A Bibliography of Thomas Bird Mosher

A. Bibliographies


B. Selected Works on Thomas Bird Mosher and the Mosher Press


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an essay on Mosher by Edward F. Stevens (pp. 21-26). Published for
Fred V. Matthews.
Miller, Spencer. ‘Dedication.’ In Amphora: A Second Collection.
Portland: Mosher, 1926. Cited in the text and elsewhere in the
Bibliography as Amphora 2.
from Saturday Review of Literature 11 July 1925, and later as ‘A
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1923: 4.
Newton, A. Edward. ‘The Book Itself.’ In This Book-Collecting Game.
Patterson, Eleanor C. ‘Salve et Vale.’ In The Bibelot: General Index.
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Reedy, William Marion. ‘The Ending of The Bibelot.’ In The Bibelot:
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May, 11-12 Oct., 1948.
Steinhardt, Maxwell. ‘An Appreciation of Mosher.’ Quarto Club Papers 1
(1926-27): 45-54.
Stevens, Edward F. ‘The Kelmscott Influence in Maine.’ Colby Library
Quarterly 6 (March 1944): 92-95.
Press, 1964. A preliminary version was presented to the Rowfant Club
An Exhibition of Books from the Press of Thomas Bird Mosher, from the Collection of Norman H. Strouse. Privately Printed, [1967].

---.


Smith, Simon Nowell. 'Note 189: Mosher and Bridges.' Book Collector 11 [1962]: 482-83.

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C. Contemporary Controversies over Mosher's Piracies

The Critic (1895-97): after the opening salvo by L.W. Hatch (23 Nov. 95: 355) and a letter from Lang (18 Jan. 96: 48), a long precis and letter by Mosher, with an editorial comment titled 'Mr. Lang and the Ethics of Reprinting' followed (11 July 96: 751-52); then came a summary of Lang's letter in Illustrated London News with a reply by Mosher (22 Aug. 96: 123); 'The Publishing Privateer' (10 Oct. 96: 219); another letter from Lang on an announced further reprint (7 Nov. 96: 280); 'Mr. Mosher Strikes Back,' a letter (28 Nov. 96: 349); and a final letter from Lang (2 Jan. 97: 12).


The Times (1914): James H. Blackwood, President of the Publishers' Association in Great Britain (7 March: 9); Grant Richards (10 March: 7); R.B. Marston (10 March: 7); James H. Blackwood (11 March: 9).
Appendix I
Thomas Bird Mosher: Biographical Summary

1852-1870 Formative Years. TBM b. 11 September 1852 in Biddeford, Maine, the son of Benjamin (a ship owner and sea-captain) and Mary Merrill Mosher (two sisters: Sara Elizabeth and Lila Josephine Primrose). The two trips TBM made to sea with his father in 1862 – the first a daring run down the Atlantic coast to New Orleans, transporting Northern troops, the other with the entire family to England – were a prelude to the grand tour ‘before the mast’ made in his adolescence that would so dramatically shape his later life. In 1866, after completing grammar school in Boston, instead of continuing with his formal education, he joined his father in Hamburg and embarked on a three-year voyage of literary discovery opened up for him by the 34 volumes of Bell’s British Theatre (1792) that his father bought for him in Germany.

1870-1882 Apprenticeship and Marriage. Returning to Portland in the summer of 1870, TBM enrolled briefly (perhaps for a single day) in Phillips Exeter Academy; afterwards, he took a job as clerk with Dresser and McLellan in Portland, a firm dealing in law reports, stationer’s supplies, and textbooks. On 10 December 1870, he secretly married Eleanor S. Dresser; the couple remarried on 4 July 1871, and took up residence in Portland. Ellie deserted him on 13 September 1879 and moved to New York City; TBM divorced her three years later, on 25 September 1882. In 1875, while on a brief summer vacation in Springfield, Massachusetts, TBM met Leopold Lobsitz (1858-1879), with whom he shared many literary interests and to whom in 1912 he dedicated his Amphora. During these years, TBM worked at various jobs in Portland, New York, Philadelphia, and, for a longer period, in St. Louis, where he clerked in a bookstore.

1882-1890 Businessman. In December 1882, TBM became a junior partner, with his former employer, Ruel T. McLellan, in the firm of McLellan, Mosher & Co. which gave him both business and publishing experience; in these years, he published a preface to George J. Varney’s A Brief History of Maine, his first piece of extended writing, and began collecting books in earnest. His father died on 12 December 1885. In 1890, his business failed, and TBM, nearly 40, cast his eyes towards publishing.
Publisher and Litterateur: TBM launched his publishing career in premises at 37 [later 45] Exchange St., Portland, Maine, and issued his first work, a reprint of Meredith’s Modern Love, in October 1891. On 2 July 1892, he married Anna M. Littlefield, who bore him two sons (Harrison Hume, b. 8 January 1896, and Thomas Bird, Jr., b. 31 March 1907, the year of TBM’s mother’s death). In 1894, he issued his first catalogue, and in 1895 started The Bibelot (which ran till 1914); the same year he was elected to the Grolier Club. In 1901, he travelled to England, where he met many of his authors. Bowdoin College awarded him an honorary M.A. in 1906. He suffered a stroke in 1909, and died on 31 August 1923. During the 30 years he ran the Mosher Press, he published nearly 800 separate items.

Postlude. Following TBM’s death, Flora Lamb, his secretary since 1897, carried on the business with Mrs. Mosher, issuing reprints and a few privately printed books. The firm was sold to the Williams Book Store of Boston in December 1941. TBM’s library was sold at Parke-Bernet Galleries on 10-11 May 1948. The bulk of TBM’s papers are at Harvard.

Appendix 2
The Mosher Series, The Bibelot, and Annual Catalogues

A. Books in Series: Based on Hatch’s Check List and Mosher’s Catalogues

I. ENGLISH REPRINT SERIES (1891-1894; 3 vols., printed on one side of leaf; never reprinted):

I: George Meredith Modern Love [H1]
III: Robert Bridges The Growth of Love [H5]

States: 10 Large paper Japan vellum $12.50 (post 4to)
        50 Large paper $7.50
        400 Small paper $2.00-$2.50 (post 8vo)

Approximate print-run: 1,350 copies
2. BIBELOT SERIES (1893-1897; 10 vols.; modelled on Aldine format, printed in Italic type; narrow 8vo, 4⅜ x 8¼"; never reprinted):

I: [TBM] Songs of Adieu [H3]
X: Mary F. Robinson An Italian Garden [H37]

States: 725 [I-vi], 925 [vii-x] Van Gelder paper $1.00
25 [I-iv], 50 [v-vi], 100 [vii-x] Japan vellum $2.50

Approximate print-run: 8,225 copies

3. OLD WORLD SERIES (1895-1909; 50 vols.; foolscap 8vo, 4 x 7"; the most popular and frequently reprinted of the Mosher series. Edition statements are not always accurate; some editions are Japan vellum only; edition size varies, as in the case of the 11th [actually 12th] edition of Burton’s Kasidah, printed in 1500 copies – the largest OWS printing and the most often reprinted):

I: Edward Fitzgerald, trans. The Rubáiyát [H11]
L: A.C. Swinburne Féline [H464]

States: 925 Van Gelder paper $1.00
50-100 Japan vellum $2.50
(Copies bound in old-style boards $1.25; some copies were also bound in flexible, olive-green leather.)

Approximate print-run: 129,120 copies

4. BROCADE SERIES (1895-1905; 50 vols.; small 16mo, 3¼ x 5¼"; frequently reprinted):

I: Walter Pater The Child in the House [H14]
L: Marcel Schwob The Children’s Crusade [H327]

State: 425 copies on Japan vellum, issued in brocade-patterned boxes (hence the name) at 75 cents, or boxed in sets.

Approximate print-run: 71,825 copies
5. MISCELLANEOUS SERIES (1895-1923; 96 vols.; frequently reprinted):

1: George Russell ('A.E.') *Homeward Songs by the Way* [H13]
   [xcvi]: Marcel Schwob *The Children’s Crusade* [H701]

States: Edition size, state, format, and price vary, ranging from Wilde's *Poetical Works* [XLIII, 1908, H435], a quarto of over 400 pages, published in 750 copies on hand-made paper at $4.00, and 25 copies on Japan vellum at $8.00, which went through only a single edition, to John Hay's *In Praise of Omar* [IV, 1898, H67], a small quarto of a dozen pages, printed in 925 copies on Van Gelder paper, priced at 25 cents and 100 copies on Japan vellum at $1.00, which went through 8 editions and was the second most often reprinted volume in the series. The 4 copies on pure vellum, noted by Hatch, following Mosher's practice, are unpriced in his catalogue and were probably already sold before the edition was issued.

Approximate print-run: 86,720 copies

6. REPRINTS FROM *The Bibelot* (1897-1902; 12 vols.; small 4to; never reprinted):

1: Robert Louis Stevenson *Father Damien* [H47]
   xii: J.W. Mackail *William Morris: An Address* [H223]

State: Issued in 25 [I-vi, VIII], 35 [IX-XI], and 50 [VII, XII] copies on Japan vellum $4.00.

Approximate print-run: 320 copies

7. REPRINTS OF PRIVATELY PRINTED BOOKS (1897-1902; 12 vols.; two volumes only, Nos. 1 and vi, reprinted):

1: Walter Pater *Essays from the ‘Guardian’* [H49]
   xii: Photolithographic reprint of the 1859 *Rubáiyát* [H226]

States: Format, edition size (from 250-774, including paper, Japan vellum, and pure vellum), state, and price vary.

Approximate print-run: 8,329
8. VEST POCKET SERIES (1899-1913; 25 vols.; small 16mo, 2\(\frac{3}{4}\) x 5\(\frac{1}{4}\); 10 volumes reprinted):

i: *Rubaiyat* [H121]

xxv: Charles Johnston *From the Upanishads* [H591]

States: Issued in blue wrappers at 30 cents, limp cloth at 50 cents, flexible leather at 75 cents, Japan vellum at $1.00.

Approximate print-run: number of copies printed unknown

9. QUARTO SERIES (1899-1904; 10 vols.; never reprinted):

i: A.C. Swinburne *Laus Veneris* [H122]

x: A.C. Swinburne *Tristram of Lyonesse and Other Poems* [H295]

States: 450 copies on Van Gelder paper $5.00-$10.00

25 [i-vi, x], 35 [vii-ix] on Japan vellum $15.00-$20.00

4 on Pure Roman vellum

(Two distinct typographic formats for prose and poetry. Following his custom, TBM restricted sales of early volumes, once stocks were low, to subscribers to the entire series.)

Approximate print-run: 770 copies

10. LYRIC GARLAND (1903-1913; 26 vols.; small 8vo, 4\(\frac{1}{2}\) x 7\(\frac{1}{2}\); half the titles were reprinted, Yeats's *The Land of Heart's Desire* going through 12 editions):

i: W.B. Yeats *The Land of Heart's Desire* [H260]

xxvi: Ernest Dowson *The Pierrot of the Minute* [H592]

States: 950 on Van Gelder paper at 50 cents

100 [i-xix], 50 [xx-xxvi] on Japan vellum at $1.00

in first edition only

10 [i-viii], 7 [ix-x], 5 [xi-xii] pure Roman vellum

(Complete sets were sold on subscription.)

Approximate print-run: 57,454
II. IDEAL SERIES OF LITTLE MASTERPIECES (1906-1909; 12 vols.; small 8vo; bound in green decorated wrappers; only two volumes, Nos. I and v, reprinted):

I: Edgar Prestage, trans. *The Sweet Miracle* by Eça de Queiroz (H360)

xii: Katharine Tynan *A Little Book for John O'Mahony's Friends* (H476)

States: Issued on Van Gelder paper 50 cents and Japan vellum $1.00; boxed sets priced at $6.00 and $12.00.

Approximate print-run: number of copies printed unknown

12. GOLDEN TEXT SERIES (1908-1911; 8 vols.; small 4to, bound in coloured paper wrappers; only two volumes, Nos. I and III, reprinted):

I: Francis Thompson *The Hound of Heaven* (H442)

viii: Ralph Waldo Emerson *Threnody and Other Poems* (H541)

States: 925 Van Gelder paper, coloured wrappers 50 cents
200 Van Gelder paper, marbled boards 60 cents
100 copies Japan vellum $1.00

Approximate print-run: 1,225

13. VENETIAN SERIES (1910-1913; 7 vols.; small 4to, bound in 18th-c decorated Italian paper wrappers; never reprinted):

I: A.C. Swinburne *Siena* (H515)

vii: Mary F. Robinson *Songs from an Italian Garden* (H593)

States: Issued on Van Gelder paper at 50 cents and Japan vellum at $1.00; boxed sets of the first three volumes were available at $1.50 and $3.00.

Approximate print-run: number of copies printed unknown

14. PRIVATELY PRINTED EDITIONS (1912-1915; 10 vols.):

I: Elizabeth Alden Curtis *The Norsemen: A Drama in Four Acts* (H716)

x: Thomas S. Jones *The Voice in the Silence* (H736)


Approximate print-run: 2,575
15. *LYRA AMERICANA* (1915-1920; 6 vols.; only three of the six volumes were reprinted):

1: Thomas S. Jones *The Rose Jar* \[H625\]

vi: Lizette Woodworth Reese *A Branch of May: Poems* \[H680\]

States: 450 on Van Gelder paper, bound in Fabriano boards
- with slip case at $1.00
- 25 copies (first edition only) on Japan vellum
  - with slip case at $2.00

Approximate print-run: 4,650

**B. The Bibelot**

*The Bibelot* was issued in 240 monthly parts and collected annually in 20 volumes from January 1895 to December 1914. Two indexes were published by Mosher, the first, of Vols. 1-12 (1906), the second, a General Index compiled by Milton James Ferguson (1915). In 1926, W.H. Wise and Co. published a ‘Testimonial Edition’ of *The Bibelot* with a completely new index. At its inception, monthly parts of *The Bibelot*, issued in blue wrappers, were priced at 5 cents, an annual subscription at 50 cents; by 1903 the journal was available only by subscription at 75 cents. Published in a small quarto format, *The Bibelot* was printed on Van Gelder paper, with a few copies on Japan vellum; annual cases for binding were available from the publisher for 50 cents; or Mosher would bind them in old-style boards for $1.00. Complete sets, in a limited edition of 500, were advertised in the last issue, in old-style blue paper boards at $50 or in dark blue Holliston Library buckram at $55. A hundred sets were reserved for custom binding in half Roxburghe, calf, or levant, ‘price available on request.’ According to Keith Huntress, *The Bibelot* never exceeded 2000 subscribers.

**C. Annual Catalogues**

In 1894, Mosher issued the first of 30 annual catalogues, variously entitled *A List of Books in Belles Lettres* and *A List of Books Issued in Limited Editions*, until 1902, when the title *The Mosher Books* was adopted. All catalogues were issued both in wrappers and boards. Mosher’s contributions to these catalogues were reprinted in the two collections of *Amphora*, the first published in 1912 [H560]; *Amphora: A Second Collection* appeared in 1926, three years after Mosher’s death.
**D. Summary**

Mosher employed three Portland printers: the English Reprint Series was printed by Brown, Thurston Company; most of the Brocade Series was printed by George D. Loring; all the rest were printed by Smith & Sale. Although Mosher is known for his adaptations of the Aldine anchor and dolphin device, it was in fact used on only seven series, asterisked in the list below. A complete set of Mosher books in first editions includes:

<table>
<thead>
<tr>
<th>Series</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
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<td>Reprint Series</td>
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</tr>
<tr>
<td>Bibelot Series</td>
<td>10</td>
</tr>
<tr>
<td>Old World Series</td>
<td>50</td>
</tr>
<tr>
<td>Brocade Series</td>
<td>50</td>
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<tr>
<td>Miscellaneous Series*</td>
<td>96</td>
</tr>
<tr>
<td>Reprints from the Bibelot</td>
<td>12</td>
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<tr>
<td>Reprints of Privately Printed Books</td>
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<td>Vest Pocket Series</td>
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<tr>
<td>Quarto Series*</td>
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<tr>
<td>Lyric Garland Series*</td>
<td>26</td>
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<tr>
<td>Ideal Series of Little Masterpieces</td>
<td>12</td>
</tr>
<tr>
<td>Golden Text Series*</td>
<td>8</td>
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<tr>
<td>Venetian Series*</td>
<td>7</td>
</tr>
<tr>
<td>Lyra Americana Series*</td>
<td>6</td>
</tr>
<tr>
<td>Privately Printed Editions Series*</td>
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<td><em>Bibelot</em> (20 volumes, 2 indices)</td>
<td>22</td>
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<td>Annual Catalogues</td>
<td>30</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>377</strong></td>
</tr>
</tbody>
</table>

This total does not include reprints (even those containing new material), different states of the same edition, or private printings not in the series.

**E. Publication Statistics**

Based on available statistics relating to the number of titles in the respective series, the size of printings, and the number of reprinted editions cited in Hatch, the total number of copies produced by Mosher comes to 372,538. If figures for *The Bibelot*, the annual catalogues, and the three series for which no press-runs are known (the Vest Pocket, Venetian, and Ideal Series of Little Masterpieces) are added in, Mosher total production certainly exceeded 400,000. Some sense of Mosher’s publishing income, as opposed to the book-selling side of his business, can be derived by multiplying known print-runs by prices, but lacking Mosher’s business accounts of printer’s costs, postage, discounts, and other expenses, no such estimate has been attempted.
Appendix 3
A Frequency Survey of Mosher Authors

In selecting material for his several series and for the Bibelot, Mosher, guided solely by his own taste, repeatedly reprinted his favourite authors. This table records the *seven* most popular writers in the Mosher canon, as determined by their joint appearance in series and in the Bibelot. Writers published in four or more series are listed in the first column, with number of titles in parentheses and Bibelot frequency in brackets; Bibelot authors are listed in the second column, with the number of separate parts devoted to works by and on, the latter in parentheses, followed by series frequency in brackets.

<table>
<thead>
<tr>
<th>Series</th>
<th>Bibelot</th>
</tr>
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Appendix 4

The Mosher Books: A Chronological Analysis

(Numbers in parentheses refer to Hatch entries; PP = privately printed books)

<table>
<thead>
<tr>
<th>Year</th>
<th>Orig. eds.</th>
<th>Reprints</th>
<th>The Bibelot</th>
<th>Cats.</th>
<th>PP</th>
<th>SERIES and Notes</th>
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<tbody>
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<td>1891</td>
<td>1</td>
<td></td>
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<td>ENGLISH REPRINT (1)</td>
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<tr>
<td>1892</td>
<td>1 (2)</td>
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<td>BIBELOT (3)</td>
</tr>
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<td>1893</td>
<td>2 (3-4)</td>
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<td></td>
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<td>First List of Books</td>
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<td>1894</td>
<td>3 (5-7)</td>
<td>2 (17-18)</td>
<td>1 (15)</td>
<td>(16)</td>
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<td>The Bibelot Vol. 1; OLD WORLD (11); MISCELLANEOUS (13); BROCADE (14)</td>
</tr>
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<td>1895</td>
<td>6 (9-14)</td>
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<tr>
<td>1896</td>
<td>8 (19-26)</td>
<td>7 (29-35)</td>
<td>2 (27)</td>
<td>(28)</td>
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<td>REPRINTS FROM Bibelot (47); &amp; FROM PRIV. PTD. BK.S. (49)</td>
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<td>1897</td>
<td>14 (36-49)</td>
<td>11 (52-62)</td>
<td>3 (50)</td>
<td>(51)</td>
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<td>1898</td>
<td>16 (63-78)</td>
<td>22 (81-102)</td>
<td>4 (79)</td>
<td>(80)</td>
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<td>1899</td>
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<td>11 (125-35)</td>
<td>5 (123)</td>
<td>(124)</td>
<td>2</td>
<td>VEST POCKET/QUARTO (121-22)</td>
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<td>1900</td>
<td>23 (136-58)</td>
<td>20 (161-80)</td>
<td>6 (159)</td>
<td>(160)</td>
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<td>1901</td>
<td>17 (181-97)</td>
<td>10 (200-09)</td>
<td>7 (198)</td>
<td>(199)</td>
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<td>1902</td>
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<td>11 (233-43)</td>
<td>8 (231)</td>
<td>(232)</td>
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<td>17 (265-81)</td>
<td>9 (263)</td>
<td>(264)</td>
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<td>LYRICAL GARLAND (260); List retitled The Mosher Books</td>
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<td>10 (299)</td>
<td>(300)</td>
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<td>1905</td>
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<td>11 (332)</td>
<td>(333)</td>
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<td>1906</td>
<td>16 (350-65)</td>
<td>19 (369-87)</td>
<td>12 (366)</td>
<td>(368)</td>
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<td>IDEAL SERIES OF LITTLE MASTERPIECES (260)</td>
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<td>1907</td>
<td>13 (388-400)</td>
<td>27 (403-29)</td>
<td>13 (401)</td>
<td>(402)</td>
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<td>1908</td>
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<td>23 (481-503)</td>
<td>15 (479)</td>
<td>(480)</td>
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<td>1910</td>
<td>14 (504-17)</td>
<td>10 (520-29)</td>
<td>16 (518)</td>
<td>(519)</td>
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<td>VENETIAN (515)</td>
</tr>
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<td>1911</td>
<td>14 (530-43)</td>
<td>10 (546-55)</td>
<td>17 (544)</td>
<td>(545)</td>
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<td>1912</td>
<td>10 (556-65)</td>
<td>17 (568-84)</td>
<td>18 (566)</td>
<td>(567)</td>
<td>7</td>
<td>PRIV. PTD. EDITIONS (716)</td>
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<td>1913</td>
<td>9 (585-93)</td>
<td>11 (596-606)</td>
<td>19 (594)</td>
<td>(595)</td>
<td>7</td>
<td></td>
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<tr>
<td>1914</td>
<td>5 (607-11)</td>
<td>7 (614-20)</td>
<td>20 (612)</td>
<td>(613)</td>
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<td></td>
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<tr>
<td>1915</td>
<td>7 (621-27)</td>
<td>5 (630-34)</td>
<td>Index (628)</td>
<td>(629)</td>
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<td>LYRA AMERICANA (625)</td>
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<td>1916</td>
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<td>(640)</td>
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<td>1917</td>
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<td>4 (659-62)</td>
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<td>(658)</td>
<td>5</td>
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<td>1918</td>
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<td>X</td>
<td></td>
<td>(666)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1919</td>
<td>3 (667-69)</td>
<td>6 (671-76)</td>
<td></td>
<td>(670)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>1920</td>
<td>4 (677-80)</td>
<td>6 (682-87)</td>
<td></td>
<td>(681)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>1921</td>
<td>1 (688)</td>
<td>1 (690)</td>
<td></td>
<td>(689)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td>1 (691)</td>
<td>7 (693-99)</td>
<td></td>
<td>(692)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>1923</td>
<td>2 (700-701)</td>
<td>X</td>
<td></td>
<td>(702)</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

TOTALS: 327 319 30 59

Summary

Original editions 327
Reprints 328 (includes 9 Unlocated Trade editions in Appendix)
Private Printings 59 (Hatch 703-61; 10 in PRIV. PTD. EDNS. SER.)
Total books published 714
The Bibelot 22 (includes two indices; 240 separate numbers)
Catalogues (1894-1923) 30 (ephemera not accounted for)
Total 766 (1006 counting Bibelot numbers as separate items)
1. Thomas Bird Mosher at age fifty-five.


3. Policy statement on Mosher's practice of increasing prices on diminishing stocks.

4. A typical limitation certificate contained in all but three Mosher series.

5. Eight publisher's devices employed in the Mosher books, with a single exception variations on the anchor and dolphin motif of Aldus and Pickering, in one instance forming the initials TBM.

7. Single number of *Biblot* in blue wrappers for December 1895.

8. Volume I of *Biblot* (1895; H15).

9. Advertisement for the first ten volumes of the *Biblot* (1905).

10. Advertising flyer suitable for use as bookmark.

12. Mosher's catalogue for 1902 (H232), the last before the adoption of the permanent title *The Mosher Books*.


14. George Meredith's *Modern Love and Other Poems* (Old World xii, 1898; H64).
15. Illustrated frontispiece for Andrew Lang’s *Aucassin and Nicolete* by P.H. Hood (*Old World II*, 1895; H12). This volume, a piracy of the limited London Nutt edition of 1886, inaugurated the first controversy over Mosher’s publishing practices.


17. Tennyson’s *In Memoriam*, privately printed in 500 copies for Edward A. Woods (1920; H514).

18. Frontispiece and title page of Rossetti’s *Dante at Verona* [Venetian iii, 1910; H517].

19. Title page of Alexander Smith’s *Dreamthorp* [Miscellaneous lxix, 1913; H588].
20. Spine and front cover art nouveau wrappers for Marcel Schwob's *Mimes* [Miscellaneous XVI, 1901; H186].


23. Boxed copy of William Morris's *The Hollow Land* [Brocade XXII, 1900; H148]. The series was named after the box designs.

26. Frontispiece portrait and title page for *David Gray*.

27. Decorated cover wrappers in three colours of Robert Buchanan’s *The Story of David Gray* [Miscellaneous xiv, 1900; H144]. The 100th Mosher title.

28. Illustrated title page of John Addington Symonds’ *Wine, Women and Song: Medieval Latin Students’ Songs* [Miscellaneous lxxxiv, 1918; H663].
Wrapper designed by Patricia Davey for the first London edition, 1960, of Peterley Harvest.

An earlier version of the following paper was given at the 42nd Annual Meeting of the Bibliographical Society of Canada held at the University of British Columbia, Vancouver, British Columbia, on 10 June 1987.