>	<u>BC</u>
42. Rose Leaf and Apple Leaf . 1906. (Miscellaneous Series) 8vo. 5 copies on Roman vellum, signed by Mosher. In sheets as issued, uncut, partly unopened, in board case. Some copies bound in full flexible vellum. Note: The Wm. H. Poor catalogue (Part V, B 834) lists this as 7 copies on vellum, but all other sources, including Sheean and Lamb, list 5 copies on vellum. (B330). Copy #1 of 5 is At the Gleeson Library, University of San Francisco.	X	X	X	X		X #1	X #4
—1907—							
43. A Little Book of XXIV Carols . 1907. (Lyric Garland Series) Fcap 8vo. 5 copies on Roman vellum, signed by Mosher. In sheets as issued, uncut, partly unopened, in board case. Some copies bound in full flexible vellum. (B213) Copy #4 at Arizona State University-Tempe. Copy # 2 is at the Gleeson Library, University of San Francisco. Copy #1 from the Vladamire Sokoloff estate to Bishop.	X	X	X	X		X #2	X #1
44. Cynara . 1907. (Lyric Garland Series) Fcap 8vo. 5 copies on Roman vellum, signed by Mosher. In sheets as issued, uncut, unopened, in board case. Some copies bound in full flexible vellum. (B78)	X	X	X	X			X #3
1912—							
45. Memories of President Lincoln . 1912. (Miscellaneous Series) 10 copies on Roman vellum, signed by Mosher. Bound in classic vellum with gold stamping. Anna L. Mosher (Mrs. Mosher) copy No. 1 is at ASU-Tempe, bound in the full flexible vellum with ties. (B239). Copy No. 8 at the William L. Clements Library, University of Michigan. The William F. Gable copy #3 (lengthy inscription by Mosher to Gable) from Vladamire Sokoloff estate to Bishop. Copy No. 9 from the Hanley Collection is at the University of Texas-Austin's Harry Ransom Center. The number for the Quinn copy (No. 11024) is not given. Following the Quinn sale in 1924, a sale of the books of Louise Van Dyke of Grosse Point, MI (American Art Assoc., 1925, entry 397) also does not give the actual number of the volume. Copy #5, the Thomas Bell copy, was once part of the Bishop Collection was sold in Jan. 2015 to Clarence Wolf of Macmanus, who then sold it to the Univ. of DE. Copy #7, Bishop Collection, specially bound by Sam Feinstein of Chicago.	X			X			X #3 + X #7
—1913—							
46. Songs of Adieu . 1913. (Miscellaneous Series) Narrow 8vo. 5 copies on Roman vellum. Bound in classic vellum covered boards, uncut with green silk ties, in board case. (B367) Copy #1 is at the Gleeson Library, University of San Francisco.	X			X		X #1	
47. Cicero. De Amicitia . 1913. (Privately Printed) Small 4to. One copy printed for Mr. Mosher on pure Cicero, <i>De Amicitia</i> (Privately Printed-26), (B-82). Only one copy was printed for T. B. Mosher who turned it over to Edward Woods. This copy is now in the Bishop Collection.							X #1
TOTALS:	<u>47</u>	<u>46</u>	<u>46</u>	<u>29</u>	<u>23</u>	<u>32</u>	<u>44*</u>

*Includes two vols. *Marius the Epicurean*, counted as two books, as it is with the other collectors listed, and which the Bishop and Hatch

TM = Thomas Bird Mosher
GC = Mrs. Gertrude Cowdin
HP = Henry William Poor
JQ = John Quinn
EG = Emilie Grigsby
NS = Norman Strouse
BC = Bishop Collection

Other Notes:

Another substantial collection of Mosher's books printed on vellum was held by the British Shakespearean actor, Edward Smith Willard (1853-1915). Willard traveled in America from September 29, 1902 to April 27, 1903 where he contacted Mosher from Boston. His letters to Mosher from England are located in the Houghton Library's manuscript collections, bMS Am 1096 1613-16. A complete inventory of which titles Willard collected has not been located nor constructed because I have been unable to access the sales catalogues of his library if indeed such exist. Likewise, William F. Gable owned some copies from Willard's library. I've accessed all but one of his sale catalogues.

In another private collection which I personally catalogued, there are seven vellum Mosher books so far as I know. These are noted as "private collector" under the above pertinent entries.

With regard to vellum printing, one of the strangest items in the Bishop Collection is a copy of Mosher's 1923 THE MOSHER BOOKS catalogue which is printed entirely on pure vellum, the very thick and stiff sort of vellum used in printing the *Memories of President Lincoln* (1912) on Roman vellum of which there were 10 copies produced. Why this catalogue was printed on this Roman vellum is a total mystery. Did Mosher's printer have extra vellum lying around which he wanted to use? There was another vellum printing of the 1924 catalogue as well, both from the Sokoloff Collection, now also in the Bishop Collection. Both are bound in heavy folder-like paper with black tape spine. Every two leaves are stub mounted. Very, very curious.