FATHER DAMIEN--A Title with a Destiny
Its arrival and revelation in the Bishop Collection

(including a full list of the vellum books in the collection)

by Philip R. Bishop



Sometimes a book is plain-down destined to arrive in a book collection, stubbornly refusing rejection. This one certainly was! On September 20, 2026 I posted pictures on Facebook and Instagram with the caption: "I just added the 45th pure vellum Mosher book to the Bishop Collection: *FATHER DAMIEN* (1905), Copy No. 4 of 4 printed on vellum. Bound in the publisher's full vellum binding with ties. This copy pairs with the collection's other vellum Copy No. 2 of 4 from Henry William Poor's library, bound at the Club Bindery." There's an unusual and somewhat convoluted story behind this acquisition ending with a remarkable sure-to-find discovery made while researching and writing about this acquisition. Early August 2026 an on-line posting appeared indicating the following copy was for sale:

> ***Father Damien: An Open Letter to the Reverend Doctor Hyde of Honolulu***
> Portland: Mosher, 1905. Limited. hardcover. fine. Frontispiece portrait of Father Damien. viii, 34, [1] pages. Handsomely printed with rubricated elements on some pages. Small slim 4to, original limp vellum with cloth ties; uncut edges. Portland Maine: Mosher Press, 1905. Limited edition -- number 4 of only 4 copies printed entirely on vellum, and signed by Thomas Mosher. One cloth tie broken, else a fine copy, preserved in the original board slipcase. Very scarce. Not in the Beinecke Stevenson catalogue. This copy sold at Sotheby's auction in 1971 for $150.

It was a Friday, and the store wasn't open due to its summer hours which also didn't include weekends. I had decided that even though this copy of *Father Damien* would be a duplicate of another already in the Mosher Collection, it would still present an interesting contrast between the publisher's flexible vellum binding with the Club binding on Copy No. 2 of 4. That, however, was not the only thing on my mind. Early in my collecting career I had inspected another copy, that being Harry Elkins Widener's Copy #1 at Harvard's Widener Library, and so I'll digress a little in order to explain the significance of this Widener copy to my overall purchase considerations regarding Copy No. 4.

Back in 1995 I was researching the correspondence with Mosher in The Houghton Library immediately adjacent to (one might even say physically perceived as part of) The Widener Library. There I had the privilege of meeting Thomas L. Amos who was head of Public Services and Curator of the Harry Elkins Widener Memorial Room. He was helping out at the reference desk where materials were requested by scholars for examination from the Houghton, and he casually noticed that I was accessing all the Mosher related files and that I had also accessed A. S. W. Rosenbach's compilation of *A Catalogue of the Books and Manuscripts of Robert Louis Stevenson in the Library of the Late Harry Elkins Widener***.** With a Memoir by A.S.W. Rosenbach. Philadelphia: Privately Printed, 1913. pp. 157-158. Entry 116 describes a pure vellum copy of R.L.S.'s *Father Damien* printed by Mosher in 1905. Mr. Amos asked me if I had been to the memorial room for Harry Elkins Widener which was actually Harry's personal library on literature from Philadelphia.

For those who need a quick bit of background, Harry Widener lost his life along with his father and 1,500 other people in the sinking of the Titanic on April 15, 1912. A.S.W Rosenbach noted, "he was the youngest collector who ever formed a noteworthy collection; his years were but twenty-seven. In the history of collecting, among the glittering names in the chronicle of books, there is not one that combined with youth the knowledge, the enthusiasm, the fine discrimination that he possessed… He was not merely a gatherer of rare and precious volumes, but a deep scholar, and an original and zealous investigator of the science of books." That an imprint from T. B. Mosher would have been selected by Widener is evidence of the value this Mosher imprint held to this connoisseur of books. The Widener literature collection was eventually transferred to Harvard where it finally resided in the rare book collection of the new library building built and dedicated by the Widener family in 1905 in honor of their son.

To have the curator of the Widener Memorial room personally accompany me was a great honor and Mr. Amos and I proceeded to the room where he immediately went over and took down Harry's copy of *Father Damien*. My close examination revealed it was bound in the publisher's flexible vellum with ties, and the colophon with the limitation statement signed by Mosher and the limitation reading *Copy No.1*. , but and hand-written Arabic numeral one looked as though it had been tampered with. Could it possibly have been Copy No. 4 with lines erased to make it look like a *No. 1*. I left with that question tucked away in the back of my mind for many years. It was just a suspicion, mind you, and I had no further evidence to weigh for or against it. This was my first encounters with a vellum *Father Damien*, but it certainly was not my last.

Now back from my digression and on to my story surrounding that Copy No. 4 for sale. I finally reached the conclusion that it should be in the Mosher Collection. It would show nicely side by side with the Poor / Club bindery copy, and would put to rest my slight distrust of the number written in the Widener copy. Having the actual Copy No 4 kind of makes that suspicion evaporate.

Over the weekend I called and left a message, and then left yet another telephone message indicating my interest in the *Father Damien* and that I just had a couple questions. I checked the on-line post which was still there, so when the bookstore opened on Monday morning I telephoned

yet again and asked to speak with the owner whom I dealt with over many years. No go. The owner wasn't going to be in until 11:30 AM. I stated the reason why I was calling to give the owner a heads up. I called again at 11:30 and finally got to speak with the owner directly. I questioned a few points about the condition, and then proceeded to ask if we'd continue alone of line of 20% dealer discount consistently offered to me over the years. Yes, the condition was very nice except for one of the ties not just detached but actually no longer present, and the book was still for sale. We came to an agreement. I followed up with an email to the owner on August 10:

> Hello ____. Nice talking with you just now. Pleased we agreed upon the sale of your Mosher book printed on vellum. You have it listed at $----- and agreed to our usual terms of less 20%. Please send with invoice via Priority Mail to my business address listed below. Of course I will pay promptly, and thank you for agreeing to sell the book to MOSHER BOOKS. If possibly, please do send along the tracking number. Many thanks and best wishes, Phil

That was all there was to it, and I just had to wait for the package to arrive, but it would never even reach the mail. The next day I received a phone call message from an employee of the owner indicating there is a "big problem with the Father Damien book" as it "was already sold to someone else whose order came in over the internet on Saturday. So he beat you by a couple of days." The owner was unaware of that, and the assistant asked, "So give me a call and I do apologize for the mix up." He also said there were two other calls that came in over the weekend as well (those were my calls). I reached him over the phone and although I was disappointed, I figured a bookstore with a large physical inventory while running a parallel independent track of on-line business as well, such overstepping was quite natural and one might even say to be expected. OK, so that ended the matter. I resigned myself to it being a fish that got away. Not the first, and certainly not the last; however, I learned a lesson (one would have thought I'd have learned this before): if you truly want something, don't rely on a phone call which at one time sufficed in the past, but place an on-line order first and then follow up with a phone call. The book was gone, and so I made my peace with that. It wasn't to be, or so I thought.

A couple weeks passed and on Sunday, August 30 I received an email offering me the vellum Copy No. 4 *Father Damien* at over twice what I had initially bargained to pay for it. I responded:

> Thanks for the offer and the pictures. I actually had a deal to buy it through [owner's name], the owner at [bookshop}. I called as soon as [the shop] opened, and said the book was available, and agreed to ship the book with invoice. I was awaiting the tracking number when the next day the [employee] called me with apologies and said someone else had ordered it beforehand which [the owner] didn't know about. At the price [we] had agreed upon I would have gotten it even though I had the Poor copy, but at double the price I think I just have to respectfully pass on it.

In retelling the story from his side, he indicated that the employee said he had four firm orders for the book, but since the buyer had reached out (i.e., agreed to pay) two days before anyone else, they wanted to honor that; however, they did ask that he purchase the volume at full price in light of the interest shown in it. Well, that's how things go, and I certainly wasn't holding anyone responsible for my missing out on purchasing it. Everybody played fair and square. It was me who was the laggard for not buying it then and there on the Internet. Then something remarkable followed. The new dealer-owner of the book indicated he was planning on listing it in his next catalogue, but that he changed his mind and suggested that if I was still interested in it, he'd be happy to sell it to me more reasonably. That has never happened to me before. I said I'd "give it some thought over the weekend. I kind of made my peace with it, but will give it some further consideration" and then asked him why he changed his mind? To which I received this lovely reply:

> Hi Phil- Got it, sounds good—I certainly know the feeling. But yes, please let me know. My main reason for changing my mind was just the circumstances of the purchase. I figure if you really want to add it to your collection, the nice thing for me to do would be to pass it along. But I should also note: no worries at all if you're content with the one you already have [the Poor/Club Bindery, Copy No 2] – certainly wouldn't blame your there! ;)

To which I quickly responded:

> There is quite the story here, and I appreciate your offer... but for now the answer is yes, please send the book via US Postal Service to my P. O. Box address below (or send me the invoice by email—your choice). I will send you a check upon receipt of the invoice.
>
> The story is a bit more personal than you might expect, and involves some of my past research, although the dealing with [owner/bookshop] is perhaps personal enough in a professional way, including your intervention. You [and the other dealer] did nothing wrong, and I made my peace with that, but then to have it come around again… well, I just didn't think I really should pass it by. So yes, please send, and I'll be in touch with the fuller story...

The book promptly arrived in great shape, the check was mailed to the seller. Now that the book was in hand, I would further research the copy. I might add that I had some time ago previously seen the 1971 sale record of this copy indicating it was copy No. 4, but that was only a typed record, and I had both the pictures and descriptions now from both the booksellers who recently exchanged the book, but it's even better to have the actual physical evidence of Copy No. 4 right here in front of me disproving any lingering thoughts I had about the Harry Elkins Widener copy number being altered. Having the publisher's original issuance side by side with the specially bound copy is also a wonderful personal experience afforded the collector. It's also good to have that "now you have it, now you don't have it" experience behind me. Now free of that baggage, I could move on to see what else I could discover, and discover I did!

Whenever one has a census of copies, some telling facts can be teased out. Looking into the past and present status of all four vellum copies of *Father Damien* (Mosher, 1905) didn't disappoint. Appearing below are notes on each of the four copies taken from my census of all the vellum printings Mosher produced from 1898 until 1913 when he completely discontinued using animal vellum as one of his limited edition offerings. He would continue publishing until 1923. The primary and for the most part consistent collectors of the pure vellum imprints during Mosher's lifetime were Emilie Grigsby (copy No. 1 usually being reserved for her for a total of 23 on vellum), Henry William Poor (usually a copy No. 2 was reserved for him for a total of 46), Mrs. Gertrude Cowdin (a total of 46), John Quinn (a total of 29), and of course Mosher himself who retained one of the vellum copies for each title for a total of 47 copies (except for the copy of Cicero's *De Amicitia* of 1913 of which only one copy was printed by Edward Woods. That copy, I'm pleased to say, is in the Bishop Collection. There were certainly other purchasers like William F. Gable, Cortland Field Bishop, and Edward Smith Willard of England, but the aforementioned are the main ones who built up considerable numbers of Mosher's vellum printings. Without further ado, here are the notes pertaining to each of the four copies:

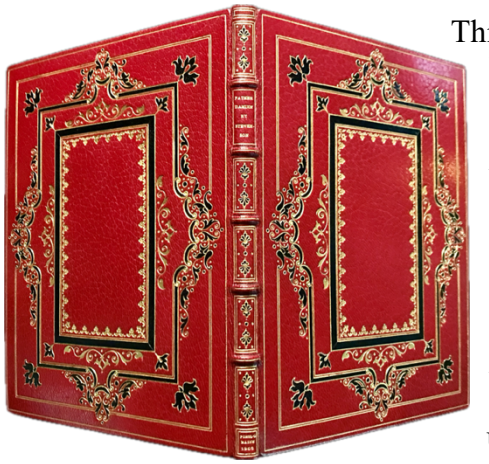
Census of the *FATHER DAMIEN* (1905) Four Vellum Copies

Copy No. 1



As indicated beforehand, Harry Elkins Widener had acquired this copy in Philadelphia which was moved to his Memorial Room at the Widener Library of Harvard containing his collection of literature. As mentioned above, it was Emilie Grigsby who usually got the first copy, but for whatever reason that ended starting in 1904. The sale of her library in 1912 recorded two copies of *Father Damien* (one on regular Van Gelder paper, the other copy No. 1 of 50 printed on Japan vellum). So vellum Copy No. 1 was free to go to whomever Mosher chose to sell it, and Harry Elkins Widener was the lucky purchaser. This copy is like No. 4 in that it's bound in flexible vellum with silk ties.

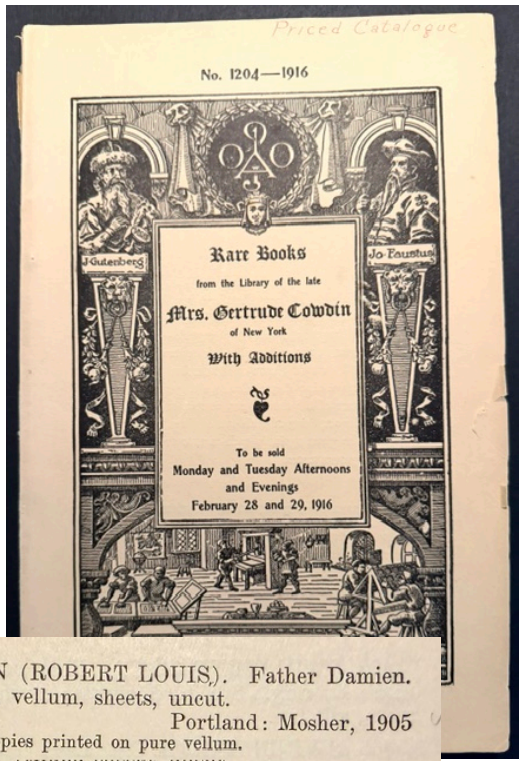
Copy No. 2



This copy was handed over to the Club Bindery by Henry William Poor to be put into a lavish crimson red levant Morocco binding, the description of which appears in the 1909 H. W. Poor Sale, Vol. IV, number 726. It was bought by Cortlandt Field Bishop from the Poor sale and then again sold in the 1938 sale of his Bishop's library, Vol. III, #2152. This copy is now in the Bishop Collection (no relation to C. F. Bishop), and was written about in Bishop's essay "The Personal Side of a Collector's Acquisition—the H. W. Poor / C. F. Bishop Copy of Father Damien from the Club Bindery" posted in the ThomasBirdMosher.net website under Research and Publications by Philip. R. Bishop.

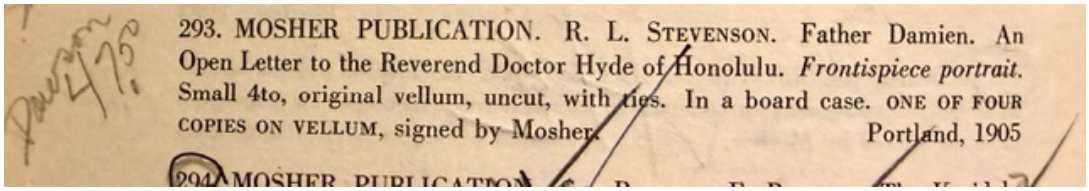
Copy No. 3

This copy is a bit mysterious as to its present whereabouts. It was in the Mrs. Gertrude Cowdin Library which sold in February 1916 at The Anderson Galleries whose "Among the Rarities" introduction to the sale indicated, among other things, "a large number of books beautifully printed by Mr. Mosher, including the very rare ones on vellum, of which only four or five copies were issued…" It's listed in lot 454 as "One of 4 copies printed on pure velum" and described as "Small 4to, vellum, sheets, uncut. Even through there is no specific copy number assigned, it has to be Copy No. 3 as being the only one recorded in sheets, the state which a buyer could elect to purchase a vellum book. There are no auction or sales records showing this book resurfaced and its presence is currently unknown. The book may have been kept in sheets, or may have been rebound, but either way, it can only be Copy No. 3 since all others have been accounted for.



Copy No. 4

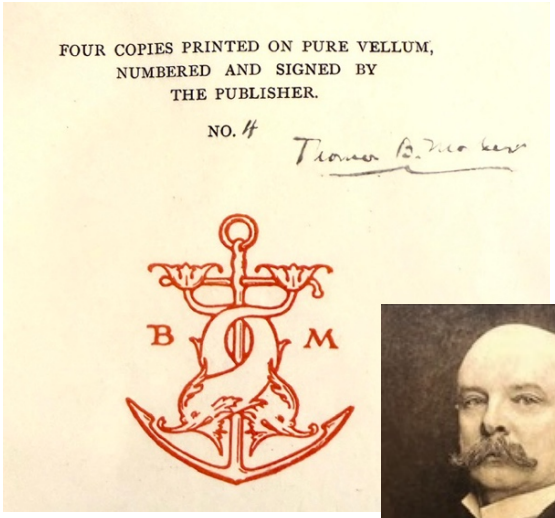
This copy was from **Mosher's own** private holdings of The Mosher Books. It's listed as "Small 4to, original vellum, uncut, with ties, In board case, ONE OF FOUR COPIES ON VELLUM, signed by Mosher." *–Library of the Late Thomas Bird Mosher and Examples of His Own Publications, Many Printed on Vellum*. Part One. Parke-Bernet Galleries, May 10 and 11, 1948, listing 293 on p. 38.



The book was bought by Glen and Muir Dawson of Dawson's Book Shop of Los Angeles as found in my priced and marked copy of the sale catalogue (see above). Whether they bought this for stock or on a client's behalf is unknown, The next record to appear is that of March 16-17, 1971 when this book next appeared at the Parke-Bernet Galleries, Sale No. 3173, lot 365. When I

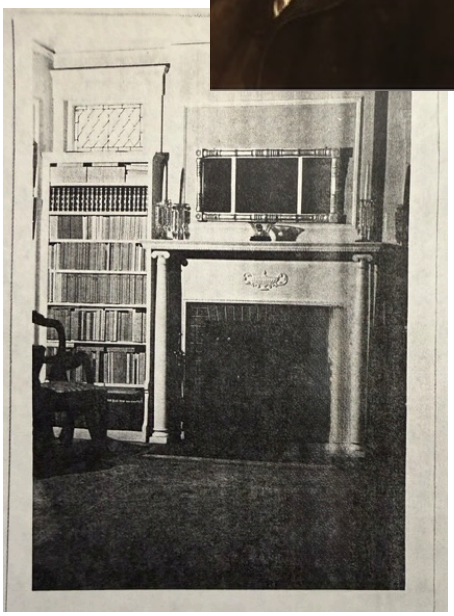
acquired the book it still had the original coded auction tab 365/3173 inserted. The copy is bound in the same way as that of the Harry Elkins Widener copy in flexible vellum with silk ties, and in acquiring this No. 4, it put to rest that lingering question I harbored in the back of my mind way back when viewing his copy at Harvard. The Widener copy was not an altered 4 to look like a 1. The evidence is clear: Copy No 4 was Mosher's copy and now resides in the Bishop Collection.











Mosher's own imprints on shelves like these at his home, including copies of his pure vellum printings (Gleeson Library, USF)

Quite frankly, had it not been for the last bookseller's reconsideration, this vellum printing would probably not have entered the Mosher Collection. I owe him a debt of gratitude. Surely he's earned a good deal of positive Karma, and I likewise pass along good karma to him. So, I managed to hook the book which is enough to keep me happy until the next acquisition for the Bishop Collection of Thomas Bird Mosher & The Mosher Books. To round out this account, below is the present listing of all the pure vellum Mosher books in the Bishop Collection, including this last acquisition bringing their number to 45 as listed below:

Books Printed on Real Vellum in the Bishop Collection

Anodos [Miss Elizabeth Coleridge]. ***FANCY'S FOLLOWING,*** 1900. Copy No. 3 of 4 printed on American vellum. Bound in flexible vellum with ties. Vellum proof of spine and cover decorations bound at the rear. The Gertrude Cowdin copy.

Binyon, Laurence, et. al. ***PRIMAVERA: POEMS BY FOUR AUTHORS***, 1900. Copy No. 2 of 4 printed on Classic vellum, signed by the publisher. Thick gauge vellum pages, bound in full green flexible vellum prepared by the same firm that supplied William Morris; green silk ties. Vellum proof of the cover and spine design bound in the rear.

Cicero. ***DE AMICITIA (On Friendship)***, 1913. Unique copy No. 1 of 1 printed for Mr. Mosher on Roman vellum and bound in "binder's vellum" with green silk ties. This is the last book Mosher was to print on vellum.

Dowson, Ernest. ***CYNARA: A LITTLE BOOK OF VERSE***, 1907. Copy No. 3 of 5 printed on Roman vellum and signed by Mosher. This copy bound by Bennett of New York in full green morocco with matching slipcase.

Hay, John. ***IN PRAISE OF OMAR***–An Address Before the Omar Khayyám Club, 1898. The Henry William Poor / William Francis Gable copy, No. 3 of only 4 printed on American vellum and rubricated, bound in full russet levant morocco, with floriated border of gilt tooling on sides, heavily gilt paneled spine with flower in each panel, gilt top, pages uncut, by the Club Bindery. Original printed cover, also on vellum, with Herbert P. Horne design and printed spine bound in. The book is enclosed in a marbled board slipcase with morocco mouth.

Henley, William Ernest. ***IN HOSPITAL: RHYMES AND RHYTHMS***, 1903. Copy No. 3 of 10 printed on Roman vellum, signed by the publisher. Bound in three quarter green morocco over green cloth by Scroll Club of New York.

Lathrop, George Parsons. ***THE CASKET OF OPALS***, 1900. Copy No. 4 of 15 privately printed on vellum by Mosher and Gertrude Cowdin. Bound in flexible vellum with brown silk ties and title in gilt on spine (in board case). This is a presentation copy with an undated letter on her 13 Gramercy Park stationary: "My dear Mr. Lacy [Frederic Lacy at Putnam's in NYC]. Will you accept this little book which Mr. Mosher has done for me & which I find so very charming. It has been a favorite poem of mine for a long time. I never felt that I sufficiently thanked you for all the trouble you took with the catalogue of my books which has been of great value to me. Trusting you will be pleased with the 'Casket of Opals' Very sincerely Gertrude Cowdin.

Mosher, Thomas Bird, ed. ***A LITTLE GARLAND OF CELTIC VERSE***, 1905. Copy No. 2 of 10 copies printed on Roman vellum and signed by Mosher. This copy handsomely bound by the Club Bindery.

Mosher, Thomas Bird, ed. ***A LITTLE GARLAND OF CELTIC VERSE***, 1905. Copy No. 6 of 10 copies printed on Roman vellum and signed by Mosher. Bound in quarter green morocco over floral boards by "Mr. Bogardus, binder to the Huntington Library." From the library of M. S. Slocum of Pasadena, CA with his typed note.

Omar. ***RUBÁIYÁT OF OMAR KHAYYÁM***. Portland [Maine]. [May] 1899. Copy No. 6 of only 10 copies printed on vellum. The limitation page reads: "This Book, of which 10 copies and no more are done on pure vellum, was privately printed by THOMAS BIRD MOSHER and EMILIÉ B. GRIGSBY at Portland, Maine, in the month of May, M•D•CCC•XCIX, and the type distributed. "The colophon reads: "Here ends the Rubáiyát of Omar Khayyám of Naishápúr rendered into English Verse by Edward FitzGerald, being the text of his Fourth Edition (1879), including the minor variants of the Fifth and final edition (1889). Done into type, and ten [numbered] copies and no more printed on pure vellum by T.B.M. & E.B.G. at Portland, Maine, during the month of May, A.D. 1899." This copy was presented by Emilie Grigsby to John Law (pen name for Margaret Harkness) in London on May 23, 1901.

Omar. ***RUBÁIYÁT OF OMAR KHAYYÁM***. Portland [Maine]. [May] 1899. Copy No. 10 of only 10 copies printed on vellum. The limitation page reads: "This Book, of which 10 copies and no more are done on pure vellum, was privately printed by THOMAS BIRD MOSHER and EMILIÉ B. GRIGSBY at Portland, Maine, in the month of May, M•D•CCC•XCIX, and the type distributed. "The colophon reads: "Here ends the Rubáiyát of Omar Khayyám of Naishápúr rendered into English Verse by Edward FitzGerald, being the text of his Fourth Edition (1879), including the minor variants of the Fifth and final edition (1889). Done into type, and ten [numbered] copies and no more printed on pure vellum by T.B.M. & E.B.G. at Portland, Maine, during the month of May, A.D. 1899."

Omar. ***RUBÁIYÁT OF OMAR KHAYYÁM***, 1902. Copy No. 10 of 10 printed on Roman vellum, signed by the publisher. Bound in full flexible vellum with green silk ties. Accompanied by the publisher's copy filled with proofs of several title pages printed on Japan and Roman vellum.

Pater, Walter. ***MARIUS THE EPICUREAN***, 1900. Vol. I. Copy No. 3 of 4 on Roman vellum, signed by the publisher. Two volumes bound as one in a full mauve morocco binding by Toof & Co. under the direction of Otto Zahn. Housed in a black morocco clamshell case environment by S. A. Neff, Jr. Pictured by Zahn in his book *On Art Binding* (1904, illustration No. 8). Featured in *Thomas Bird Mosher–Pirate Prince of Publishers* (1998): R71.

Pater, Walter. ***MARIUS THE EPICUREAN***, 1900. Vol. II. Copy No. 3 of 4 on Roman vellum, signed by the publisher. Two volumes bound as one in a full mauve morocco binding by Toof & Co. under the direction of Otto Zahn. Housed in a black morocco clamshell case environment by S. A. Neff, Jr. Pictured by Zahn in his book *On Art Binding* (1904, illustration No. 8). Featured in *Thomas Bird Mosher–Pirate Prince of Publishers* (1998): R71.

Payne, John, trans. ***THE POEMS OF MASTER FRANCOIS VILLON OF PARIS***. 1900. Copy No. 2 of 4 printed on Roman vellum, signed by the publisher. Bound in full flexible vellum with green silk ties. Contains the loosely inserted "Omitted Lines" also printed on Roman vellum. Henry William Poor's copy and later from the collection of The Garden Ltd. with its bookplate.

Payne, John, trans. ***THE POEMS OF MASTER FRANCOIS VILLON OF PARIS***. 1900. Copy No. 3 of 4 printed on Roman vellum, signed by the publisher. Bound in full brown morocco by Zaehnsdorf as shown in essay "Two Goals Met" by Philip R. Bishop. The inserted "Omitted Lines" in this copy are from the insert which appeared in *The Poems of Master Francis Villon of*

Paris... London: Reeves & Turner, 1881, the source for the Bryant printing as listed in the previous entry as discussed in Bishop 302.

Rodd, Rennell (Oscar Wilde) ***ROSE LEAF AND APPLE LEAF***, 1906. Copy No. 4 of 5 printed on Roman vellum, signed by the publisher. Bound in quarter red morocco over floral boards by "Mr. Bogardus, binder to the Huntington Library." Housed in a quarter purple morocco over cloth slipcase with folding cloth insert. From the library of M. S. Slocum of Pasadena, CA with his typed note.

Rossetti, Dante Gabriel. ***THE BLESSED DAMOZEL***, 1901. Copy No. 3 of 10 printed on Roman vellum, signed by the publisher. Vellum wrappers over boards with green silk ties. This copy from the libraries of Henry William Poor and John Quinn with their bookplates.

Rossetti, Dante Gabriel. ***THE BLESSED DAMOZEL***, 1901. Copy No. 10 of 10 printed on Roman vellum, signed by the publisher. Vellum wrappers over boards with green silk ties.

Rossetti, Dante Gabriel. ***POEMS***, 1902. Copy No. 2 of 4. Bound by Léon Maillard of the Club Bindery. The Henry William Poor copy.

Rossetti, Daniel Gabriel, et.al. ***THE GERM***, 1898. Copy No. 4 of 4 printed on Roman vellum with proofs of the original Ricketts designed cover and spine bound in. Bound in full orange mahogany morocco by exhibition finisher for Riviere, Leonard Mounteney. Featured in *Thomas Bird Mosher–Pirate Prince of Publishers* (1998): R49.

Schwob, Marcel. ***MIMES***, 1901. Copy No. 4 of 6, signed by the publisher, and printed on Roman vellum with vellum binding color printed on front cover and spine. Includes printed dust wrapper and slipcase. Thomas Bird Mosher's personal copy.

Schwob, Marcel. ***MIMES***, 1901. Copy No. 2 of 6, signed by the publisher, and printed on Roman vellum with vellum binding color printed on front cover and spine. The Buck-Morgner-Humphries copy in special case.

Stevenson, Robert Louis. ***FATHER DAMIEN—AN OPEN LETTER***. Portland, Maine, Copy No. 2 of 4 printed on Roman vellum, signed by the publisher. This copy was bound at the Club Bindery for Henry William Poor.

Stevenson, Robert Louis. ***FATHER DAMIEN—AN OPEN LETTER***. Portland, Maine, Copy No. 4 of 4 printed on Roman vellum, signed by the publisher. Bound in flexible vellum with silk ties.

Swinburne, Algernon Charles. ***LAUS VENERIS—POEMS AND BALLADS,*** 1899. Copy No 1 of 4 printed on Roman vellum. Bound in original flexible vellum with ties. Illustrated. The Emilie B. Grigsby copy.

Swinburne, Algernon Charles. ***POEMS AND BALLADS—SECOND & THIRD SERIES***. Portland [Maine], 1902. Copy No. 2 of 4 printed on vellum, signed by the publisher. Bound by the Club Bindery in full blue highly decorated morocco. From the libraries of Henry William Poor and John Quinn. This copy was exhibited in Thomas G. Boss's *Bound to be the Best* exhibition at the Grolier Club.

Swinburne, Algernon Charles. ***TRISTRAM OF LYONESE***, 1904. Copy No. 4 of 4 printed on Roman vellum, signed by the publisher. Bound in full light brown morocco with slipcase.

Symons, Arthur. ***LYRICS***, 1903. Copy No. 1 of 10 printed on Roman vellum and bound in full blue morocco by Hatchards of London with red onlays and gilt tooling to spine and covers; all page edges gilt.

Symons, Arthur. ***LYRICS***, 1903. Copy No. 3 of 10 printed on Roman vellum and bound by Eleanore I. Swerigen.

Symons, Arthur. ***LYRICS***, 1903. Copy No. 6 of 10 printed on Roman vellum and bound in full flexible vellum with title gilt stamped on spine. Ownership signature of British Shakespearean actor, Edward S. Willard.

Symons, Arthur. ***LYRICS***, 1903. Copy No. 9 of 10 printed on Roman vellum and bound in full flexible vellum with title gilt stamped on spine. Ownership bookplate of Mary Adele Philo and stamp of Edward W. Mische.

Symonds, John Addington. ***FRAGILIA LABILIA***, 1902. Copy No. 3 of 5 printed on Roman vellum, signed by the publisher. Bound in decorated suede calf, doublures of brown Morocco and elaborate gilt lotus designs. the Gertrude Cowdin copy.

Symonds, John Addington, trans. ***WINE WOMEN AND SONG–Medieval Latin Students' Songs***, 1899. Copy No. 3 of 4 printed on Roman vellum, signed by the publisher. Bound in full flexible vellum with silk ties. From the libraries of Henry William Poor and Cortlandt Field Bishop with their bookplates.

Tynan, Katherine [Hinkson]. ***A LITTLE BOOK OF XXIV CAROLS***. Portland, Maine, 1907. Copy No. 1 of 5 copies, signed by the publisher. In loose folded sheets. Housed in a later cloth chamise and slipcase.

Villon. ***BALLADS DONE INTO ENGLISH FROM THE FRENCH OF FRANCOIS VILLON***, 1904. Translations by D. G. Rossetti, A. C. Swinburne and John Payne. Copy No. 3 of 10. Bound by Stern & Bess in full burnt-orange crushed morocco with gilt rules on board edges, gilt across raised bands and around all compartments.

Watson, Rosamund Marriott. ***TARES: A BOOKS OF VERSES***, 1906. Copy No. 6 of 7 copies, in sewn signatures ready for binding, in board case. This copy is also signed by the British Shakespearean actor, Edward S. Willard.

Whitman, Walt. ***MEMORIES OF PRESIDENT LINCOLN***, 1912. Large quarto, copy No. 3 of 10 signed by Mosher, printed on heavy gauge Roman vellum and bound in classic vellum with silk ties. The William F. Gable copy with Mosher's full page inscription to Gable on 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.*" Frontispiece photo-portrait of Lincoln on vellum. Mosher himself described it as a choice book "that princes may complete for but only Huntingtons can buy."–Mosher to W. Irving Way, July 15, 1914.

Whitman, Walt. ***MEMORIES OF PRESIDENT LINCOLN***, 1912. Large quarto, copy No. 7 of 10 signed by Mosher, printed on heavy gauge Roman vellum and once bound in classic vellum with silk ties. Frontispiece photo-portrait of Lincoln on vellum. Mosher himself described it as a choice book "that princes may complete for but only Huntingtons can buy."–Mosher to W. Irving Way, July 15, 1914. This copy is now in a special hand-tooled art binding by Samuel Feinstein with the original binding preserved, and all templates housed in a custom clamshell case with the hand-tools in a separate custom case.

Whitman, Walt. ***MEMORIES OF PRESIDENT LINCOLN AND OTHER LYRICS OF THE WAR***, 1906. Copy No. 7 of 7 printed on Roman vellum in the original unbound sheets all housed in the original board slipcase.

Whitman, Walt. ***THE BOOK OF HEAVENLY DEATH BY WALT WHITMAN*** compiled from *Leaves of Grass* by Horace Traubel, 1905. One of five copies printed on Roman vellum. Bound in full flexible vellum with silk ties. Limitation page not present.

Wickstead, Philip H., trans. ***OUR LADY'S TUMBLER–A Twelfth Century Legend done out of Old French into English***, 1900. Copy No. 3 of 4 printed on American vellum, signed by Mosher, and bound in Classic vellum with grey ties; title gilt stamped on spine; vellum proof of the cover and spine design bound in the rear. This copy from the library of Henry William Poor with his bookplate.

Wilde, Oscar. ***INTENTIONS***. Portland, Maine, 1904. Copy No. 4 of 6 printed on vellum, signed by the publisher. In loose folded sheets, and housed in a cabinet styled box as issued by the publisher.

Wilde, Oscar. ***THE BALLAD OF READING GAOL***, 1904. Copy No. 6 of 10 printed on Roman vellum, signed by the publisher, and bound in full flexible vellum. This copy is also signed by the British Shakespearean actor, Edward S. Willard, to whom Mosher earlier inscribed a copy of Edward Clodd's *Concerning a Pilgrimage to the Grave of Edward Fitzgerald* (1902; No. 16 of 50): "To E. B. Willard Esq, with the regards and best wishes of Thomas B. Mosher, Nov 14, 1902" also in the Bishop Collection.

Yeats, William Butler. ***THE LAND OF HEART'S DESIRE***, 1903. Copy No. 4 of 10 printed on Roman vellum, signed by the publisher. Original Folded sheets and slipcase box. Housed in a blue cloth slipcase with folding insert.

Total Volumes: 45
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