

## Other Additions to the Mosher Collection

There have certainly have been a number of items entering the collection, but rather than give any lengthy write-up for each, a few brief notes accompany each item:

(1) From Mosher's library, his copy of *The Bookman—An Illustrated Literary Journal*. Vol. VIII. NY: Dodd, Mead & Company, Sept. 1898-February 1899. Of particular note is a two-page review of Mosher's books (including *The Germ*) by Mitchell Kennerley on pp. 484-85. More importantly, however, there is a nearly full-page photo entitled "A 'Rubáiyát' Window Exhibit in Mr. William Doxey's Bookshop, San Francisco." A number of Mosher's editions appear in the group photo of books displayed. At the Grolier Club in New York there are number of other pictures of the same window display, taken from different angles, mounted in a large 1918 scrapbook of Mosher's Rubáiyát collection.

(2) A copy of the Edward Heron Allen edition of the facsimilie *Rubáiyát of Omar Khayyám* (1898) with the Omariana bookplate of Herman M. Schroeter (Schroeter was supposed to compile a Rubaiyat bibliography for Mosher but it was never completed). Enclosed is a letter from Edward Heron Allen to Nathan Haskell Dole which, in part, discusses Mosher and his bibliography appearing in his seventh Old World Edition of the Rubáiyát.

(3) A copy of Louis A. Coolidge's *Ulysses S. Grant* (Houghton Mifflin, 1917) inscribed to Mosher: "To Thomas B. Mosher for whom I have an abiding affection. L. A. Coolidge April 5, '17". The book is in a three-quarter morocco binding by GAZ (George Albert Zabriskie). Zabriskie (1868-1954) was a collector of art, books, and manuscripts, and was a self-trained, amateur binder. He was also a member of the Grolier Club and many historical societies. Mostly binding books for himself, there were also number of people who received specially bound volumes as gifts from Zabriskie. His bindings are not particularly well designed nor executed. A couple others are also in the Mosher Collection including a presentation copy of Fiona Macleod's (i.e., pseud. for William Sharp) *The House of Usna* (Mosher, 1903), "To Herbert Bath from Mrs. William Sharp April 1910" with a large photo of William Sharp tipped in, all housed in a special leather backed case by GAZ. Another is a presentation copy of James Whitcomb Riley's *Songs O' Cheer* (Indianapolis: Bobbs-Merrill Company, 1905). I certainly wouldn't go out of my way to buy a Zabriskie binding, but if it involves an inscribed Mosher related item, well... that's another story. Since I've run across Zabriskie on numerous occasions, I thought it best to have the Parke-Bernet Galleries auction catalogue of his library of "First Editions of American and English Authors—Many Inscribed and Presentation Copies—Books in Handsome Bindings or Cases..." sold in 1954, so this too has been added to the collection on the "references" bookshelves.

(4) From Mosher's library: \* Field, Michael. *A Question of Memory—A Play in Four Acts*. London: Elkin Matthews and John Lane, 1893. \* Pearson, Helen and Harold Hotchkiss Bennett. *Vignettes of Portsmouth*. Portsmouth, NH: self published, 1913. Signed by Mosher: "TBM Sep '20." This slim volume also bears the bookplate of Oliver C. Sheean. \* Pater, Walter. *The Renaissance—Studies in Art and Poetry*. London & New York: Macmillan and Co., 1888. Although not the edition from which Mosher took the text for his own reprint of this work, there are a number of notes in Mosher's hand and Mosher does mention it in his bibliographic introduction to the book in the Quarto Series.

(5) Two Charles Algernon Swinburne editions from Mosher's Quarto Series: *Poems & Ballads—First Series* (1904; one of 15 copies printed on Japan vellum) and *Poems and Ballads: Second and Third Series* (1902; one of 25 copies printed on Japan vellum). Neither volume's limitation statement bears the actual number assigned to the volume, so one can't tell if copy No 10, or 3, or whatever, of 15 or 25 copies printed on Japan vellum. I have never, ever seen an unnumbered Japan vellum book from the

Quarto Series, yet here are two. Very curious. The first volume of 1904 is inscribed, “*To Butch / May you receive some / Pleasure from these volumes. / Bill / July 7, 1952*” along with a two-page handwritten copy of the fourteen-stanza PROEM (a prefatory piece, prelude, or preamble to a book) attending Henry Wadsworth Longfellow’s book, *The Waif: A Collection of Poems* (1846) which is a lovely poetic expression on reading a poem. How very curious these two unnumbered Japan vellum copies are. How did “Bill” get them? Strangely enough, I got them from the same Northern California bookshop, only one at a time. The owner had no idea they were a pair. The price for each? \$11.80 and \$19.79, plus two shipments for a total of \$6 media mail postage. How’s that for not busting the bank.

(6) A set of the Walt Whitman Fellowship papers, No. 1-3, for the fourteenth year, Philadelphia, May 1908. These bear the first announcement of Thomas Bird Mosher as one of six Vice-Presidents. Mosher continued as a Vice-President of the WWF until at least 1918. The President of the WWF was Percival Wiksell of Boston, and the Secretary-Treasurer none other than Horace Traubel of Camden, NJ. Mosher had a vigorous correspondence with these two gentlemen, and an archive of material from Gustav Percival Wiksell has been long a part of the Mosher collection. Of course Horace Traubel was involved in the Whitman publications offered by Mosher, including the first facsimile of Whitman’s original issuance of *Leaves of Grass* in 1855 which Mosher republished in 1919, with a memorial tribute to Horace Traubel who died before completion.

(7) A copy of Thomas Moore’s *By Bendemeer’s Stream—A Book of XXXII Lyrics*. Portland, ME: Thomas Bird Mosher, 1917. This copy is bound in full green crushed morocco with small red onlays accompanying extensively gilt ruled covers and spine done for Brentano’s of New York. A charming binding which might have been done by the Macdonald Bindery, but who knows for sure.

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