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The ailing Morris did not participate in the most recent exhibition of the "Arts and Crafts," for he died the very day the exhibition opened. But it already showed the razzle-dazzle that any public exhibition is bound to have. It must be understood that, in order to create or propagate a movement in decorative art, it is not enough to organize expositions, to open stores and auditoriums; what is needed, since this is a matter of a constructive effort, is the presence of a guiding spirit.

With William Morris England lost not only the creative influence which brought about the revival in decoration but it lost also, for the moment, the particular element of concentration which was its very strength.*

* "London, March 2, 1897."

THREE SUMPTUOUS "MICROCOSM" VOLUMES

By James Carpenter

The Colby College Library has recently received from Mr. Roscoe H. Hupper a rare and interesting set of illustrated books which record in words and pictures some of the most characteristic sights of London in the early years of the nineteenth century. The Microcosm of London, in three quarto volumes, was published by R. Ackermann about 1807 and is profusely illustrated with hand-colored aquatints by Rowlandson and Pugin. The great illustrator Rowlandson, working in the almost caricature-like tradition stemming from Hogarth, is chiefly responsible for making the volumes lively records of the period. His simplified but convincing figures populate the accurately drawn architectural scenes of Pugin and have been sympathetically transposed into etching and aquatint by the en.*

* [Note by Charles Ricketts:] This book was begun by Lucien Pissarro in April of 1897 and was finished at the Ballantyne Press under the direction of Charles Ricketts, January 2, 1898.
gravers. More than giving the reader just the exterior appearance of London at the time, the artists take him inside the public institutions for a glimpse of London in action. The scenes accompanied by the explanatory text include prisons and poor houses as well as palaces and churches, lower as well as higher class theaters, and range from the Royal Academy and the College of Physicians to the fish markets. And as for the figures, “small as they are, we can in a degree pronounce upon their rank in life, from the general air and manner with which they are marked,” we are told. The publisher was justly proud of having illustrations of such high calibre to make convincing this cross-section of the great city, and Colby College can be proud of being able to add these illustrations to its collections.

The three volumes are bound in red morocco, dated 1810. All edges are gilt. The books were once in the library of James Wood and bear his book-plate. Volumes I and II were written by William H. Pyne, and Volume III by William Combe.

[Note by the editor: On the same day that Dr. Carpenter’s description of The Microcosm of London reached the editor’s hands, a catalogue came from a well-known New York bookseller, offering “an attractively bound set” of these same three volumes for sale at $550. Dr. Carpenter’s phrase “profusely illustrated” is translated by the bookseller thus: “104 finely colored aquatint plates by Rowlandson and A. Pugin.”]

ANOTHER BEWICK WOOD BLOCK

STUDENTS in Professor Chapman’s course in the English Novel read Charlotte Brontë’s Jane Eyre, and doubtless many of them would have no difficulty in telling you what book little Jane Eyre chose with which to while away the time. “On a dreary November afternoon