

Gifts to end 2013, thanking:

David Margolis,
Reverend Edward Rix, &
Mark Samuels Lasner

There are times when one just has to appreciate a gift from someone. The first was on October 23, 2013 when I wrote the following email thanking David Margolis for a package that just appeared in my mailbox down at the post office.

David Margolis
Margolis & Moss

Greetings David:

Sometimes there are emails one writes as a totally enjoyable exercise. This is one of those times. I'm writing to thank you for your very kind gift to the Mosher Collection: a copy of *Songs of Adieu* (Mosher, 1913) inscribed "*Not 'Songs of Adieu' / Dear Collier, to you, / But Songs of Welcome / and Happy Days. / W. Irving Way / June 1914.*" (Collier the editor? publisher?) What a joy it was to open your package, accompanied by your note indicating it's "a gift for your Mosher Collection" and with an additional note that Way was a founder of the Grolier Club & publisher of Way & Williams.

Indeed, there are many connections between Mosher and W. Irving Way, and a number of items in the Mosher Collection including the following which I enumerate and briefly comment upon for your pleasure and enjoyment:

(1) Several copies of Arellanes, Audrey Spencer, ed. *Excerpts from the Letters of Thomas Bird Mosher*. Pasadena, CA: Bookworm Press, 1972. This miniature twenty-nine page press book, limited to 215 copies, consists of an introduction by Arellanes, a facsimile frontispiece of Mosher's bookplate, a reproduction of W. Irving Way's monogram at the end of the book, and seventeen excerpts of letters at the Huntington Library from Mosher to W. Irving Way, the contents ranging from the profound to the humorous.

(2) A copy of Clary, William W. *Fifty Years of Book Collecting*. Los Angeles: The Zamorano Club (Printed by Grant Dahlstrom of Pasadena, CA), 1962, pp. 13-14, and 21. Clary formed a number of collections, including Shelley and Keats which included imprints by publishers W. Irving Way and Thomas Bird Mosher. The book is essentially the text (with illustrations) of Clary's talk before members of the Zamorano Club on May 27, 1961. He discusses the friendship between Mosher and W. Irving Way. Clary mentions that Robert Burns's *The Jolly Beggars* was one of Mosher's favorites, having a "strong affinity for the vigor as well as the ribaldry of Burns." He also mentions that "before his death Way gave me a package of 142 letters written

to him by Mosher... These letters, of course, would be of great value to any student of the period... They contain some blunt and outspoken comments on Los Angeles booksellers, whom Mosher did not like, and some equally outspoken remarks about the Boston highbrows who, he thought, high-hatted him because he had not attended Harvard University." Clary gave the entire collection of the Mosher to Way letters to the Huntington Library.

(3) A copy of Kraus, Joe W. *A History of Way & Williams*... Philadelphia: George S. MacManus Co., 1984, p. 17. Brief mention is made of W. Irving Way writing, "a long biographical introduction for the Thomas B. Mosher edition of *The Rubaiyat* in 1898" which leaves the reader with the impression that it was only with the 1898 edition that Irving Way's biographical introduction begins. Way's biographical sketch of FitzGerald first appeared in the 1895 Old World Edition of the *Rubáiyát* and continued, in updated form, throughout subsequent editions until the tenth and last edition of 1911.

(4) Of course all the Mosher "Old World" editions of the *Rubáiyát* carrying Way's biographical introduction.

(5) A copy of Way, W. Irving. *An Autobiographical Fragment*. [Los Angeles]: Reprinted from the Feb. 1968 issue of *Hoja Volante* by Roby Wentz and Grant Dahlstrom for a joint meeting of the Roxburghe and Zamorano Clubs, 1974, p. 5. The long and warm friendship between Mosher and Way is mentioned in an end note by Homer P. Earle.

(6) A copy of Wheeler, Henry O. "The Mosher Books." Unpublished address. Forty-eight page typewritten paper read before the Zamorano Club. Los Angeles, CA, September 30, 1936. A copy of this address is in The Donohue Rare Book Room, The Gleeson Library, University of San Francisco. Wheeler's talk covers, among other things, the close relationship between Mosher and W. Irving Way. Way was once part of the Chicago publishing firm, Way & Williams, and later moved to Los Angeles where he became a book distributor to California dealers. He was also curator of the Zamorano Club. Wheeler discusses the many Mosher books he acquired from Way's collection through Jake Zeitlin, including those with lengthy inscriptions and letters (quoted throughout). Through the same dealer he also acquired several books bearing the bookplates of Mosher, Henry W. Poor, and Herman M. Schroeter. Obviously, Wheeler was not only a Mosher enthusiast, but likewise had great respect for his former colleague, W. Irving Way.

(7) A copy of Peterson, William S. *The Kelmscott Press -- A History of William Morris's Typographical Adventure*. Berkeley: University of California Press, 1991, p. 301. Peterson notes: "A third American publisher, Thomas Bird Mosher of Maine, produced beautiful pirated editions of English books rather more in the Whistlerian than Morrisian vein, but in 1900 he issued a *Hand & Soul* that was a thoughtful imitation of the Kelmscott version. Unlike many of his American contemporaries, Mosher realized that the secret of Morris's success as a printer lay not in his types and ornaments (which were so easily copied by photo-engraving methods) but in patient craftsmanship. 'Mr. Irving Way who brought out the Morris edition in this country recently wrote me desiring to know how I succeeded in getting so

close a duplicate [of Hand & Soul],' Mosher said. 'It was done by using our best efforts on the press work and by procuring special inks, which I think on comparison fully come up to the Morris ink.' "

(8) Copies of all 174 letters from Mosher to W. Irving Way now at the Huntington Library. These letters are part of my ongoing efforts to assemble a book of Mosher's letters with a projected title being something like *The Selected Correspondence of Thomas Bird Mosher* presently being written, annotated, etc. by me. Thus far I have over 500 letters transcribed.

(9) An original three-page ALS from Mosher to W. Irving Way dated January 30, 1895, the transcription of which appears on-line at the Mosher Press Website.

(10) A two-page ALS from Mosher to W. Irving Way -- Nov. [?] 12, 1894 (pasted in *Ballads & Lyrics of Old France*, 1909) which is the earliest letter extant recording any connection between W. Irving Way and Mosher. The book also contains a letter with attending envelope from Andrew Lang to W. I. Way of Chicago, U.S.

(11) A letter of condolence from W. Irving Way dated Sept. 16, 1923 to Mosher's assistant, Flora M. Lamb" about the death of his friend, Thomas Bird Mosher.

(12) W. Irving Way's copy of Mosher's *A Bibliographical List of the Editions of Edward FitzGerald's Rubaiyat of Omar Khayyam, 1859-1907* (1907), copy #8 of only 25 copies on Japan vellum (all printed) and inscribed "To W. Irving Way from his friend Thomas B Mosher July 25, 1907" and bearing the bookplate of the Zamorano Club of Los Angeles, California.

(13) In a Japan vellum copy of the *Rubaiyat* (Mosher, 1900, copy #30/100) which Bruce Rogers inscribed "Title-page and back-strip by Bruce Rogers" there also appears an inscription by W. Irving Way on a half-title ([p. xv]): "*Dear Mister Young. During the year ending with September 1899 there were 42,499 visitors to the birthplace of Burns, many of whom were Americans—among them Barnum & Bailey's 'bearded lady.'* During the same time, so far as I know, only one American visited Edward FitzGerald's birthplace and tomb, and his name is W. Irving Way. October 1900."

(14) A copy of the *Rubaiyat* (Mosher, 1895) in 'Old-Style' boards bearing the gift inscription: To Mrs Christine Terhune Herrick / With the compliments /of / W. Irving Way / Chicago Dec 17.95"

That's about it, or at least all I can remember that's presently in the collection and to those I now proudly add your kindly given gift of the *Songs of Adieu* bearing W. Irving Way's inscription. It's always wonderful to add to the inscribed copies section of the Mosher Collection, and now that I've managed to assemble some of the material in the collection that groups around W. Irving Way, I'll be adding these notes and the record of your kind gift in the March 2014 issue of the Delaware Bibliophiles' newsletter, *Endpapers*

which will then be mounted on the Internet. I am always pleased to formally recognize those who offer gifts to the collection, and the name of David Margolis of Margolis & Moss now enters that roll call list of fame. Thank you ever so much!

Best wishes,

David's response to my lengthy recounting of W. Irving Way material in the collection? "Thanks Phil. That's quite an answer for a little book.... Best wishes, David." True, I didn't mean to bowl him over with all that detail, but I did want to give him an indication as to how his gift fit in with what was already in the collection. Besides, I knew I wanted to send most of it to *Endpapers*, and as you are now reading, here it is—in *Endpapers*. Additionally, I write with publication on-line so that anyone searching someone like W. Irving Way will note what's here of possible research value, and recounting all these holdings may indeed spark a possible researcher's curiosity.

A second unexpected gift was a copy of Oscar Wilde's *The Ballad of Reading Gaol* (Mosher, 1905) from the Reverend Edward Rix, a fellow Delaware Bibliophile. Rev. Rix was cleaning out his office when he came across this copy which came to me accompanied by a little note that "though no great prize, I expect it belongs with you, not me" and that his late grandmother was from Portland, Maine, the same town from where Mosher published his books. Rev. Rix also indicated he didn't think his grandmother ever met Mosher; however, she did know some of the Brushians, most notably Thomas F. O'Neil. The Brushians were a Portland based painting group that existed around 1860-1900. No connection to Mosher and his story, but sending the book was a very nice gesture for which I thanked the good Reverend on November 6th.

Notice of the third and last gift of the year came along toward the end of December from another Delaware Bibliophile, Mark Samuels Lasner. Mark indicated that in his Washington apartment he came across a book from Mosher's library which I received December 30th: Frederick Wedmore's *On Books and Arts* (London: Hodder and Stoughton, 1899).

Mosher reprinted Wedmore's "Orgeas and Miradou" and "To Nancy" in *The Bibelot*; and *Dream of Provence (Orgeas and Miradou)* in his Ideal Series of Little Masterpieces. There were at least twenty-one Wedmore books in Mosher's personal library, but Mark's gift book became the first Wedmore title added to the Bishop Collection. After receiving the book on December 30, 2013 (how's that for closing out the year on a positive note), I again thanked Mark for the gift and further indicated that my observations were, based on the book's internal indicators, that Mosher only read the opening chapters "The Short Story" and "My rare book" in that his distinctive marginal pencil checkmarks only appear on pp. 12, 14, 16, 17, 21, 22, 41 and 42. The rest of the book contains many unopened pages, and although not a guarantee, it can likely be surmised that Mosher contented himself primarily with pp. 1-43 and the rest he may have looked over or even read some of it, but he didn't make any notations/marks beyond p. 43. Why might this be important? As an autodidact, Mosher might have incorporated some of the marked passages into his own thought processes. Or one might find an unattributed quote in one of

the Mosher books, and this might be the source. I don't know for sure, but there were a number of quoted passages in Mosher's catalogues, and some were not attributed. Perhaps the key might be in books like this Wedmore title, so I add it to the collection. I know this sounds so incredibly tedious, but then that's what helps to make a research collection of value to future scholars.

Philip R. Bishop

January 4, 2014

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