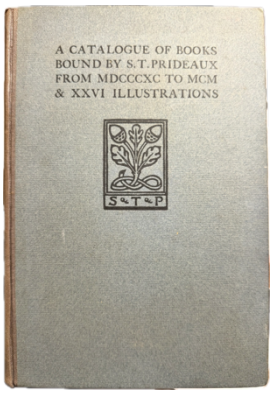
Sarah T. Prideaux & Thomas B. Mosher

--and a want still unfulfilled--

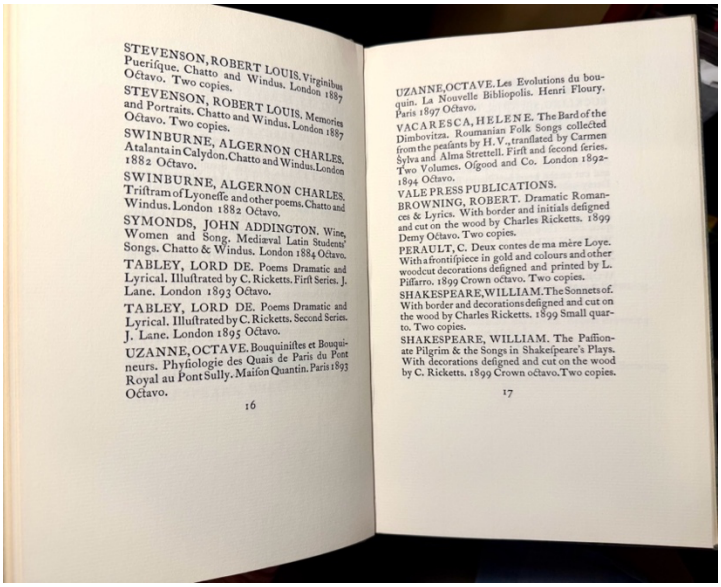
Philip R. Bishop

> *Introuvables* such as *The Germ*, and *The Heptalogia*; a second re-issue of *Essays from the Guardian*; *Modern Love* with the inclusion of eleven poems from Mr. Meredith's 1851 volume: –reprints of this kind indicate no falling off in the *ensemble* of Mr. Mosher's publications. **In this connection it may not be inappropriate, or devoid of interest, to mention the fact that American and foreign binders have chosen many of these books whereon to lavish their skill. In America, Mr. Otto Zahn, the Misses Nordhoff and Bulkley; in London, Miss Prideaux and the Guild of Women-Binders have re-clothed in exquisite bindings not a few of the special copies of Mr. Mosher's editions.** [Mosher's 1898 catalogue] [1]

From 1898 to 1903 Thomas Bird Mosher (the Portland, Maine publisher), and Sarah T. Prideaux, (famed London binder and binding historian of the period from 1890 to 1903) corresponded and even met one another in London when Mosher visited in 1901. Mosher's literary and fine press publications certainly attracted her attention, and Mosher included her as one of the binders he'd recommend to his well-to-do customers like Emilie Grigsby, Henry William Poor, and Gertrude Cowdin just to name a few. To date, the Mosher Collection still lacks a Prideaux binding on a Mosher book.



In the spring of 1900 Prideaux would print/publish her *A Catalogue of Books Bound by S. T. Prideaux between MDCCCXC to MDCCCC with Twenty-Six Illustrations* which was not only remarkable for its self-presented coverage of her bindings to date, but also because it was truly a product of the Arts & Crafts Movement. Sarah Prideaux and her star pupil, Katharine Adams, saw this project through from start to finish. Together they acquired the paper, typeset its pages, and printed the 200 copies of the book on Prideaux's own Albion hand-press at her 37 Norfolk Square, London home/studio, and together they bound most of those copies in trade paper and linen cased bindings which included the 26 monochrome, photo-mechanically produced plates picturing some of the bindings. A select few catalogues were bound by Prideaux (one is at the Morgan Library) and Adams for presentation, and a few copies remaining in sheets were acquired by other binderies like Riviere or Zaehnsdorf.


STEVENSON, ROBERT LOUIS. Virginibus Puerisque. Chatto and Windus. London 1887 Octavo. Two copies.

STEVENSON, ROBERT LOUIS. Memories and Portraits. Chatto and Windus. London 1887 Octavo. Two copies.

SWINBURNE, ALGERNON CHARLES. Atalanta in Calydon. Chatto and Windus. London 1883 Octavo.

SWINBURNE, ALGERNON CHARLES. Triftram of Lyoneffe and other poems. Chatto and Windus. London 1882 Octavo.

SYMONDS, JOHN ADDINGTON. Wine, Women and Song. Mediæval Latin Students' Songs. Chatto & Windus. London 1884 Octavo.

TABLEY, LORD DE. Poems Dramatic and Lyrical. Illuftrated by C. Ricketts. Firft Series. J. Lane. London 1893 Octavo.

TABLEY, LORD DE. Poems Dramatic and Lyrical. Illuftrated by C. Ricketts. Second Series. J. Lane. London 1895 Octavo.

UZANNE, OCTAVE. Bouquiniftes et Bouquineurs. Phyfiologie des Quais de Paris du Pont Royal au Pont Sully. Maifon Quantin. Paris 1893 Octavo.

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UZANNE, OCTAVE. Les Evolutions du bouquin. La Nouvelle Bibliopolis. Henri Floury. Paris 1897 Octavo.

VACARESCA, HELENE. The Bard of the Dimbovitza. Roumanian Folk Songs collected from the peafants by H. V., tranflated by Carmen Sylva and Alma Strettell. Firft and fecond feries. Two Volumes. Ofgood and Co. London 1892-1894 Octavo.

VALE PRESS PUBLICATIONS.

BROWNING, ROBERT. Dramatic Romances & Lyrics. With border and initials defigned and cut on the wood by Charles Ricketts. 1899 Demy Octavo. Two copies.

PERAULT, C. Deux contes de ma mère Loye. With a frontifpiece in gold and colours and other woodcut decorations defigned and printed by L. Piffarro. 1899 Crown octavo. Two copies.

SHAKESPEARE, WILLIAM. The Sonnets of. With border and decorations defigned and cut on the wood by Charles Ricketts. 1899 Small quarto. Two copies.

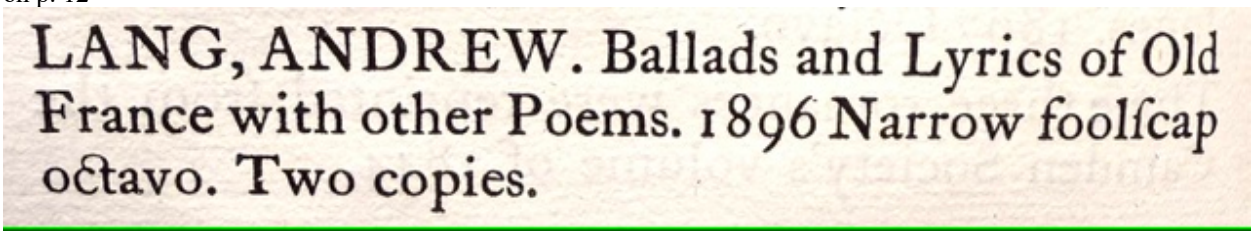
SHAKESPEARE, WILLIAM. The Paffionate Pilgrim & the Songs in Shakefpeare's Plays. With decorations defigned and cut on the wood by C. Ricketts. 1899 Crown octavo. Two copies.

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Each entry presented the author's name, and/or title in all caps, e.g., WILLIAM MORRIS; or SYR PERCYVELLE OF GALES; HENLEY, WILLIAM ERNEST, etc., followed by a brief note or two, and then the publisher's name, place and date of the publication and if applicable, the number of copies Prideaux bound. See two sample pages →

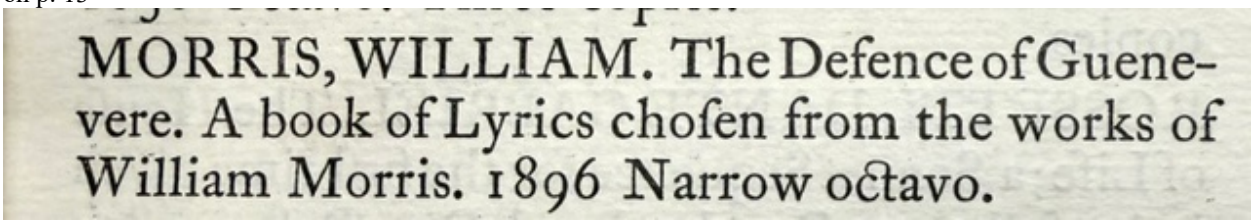
There are only two entries throughout the entire catalogue which do not have a publisher or a place of publication listed, or as otherwise subsumed under an inclusive list of the DANIEL PRESS PUBLICATIONS, the KELMSCOTT PRESS PUBLCATIONS, or the VALE PRESS PUBLICATIONS. These two were Mosher publications:

on p. 12


LANG, ANDREW. Ballads and Lyrics of Old France with other Poems. 1896 Narrow foolſcap octavo. Two copies.

--and—

on p. 13


MORRIS, WILLIAM. The Defence of Guenevere. A book of Lyrics choſen from the works of William Morris. 1896 Narrow octavo.

I always thought these two listings were Mosher publications. It was during this time when being associated with Mosher and the Mosher Books was frowned upon in England and so the place/publisher information was purposely left out. My supposition was confirmed when Marianne Tidcombe's book *Women Bookbinders 1880-1920* came out in 1996. Tidcombe referenced the family holdings and had access to S.T.P.'s personally annotated *Catalogue of Books*, but also "… her [Prideaux's] various notes referring to early bindings, or those completed later"[2] and constructed a list of 276 "Bindings by Sarah Treverbian Prideaux" in the appendix to *Women Bookbinders 1880-1920*. In that list the above titles and copies are both identified as being from The Mosher Press. Furthermore, Tidcombe was able to add another copy of Lang's *Ballads and Lyrics of Old France* plus an unidentified Mosher Press book bound in 1900/01, bringing the total to five Mosher books known to be bound by Sarah T. Prideaux.

In a Nov. 30, 1900 letter to Mosher, Prideaux notes she acknowledges receiving several books and the amount due to Mosher. She also places "a fresh order for a friend" and that she has "secured you [Mosher] a good many customers" and includes a list of books she now newly orders: From the Old World Series: Rossetti's *House of Life*, Meredith's *Modern Love*, and three copies of *Ballads & Lyrics of Old France*. From the Miscellaneous Series: *Father Damien* and Mackail's *Eclogues of Virgil*, and from the Vest Pocket Series: FitzGerald's *Rubaiyat*, E. Browning's *Sonnets from the Portuguese* and Swinburne's *Laus Veneris*. Then the following month (Dec. 21, 1900), she writes back that she received the books "and they give every satisfaction" and "the few copies of your books that I have bound have been mostly for presents to friends. I regret to say I do not find them saleable. The better English booksellers will not touch them in consequence of their being mostly reprints of copyright works." She briefly discusses her own bindings, "My prices are much higher than those of the ordinary bookbinder with whom I do not in any way compete. I make a special design for each book & never do more than 2 copies alike" and gives some

indication as to what she would charge for certain titles, and when she turns to Mosher's publications she specifically indicates that "I like binding both the Old World & the Bibelot Series as their unusual shapes give one a pleasant scope for design."[3]

During a visit to London in 1901, Mosher met with "Miss Prideaux" on Tuesday, April 23.[4] Prideaux was well known by then as an outstanding bookbinder and book historian of the time and Mosher had clientele who wanted her bindings. So far as I can tell, nothing seems to have come of this. Then in 1903 he wrote Prideaux asking her to bind books from his Lyric Garland Series. Prideaux replied that she had "given up binding, except on order only, finding the choice of books too speculative a matter."[5] A detailed examination of Mosher's library doesn't turn up any bindings by Miss Prideaux, which isn't too surprising because Mosher really didn't collect that sort of thing for his own library. He paid attention to it, but kept his eye on the newest imprints. His was a choice of texts and imprints, and not that of a collector of bindings. What he was more concerned over was that some of his customers should be able to connect with Prideaux to have his publications so adorned. In a letter from Mosher to one of his best customers, Emilie Grigsby, he writes,

> Regarding binding, I do not attempt it at all, simply issuing my books in such state that the buyer can have full control of special workmanship either in N.Y., London or Paris (Quite a few of my books have been done in these cities at prices ranging from $10.00 to 50.00 per volume.) If, however, you should desire the work done under my control, I think I know of one or two binders who could do it with excellent results.

Of course, Mosher might not have had specific interest in acquiring any books bound by Sarah T. Prideaux (including on his own publications), but for my own collection of The Mosher Books which includes an extensive collection of hundreds of special bindings covering Mosher's imprints in as fine a garb as possible, it's truly a different story. I have searched and waited for decades to run across, even to see a Mosher book in an art binding by Prideaux, much less own one. I have been asked if there are any particular things I still hoped to find or collect. Actually, there are many, even at this stage of the game; however, one particular want that I had always hoped to fulfill is (1) to uncover an example of S.T.P.'s work on a Mosher book, and (2) if I should be so lucky, to acquire it for the Mosher Collection.

CONTACT OR QUOTE mosher@ptd.net **IF YOU HAVE A LEAD!!!**

NOTES:

[1] Mosher, Thomas B. Foreword in "The List of Books" catalogue , p. [6]. (bold and color highlighting for emphasis mine).

[2] Tidcombe, Marianne. *Women Bookbinders 1880-1920.* New Castle, DE and London: Oak Knoll Peress and The British, Library., pp. 196-198.

[3] Autograph letters signed (2) from S. T. Prideaux to Thomas Bird Mosher, Nov. 30 and Dec. 21, 1900. Department of Literary and Historical Manuscripts (MA 5109 (1-2). According to the Morgan Library, these letters were removed from Thomas B. Mosher's copy of *A Catalogue of Books Bound by S. T. Prideaux…*

[4] This meeting was recorded in Mosher's red Stand*ard Diary and Daily Reminder* book which he kept with him on his travels. Bishop Collection.

[5] 1903 ALS from Sarah Prideaux to T. B. Mosher. Houghton Library (bMS Am 1096 1228). Actually there are several letters at The Houghton Library, but I hadn't used them in my research for *Thomas Bird Mosher—Prate Prince of Publishers*. I wish I had!!! More to this story could be added if I had access to bMS Am 1096 (The Mosher Papers):

bMS Am 1096 (1226) Prideaux, S[arah] T[reverbien] ALS to Mosher, London, 2 Sep 1901 (4p.)
bMS Am 1096 (1227) Prideaux, S[arah] T[reverbien] ALS to Mosher, London, 14 Oct 1902 (4p.)
bMS Am 1096 (1228) Prideaux, S[arah] T[reverbien] ALS (initials) to Mosher, [London], 8 Dec [postmarked 1902] (1p.-postcard)
bMS Am 1096 (1229) Prideaux, S[arah] T[reverbien] ALS to Mosher, [London], 23 Oct 1903 (2p.)
bMS Am 1096 (1230) Prideaux, S[arah] T[reverbien] ALS to Mosher, [London], 10 Nov 1911 (4p.)

[6] ALS from Thomas Bird Mosher to Emilie Grigsby, Portland, ME, Dec 28, 1897 (7p.) in the Bishop Collection.

Temporary essay to be further expanded later after viewing the above letters in footnote 5.

Nov. 10, 2026