



The William King Richardson Library

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The William King Richardson Library

WHEN in 1942 the Houghton Library was opened, it contained a room specially set aside to house a selection from the library of William King Richardson, which he had promised to leave to Harvard by his will. From that time until his death in 1951 Mr Richardson continued to add important books and manuscripts. The collection which has now been shelved in the room he provided — paneled at his expense and decorated with his own library furnishings — forms one of the most important accessions ever received by the Harvard Library (Plate I). Its strength lies mainly in illuminated manuscripts, incunabula, fine bindings (particularly armorial), and French eighteenth-century illustrated books.

William King Richardson graduated *summa* from Harvard in 1880 and two years later obtained a double first at Balliol. Throughout his long and active life as a lawyer he maintained a scholar's interests, reading more widely and thoroughly than many a student who has no other vocation. His library, which, so far as the rare books and manuscripts are concerned, was begun at the Amherst sale in 1908, reflects the taste and interests of a scholarly collector who had the means to buy important books of a type now becoming increasingly uncommon on the market and, since the dispersal of the Hoe, Poor, Kreisler, Wilmerding, and other similar collections, less and less to be found in American private libraries.

From the beginning Mr Richardson dealt with able and knowledgeable booksellers, whose aid in forming the collection is apparent on every shelf; for many of the books still contain the notes or letters of Martini, Tregaskis, Mme Belin, Goldschmidt, Quaritch, Maggs, and Robinson. At most of the great sales of the past forty years he obtained, either directly or soon after, some few treasures. Of these, the Hoe, Huth, Britwell, Mostyn, Phillipps, Beatty, Schiff, Clumber, Mensing, Peckover, and Lothian sales may be mentioned particularly. Many of his books, likewise, contain marks of ownership of the distinguished collectors of earlier generations.

Of the nearly seventeen hundred volumes in the collection, fifty-six are manuscripts which range from the twelfth to the seventeenth cen-

turies. There are four twelfth-century manuscripts, all with painted initials but otherwise unilluminated. The most important of these is the Bury St Edmunds manuscript of the works of St Augustine from the Chester Beatty collection. Nine of the fourteen liturgical manuscripts are Books of Hours; and nearly all are of unusual quality, as, for example, the Habert du Berry d'Artois-Hoc *Heures à l'usage de Troyes*, or the De Buz *Horaæ*, which was the subject of a paper in this journal in 1949. There are eleven English manuscripts ranging in date from the St Augustine just mentioned to a presentation manuscript of Archbishop Tillotson's sermons, 1662, in a remarkable black morocco binding bearing the crowns of Catherine of Braganza. They include a Wycliffe *New Testament* as well as a *Psalterium* with Wycliffite commentary, both fourteenth century; a most unusual Brut Chronicle with remarkable grotesque figures in the margins; and an elaborate three-volume *Magna charta cum statutis* from the Ravenswood and Owen D. Young collections.

Three of the French fifteenth-century manuscripts are particularly outstanding. The earliest is of Virgil's *Opera* with nineteen large miniatures, each containing from one to six compartments (Plate II), bound by Tessier with his ticket for Count MacCarthy, later in the Phillipps collection. The Livy translated by Pierre Berceure, from the Lothian collection, is in two large volumes containing twenty miniatures and was written about 1425. The *Décameron* translated by Laurent de Premierfait, from the Clumber library, was made somewhat later for Etienne Chevalier and contains, besides eleven miniatures, numerous elaborate borders with his monogram in each (Plate IIIa). Its provenance can be traced from the day it was written.

Although nearly all the manuscripts in the collection are worthy of study and publication, there is space here to mention, of the half dozen humanist manuscripts, only the Latin Aelianus and Onosander from the Apponyi and Hoe collections. It is in the original Italian red morocco blind-tooled binding and is wonderfully fresh and clean (Plate IIIb).

The incunabula number one hundred and nine and form a group distinguished for intrinsic importance, condition, binding, and provenance. The great majority are editions of the Greek and Latin classics, mostly firsts, with a considerable number of duplicates of books already on Harvard's shelves though seldom in such fine condition as are Mr Richardson's copies. Among the new additions may be cited the first separate Greek printing of Aesop and the first edition of Phalaris, 1498,

bound together as they were issued though seldom now occur; the first Homer, 1488, in a binding probably erroneously attributed to Roger Payne; the first Latin Plutarch, *Vitae illustrium virorum*, [Rome], Ulrich Han, [1470-71], the Sykes-Jersey-William Morris copy (Harvard now has the first five editions); the first edition of Seneca, *Opera philosophica*, Naples, 1475, in a fine stamped binding (Harvard now has the first four editions); and the first edition of Tacitus, *Opera*, Vindelino de Spira, [ca. 1473], Colbert's copy (Harvard now has all three fifteenth-century editions).

Fifty-three of these books were printed before 1480; and among the earlier ones may be cited the *Book of Daniel* from the Gutenberg Bible and the Mentelin first edition of Thomas Aquinas, *Pars secunda; secunda pars*, [Strasburg, not after 1466], in a fine original stamped binding. Harvard already had a copy of the first edition of the *Imitatio Christi*, as well as forty-four other editions printed before 1500, but now in this bequest has received the Bemis copy of the first edition, bound in contemporary stamped pigskin with eleven other tracts all printed in the same year, 1473, at Augsburg by Gunther Zainer, together with the rare contents leaf listing all twelve. It forms a worthy cornerstone of the *Imitatio Christi* collection which was given to Harvard by James Byrnes, '77, in 1922.

There are numerous important illustrated books of the fifteenth century, such as a fine copy of the first German edition of Rodericus Zamorensis, Augsburg, G. Zainer, [1475-78]; the *Schatzbehalter*, 1491, in original binding; the 1481 Landino Dante, with three engravings and a fine early drawing; and the rare first French Valerius Maximus, [Paris, 1476], of which only the second volume, in original binding, is here, but which has, like all the other known copies, illuminations well drawn by hand in the spaces at the beginning of each of the five Books (Plate IVa). This copy, which came from the Mensing sale, was until recently the only one in this country. Finally, for we must pass over many other interesting volumes, there is the magnificent Pinelli-MacCarthy-Jersey-Hoe vellum copy of M. A. Sabellico, *Decades rerum Venetarum*, 1487, illuminated for the Doge Marco Barbarigo (Plate IVb). With this superb copy, now in a Bozérian binding, may be compared in the Harvard Library not only an ordinary-paper copy but also another vellum copy, the Foscarini, now in the collection of Philip Hofer, '21, which was presented to Augustino Barbarigo, the brother of Marco and Doge the following year.

The Aldines total over one hundred and thirty-five, including eighteen incunables, and are remarkable for the number which are in original Aldine bindings or have distinguished provenance. While many of them are duplicates of copies already at Harvard, they are nearly all in very superior condition and include a number of important rarities of this press that were not represented here before. Among the latter are the Musacus of 1495, the Greek *Horae* of 1497, and the Syston Park Galen of 1525 on large paper. The usual monuments of this press, the Plato, the Aristotle, the Dante, the Petrarch, the *Decameron*, and the *Hypnerotomachia*, are all here in splendid condition; but the chief feature of Mr Richardson's Aldines probably lies in the distinction of the provenance of some of the copies. For example, the three-volume Ovid, 1533, is on large paper, bound for Jean Grolier, immaculately preserved. The only large-paper copy recorded by Renouard is the Crevenna-Quin copy in Trinity College, Dublin. The Budé, *De asse*, 1522, though dedicated to Grolier, is here in the Rahir-Schiff copy bound for Marcus Laurinus. The Huth copy of the Homer of 1504 contains Bilibald Pirckheimer's bookplate; the *Libri de re rustica*, 1533, is in a superb contemporary stamped binding with the arms and device of Philip II of Spain; the Virgil of 1514 was Philip Melanchthon's copy and contains copious marginalia, certainly in his hand, signed in varying ways, on which the edition of 1564 may have been based.

In collecting fine bindings¹ Mr Richardson had an eye for those of the French sixteenth century, decorated with interlaced Grolieresque designs. Of these, the collection contains a half dozen remarkable specimens, among which the Stephanus Bible, 1538-40, the Fuchs Herbal, 1542, and the Strada, 1553, may be mentioned. There are several bindings in the style generally called 'Evc,' others by Florimond Badier and Du Seuil, half a dozen very fine examples of the Le Gascon type, and two or three first-rate specimens of Padeloup's inlaid bindings. The English fine bindings include an Archbishop Parker, in untouched condition, from the Amherst collection, and a really unusual series of late seventeenth-century bindings, including several inlaid ones. Of the several Roger Paynes, the Hoe copy of the Bodoni Anacreon of 1791 is one of Mr Richardson's loveliest bindings; for it is one of Payne's most original designs and almost miraculously executed.

The royal armorial bindings vary greatly in their interest as bindings

¹ A selection of bindings from the collection is shown in Plates V-VIII; these bindings are listed at the conclusion of this account.

and equally so in their intrinsic importance as books, with, of course, a high proportion of dedication copies and of devotional treatises. The French royal armorials number over four score, of which twenty bear the arms of one or other of the Bonapartes, their wives, or husbands. The series of French sovereigns is complete from Francis I to Napoleon III; and many of their wives, brothers, sisters, and mistresses are included, as well as a good sprinkling of those with the bar sinister. The richness of the collection makes selection difficult, but the Catharine de' Medici binding is a particularly unusual one, being bound in thin sheets of enameled copper, engraved with the queen's monogram and devices; while the Marie de Médicis is the Carysfort copy of Pierre Matthieu's *Eloge historial*, 1626, a work in praise of Marie, bound in white vellum stamped all over in silver, and is superbly preserved. The dedication copy of the Abbé de Laperouze's *Poësies sacrées*, 1770, bearing the arms of the Dauphin (afterwards Louis XVI) on elaborate green morocco, decorated with dolphins, is an uncommon armorial; but of such there are many in this part of the collection.

The English royal bindings are complete from Elizabeth to Victoria, except for William IV, and include all the later Stuarts to Cardinal York. The royal consorts are also complete, from Anne of Denmark to Maria Clementina and Adelaide; and a number of the princes are represented. Among the forty English royal bindings, the dedication copy, from the Hoc collection, of Camden's *Britannia*, 1600, rubricated throughout and with Elizabeth's arms and falcons,² and Anne of Denmark's copy of Florio's *Queen Anna's new world of words*, 1611, should be especially remarked; while the dedication copy of Flamsteed's *Historia coelestis*, 1712, with the arms of Queen Anne, is perhaps more notable for its contents than the beauty of its binding.

Of books bound for some of the collectors of the past, Mr Richardson made a selection more notable for the high standard of the examples than for its numbers; although of many of the collectors named below he gathered three or four volumes. Besides several very fine papal bindings, he collected excellent examples of books bound for Cardinals San Carlo Borromeo, Cornaro, Emanuel of Savoy, Richelieu, and Mazarin, Bishop Bossuet, and Archbishop Silicco of Toledo. His examples of books bound for Pier Luigi Farnese, Pietro Duodo, Prince Eugene of Savoy, Loménie de Brienne, Gaspar de Guzman, Nicolas de Villars,

² The Harvard Library has the dedication copy of the 1607 edition of this work, with the arms of King James, and likewise rubricated throughout.

Longepierre, de Thou, and Peiresc are unusual either for their excellence as bindings or for the interest of their contents, or both.

The English armorial bindings are not numerous, but there are some very distinguished ones among the group. For example, it would be hard to find a Robert Dudley, Earl of Leicester, binding in finer condition than one of Mr Richardson's two examples. The Archbishop Sancroft binding is on a copy of Hakluyt, 1599-1600, bound in three volumes; the Archbishop Laud, on the large-paper dedication copy of Bishop White's *A treatise of the sabbath-day*, 1635, from the Amherst and Hoe collections; and the John Evelyn and Sir Kenelm Digby books are all, likewise, in splendid original condition.

Mr Richardson's French eighteenth-century illustrated books, which number over three hundred volumes, vary considerably in merit. Most of them are in the first state, frequently 'avant lettres,' or with the plates in several states; but only about half are in contemporary bindings. And yet, from the *Daphnis et Chloë* of 1718 to the *Monument du costume* of 1789, they form a representative collection, with a number of uncommon volumes which add greatly to their interest. For example, besides a copy of Dorat's *Les baisers*, 1770, in the first state with the misnumbered pages and the titles in red and black, there are nearly a dozen of Dorat's little pamphlets which one rarely sees.

The main strength of the collection, as has been said above, lies in the various fields already described; although mention should be made of the excellent selection of books printed by Baskerville and by some of the modern presses, as, for instance, the Ashendene Horaces on vellum. There are also numerous nineteenth-century French authors in first editions, mostly in romantic bindings, and occasionally such rarities as the first edition, in original wrappers, of Stéphane Mallarmé's *L'après-midi d'un faune*, 1876, illustrated by Manet, one of one hundred ninety-five copies, presented by the author to A. C. Swinburne with the inscription 'Au Maître que j'admire de loin et veux connaître.' Indeed, throughout the collection are occasional books which do not belong in any of the categories named above and which are of great interest, as, for instance, the first Copernicus, 1543; six Paris *Horae*, including the Tory, 1531; the Huth copy of the Giunta *Decamerone*, 1527; the 1529 *Champfleury*; and Count Hoym's copy of Servetus' *De Trinitatis erroribus*, 1531.

It can hardly be maintained that all of these books will be frequently used by scholars; however, many of them will be. And no one who

enters the William King Richardson Room, whether it becomes, as the years go on, a conference room or an office, will fail to be struck by the infinite variety and exquisite beauty of the materials and designs with which men have clothed their books during the last six centuries. Mr Richardson died early in 1951 at the age of ninety-four. His books will remain in the room he provided for them. Here hangs his portrait painted by Mrs Ellen E. Rand in 1941. For those who never knew him, it is not unlikely that the books which he collected with such care and discrimination will give at least as good a measure of the scholarly gentleman he was as any portrait could ever do. 'We shall not look upon his like again.'

WILLIAM A. JACKSON

List of Bindings Illustrated, Plates V-VIII

PLATE V

1st Shelf

1. Guillaume Budé, *De asse*, Venice, 1522. Quarto.
French red morocco, with title of work and mottoes of Marcus Laurinus (Mark Lauweryn); Seigneur de Watervliet, on sides. Sunderland-Guyot de Villeneuve-Montgermont-Rahir-Schiff copy.
2. Freculphus, Bishop of Lisieux, *Chronica*, [Cologne], 1539. Folio.
French brown calf, with title of work and mottoes of Thomas Maioli on sides. Baron Double-Hoe copy.
3. Ovid, [*Opera*], Venice, 1533. Octavo. Large paper.
French brown morocco, with title of work and mottoes of Jean Grolier on sides. Earl of Lisburne copy. One of 3 vols.
4. Livy, *Historia*, Lyons, 1542. Octavo.
English brown calf, gilt and enamel, with motto of Thomas Wotton on sides. Earl of Chesterfield copy.

2nd Shelf

1. *Biblia*, Paris, 1538-40. Folio.
Brown morocco.
2. Leonhard Fuchs, *De historia stirpium*, Basel, 1542. Folio.
French brown limp morocco, with original gilt lettering 'LEONHARTO / FVCHSIO / MEDICO' in central panel of spine.

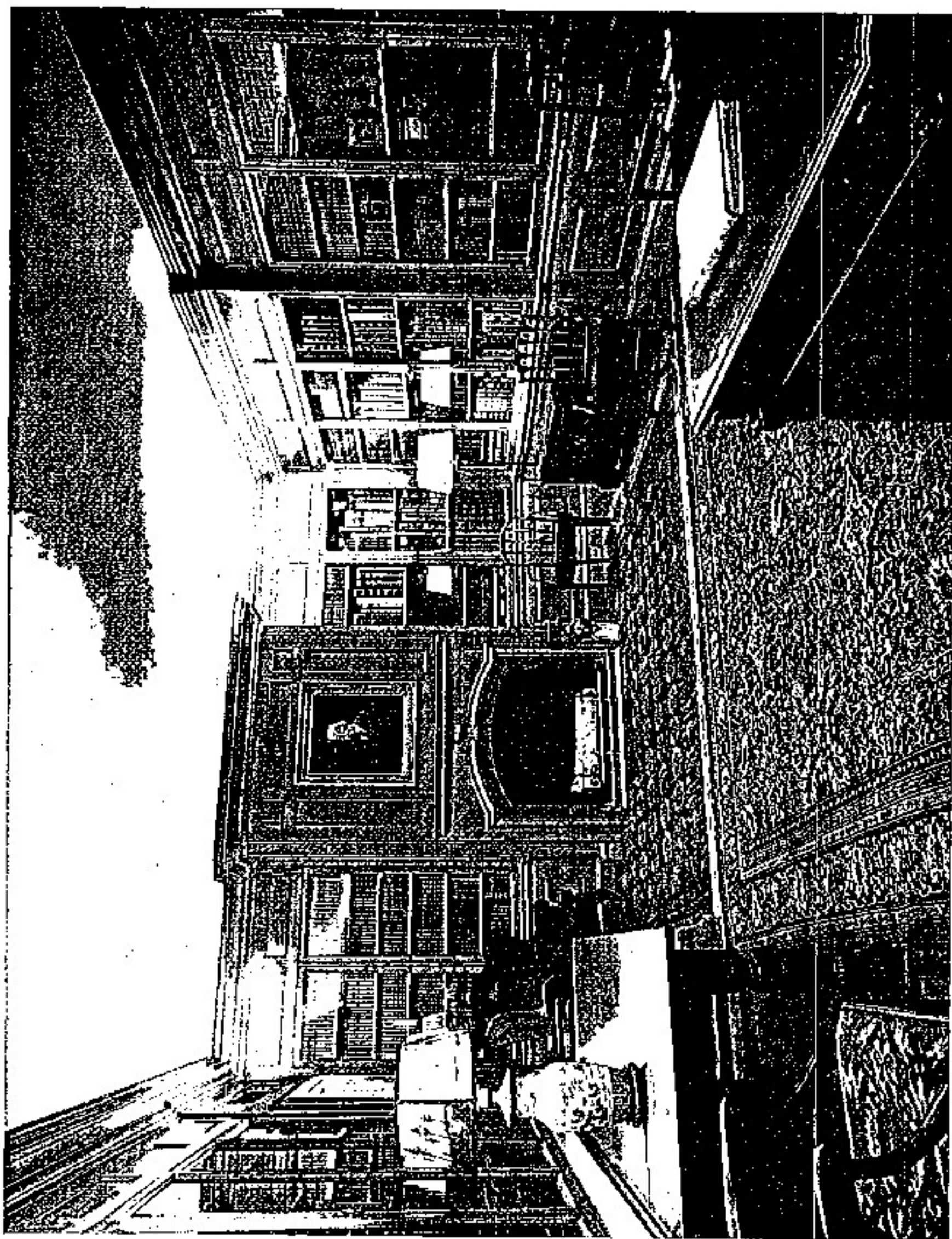


PLATE I



PLATE II



PLATE IIIa



PLATE IIIb

PRIMAE DECADIS LIBER PRIMVS
M. ANTONII SABELLICI RERVM VENETARVM AB VADE
CONDITA AD MARCVM MARBADIVM SERENISS.
VENETARVM PRINCIPEM ET SENATVM
LIBER PRIMVS PRIMAE DECADIS
FOELICITER INCIPIT.



VONTIAM Igitur satis con-
stat pfecta Venetas de vobis et impetris
de quo tempore sumus conuersari
scitis, nihil aliud se fore tantissime quan-
do de designis istius mei videret aucto-
re prium constare vidio: et pfectis vobis
his promissa appetantur: et de eorum
utilitate aliqui breuiter scribere, hunc
non ita pfectis Venetis conuallat vobis
pfectis etiam quidam tractatorem a Ve-
netis Gales etiam vobis conuallat. Ne
tu nomen tuum fecit vobis pfectis. Sed
quod est maxime studium et glorie
que Admirationis vobis conuallat: ut

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[illegible]

Usta Vite
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Trouble Due
Due in Year
Before



PLATE IVb

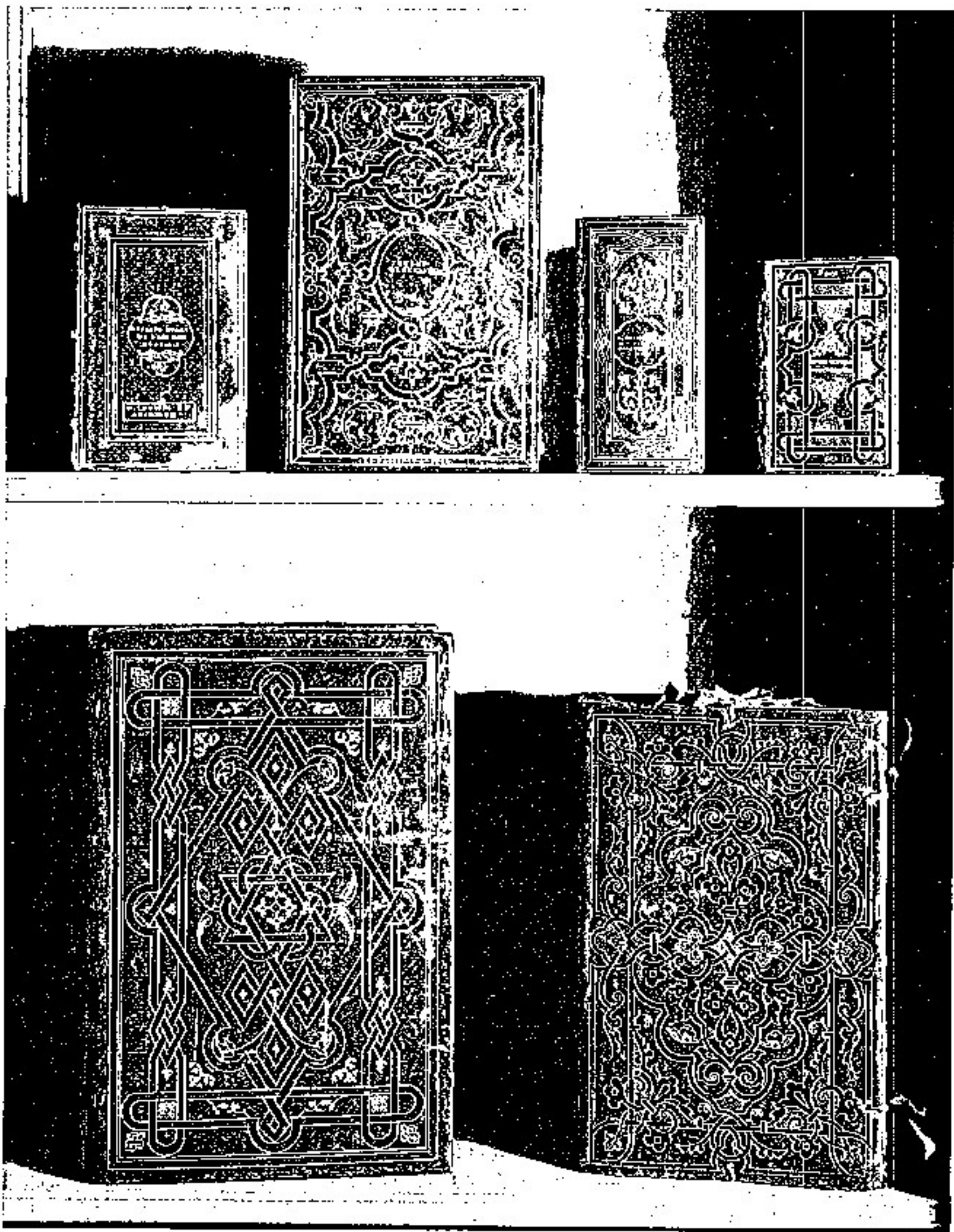


PLATE V.

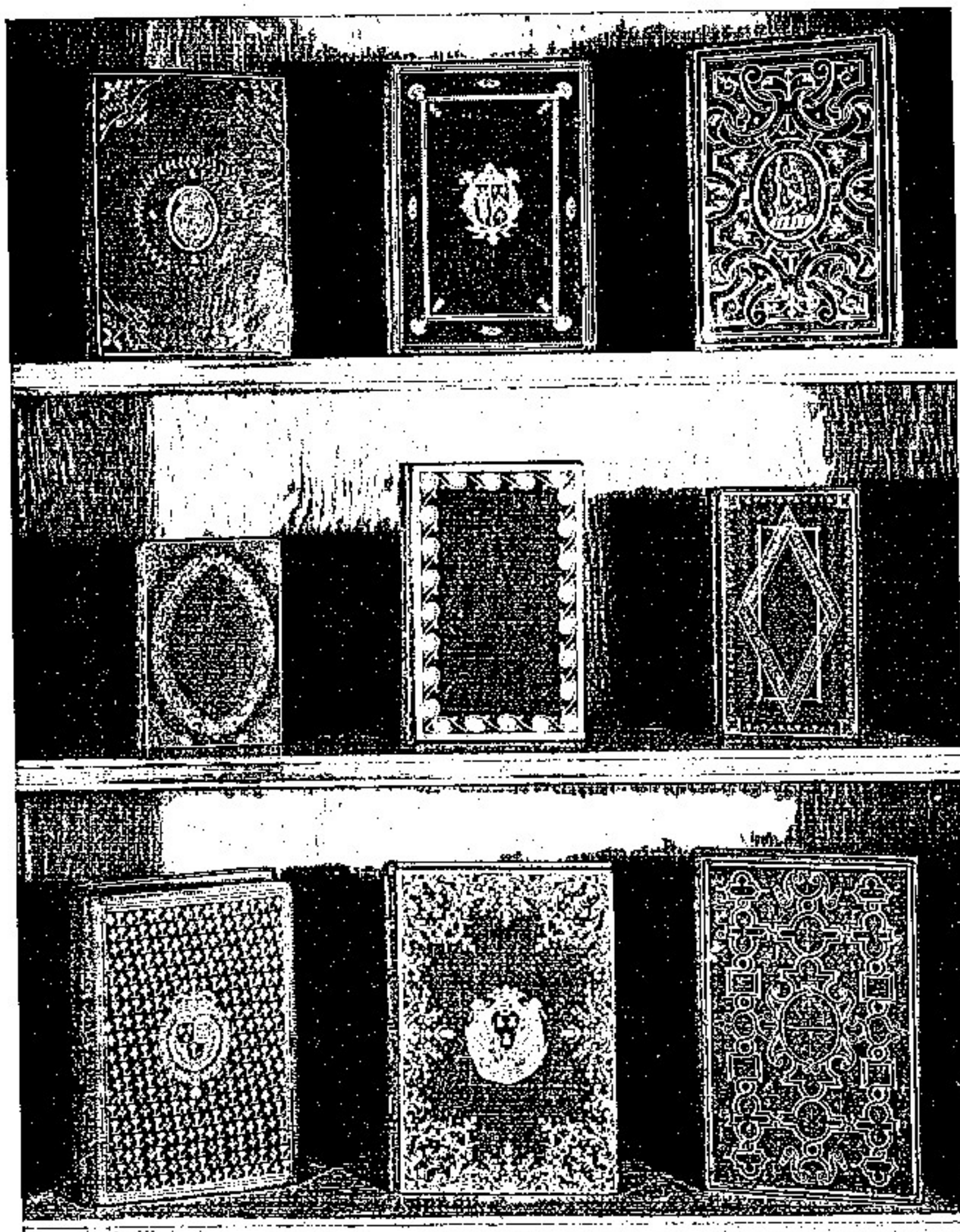


PLATE VI

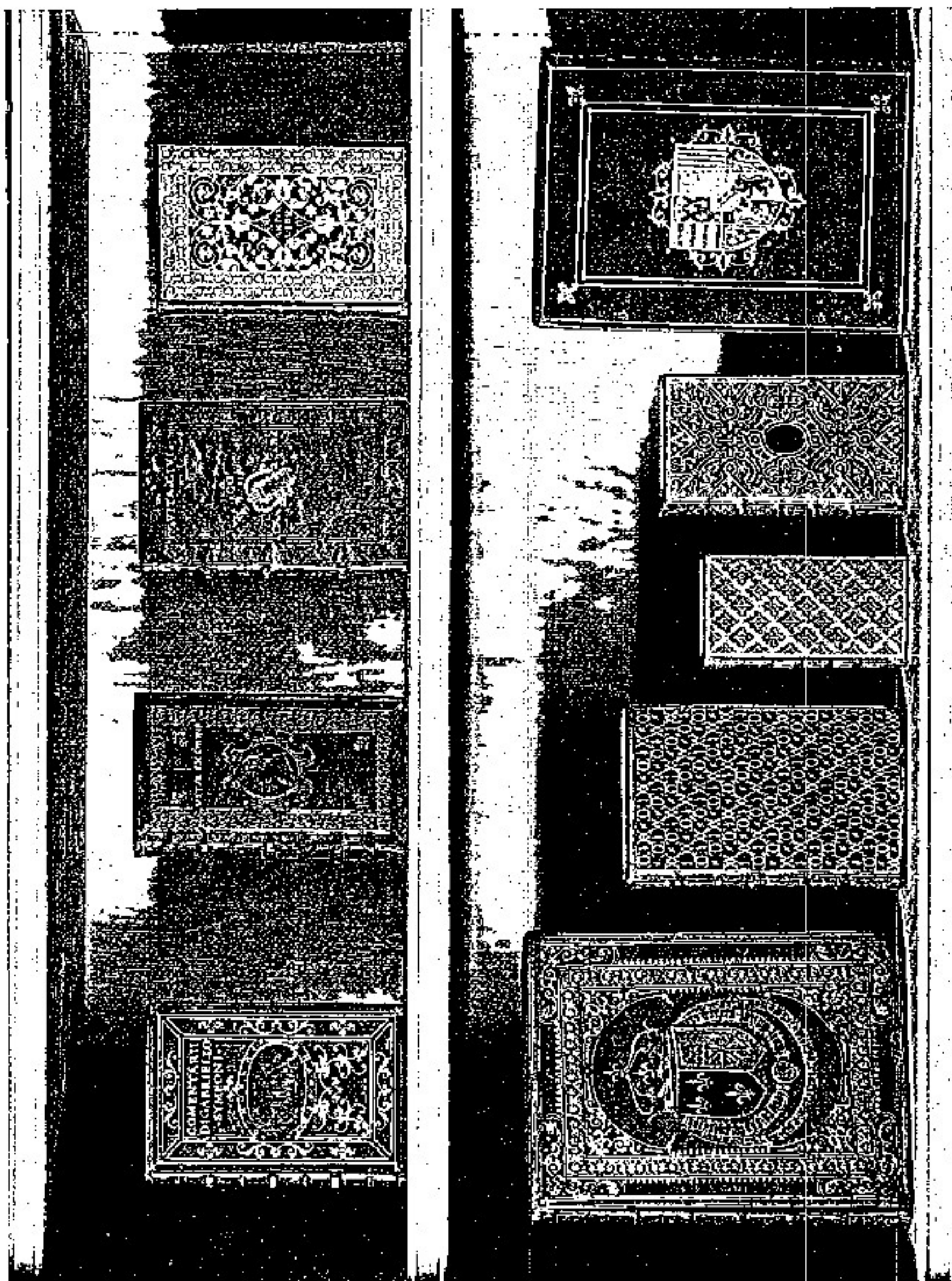


PLATE VII

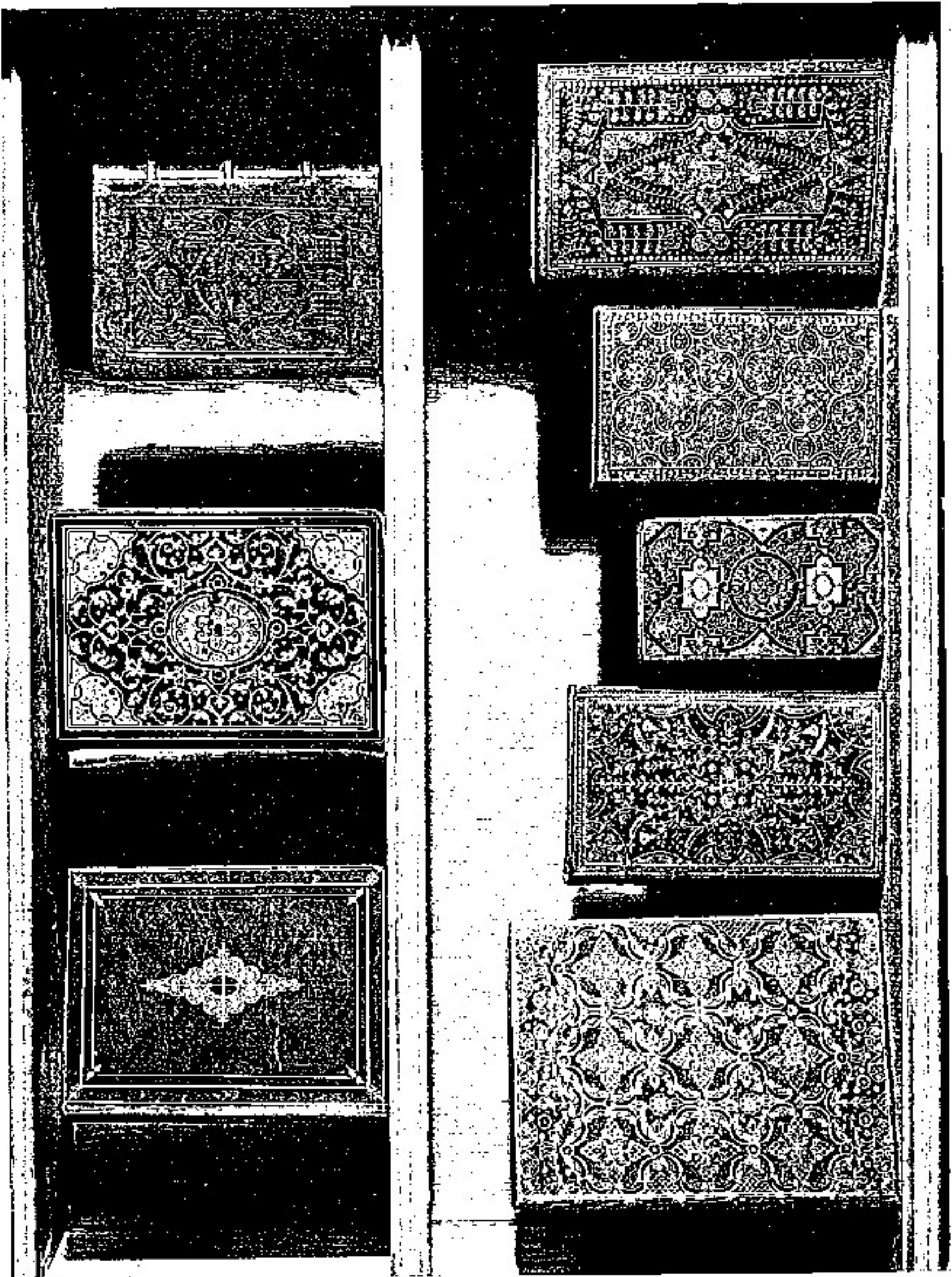


PLATE VIII

PLATE VI

1st Shelf

1. William Camden, *Britannia*, London, 1600. Quarto.
Green morocco, with arms and falcons of Queen Elizabeth, to whom the work is dedicated. Earl of Lisburne-Hoe copy.
2. Francis White, Bishop of Ely, *A treatise of the sabbath-day*, London, 1635. Quarto. Large paper.
Black morocco, with arms of Archbishop Laud, to whom the work is dedicated. Amherst-Hoe copy.
3. Aelian, *Ποικιλὴ ιστορία*, Rome, 1545. Quarto.
English brown calf, gilt and enamel, with arms of Robert Dudley, Earl of Leicester, on sides, and cryptogram on title-page; edges gauffered.

2nd Shelf

1. Anacreon, *Μελῆ*, Parma, 1791. Small quarto.
English straight-grain red morocco, by Roger Payne, with his doublures. Dent-Beckford-Hoe copy.
2. Boccaccio, *Il Decamerone*, Florence, 1527. Quarto.
English green morocco, with pink labels on spine and pink silk doublures. By Kalthoeber. Inglis-Hantrott-Huth copy.
3. Anacreon, *Odaria*, London, 1802. Octavo.
Straight-grain blue morocco, signed 'Foster 1802'.

3rd Shelf

1. Julian the Apostate, *Opera*, Paris, 1630. Quarto.
Citron morocco, with arms of Louis XIII.
2. Boccaccio, *Il Decamerone*, Florence, 1527 [i.e., Venice, 1729]. Quarto. Large paper.
French red morocco, with arms and Versailles book label of Madame de Pompadour.
3. Jacobus de Strada, *Epitome du thresor des antiquitez*, Lyons, 1553. Quarto.
Brown morocco, stamped and powdered with gold. Thomas Bélin copy.

PLATE VII

1st Shelf

1. Gabriele Simeoni, *Comentarii*, Venice, 1546. Octavo.
Red morocco, with title of work and enameled medallions of Pier Luigi Farnese on sides. Fairfax Murray copy.

2. *Caesarum vitae ex Dione*, Venice, 1519. Octavo.
Aldine black morocco, with gilt title and blind-tooled medallions on sides. George Dunn copy.
3. Matteo Palmieri, *Libro della vita civile*, Florence, 1529. Octavo.
Brown sheep, blind-tooled, with gilt title of work and emblems and initials of San Carlo Borromeo on sides. Fairfax Murray copy.
4. *La quarta parte del libro di Primaleone*, Venice, 1560. Octavo.
Brown morocco, with gilt title on sides; edges gauffered.

2nd Shelf

1. Giovanni Tarcagnola, *Delle historie del mondo, parte quinta*, Venice, 1606. Quarto.
Red morocco, with painted arms of Henri IV of France, to whom the work is dedicated.
2. Pierre de Boissat, *Histoire negre-pontique*, Paris, 1631. Octavo.
Red morocco, with the ciphers of Charles de Valois, Duc d'Angoulême, son of Charles IX of France.
3. *Le nouveau testament*, Paris, 1707. Sextodecimo.
Red morocco, inlaid green and citron. Probably by Padeloup.
4. *Les heures de la nouvelle imprimerie inventée par P. Moreau*, Paris, 1644. Octavo.
Red morocco, with green morocco doublures heavily gilt; edges gauffered. Attributed to Le Gascon. J. R. Ménage-Nodier-Desq-Hoe copy.
5. Plato, *Le sympose*, Paris, 1559. Quarto.
Black calf, with enameled arms of Catherine de Clèves, Princesse de Croy, on upper side and of her second husband, Henri, Duc de Guise, on lower. Baron Double copy.

PLATE VIII

1st Shelf

1. Simplicius, *Commentarius in Enchiridion Epicteti*, Leiden, 1640. Quarto.
London green morocco. Amherst copy.
2. *The holi Bible* [Joshua-Job], [London, 1569]. Quarto.
London black morocco; edges gauffered. Bound for Archbishop Parker. Amherst copy.
3. Lanfranco da Oriano, *Practica*, Lyons, 1531. Quarto.
English black calf, with blind-stamped panels bearing arms of Henry VIII impaling those of Catherine of Aragon on upper side and those of Henry alone on lower (Weale, Nos. 127 and 128).

2nd Shelf

1. Gregorio Leti, *Del teatro brittanico*, London, 1683. Quarto.
Red morocco, inlaid green and black, drawer-handle. One of 2 vols.
2. *The principles of a member of the black list*, London, 1702. Octavo.
Black morocco; edges gaufered. Masham-Amherst copy.
3. Edward Lake, *Officium Eucharisticum*, London, 1689. Duodecimo.
Black morocco, inlaid red and citron. Amherst copy.
4. Richard Allestree, *The lively oracles given to us*, Oxford, 1678. Octavo.
Black morocco, with blue enamel inlays. By the 'Queen's Binder.'
5. Sir William Dawes, Archbishop of York, *Sermons*, Cambridge, 1707. Octavo. Large paper.
Red morocco, cottage-roof, with crowned cipher of Queen Anne, to whom the work is dedicated.

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