Biography of Thomas Onwhyn

The Early Years

Thomas, born in Clerkenwell (Clerkenwell), was the son of Joseph and Fanny Onwhyn. Joseph was an author, printer/publisher, bookseller and newsagent based in London. Thomas, born in Clarke (Clerkenwell), was the son of Joseph and Fanny Onwhyn. Joseph was an author, printer/publisher, bookseller and newsagent based in London.

The internet provides many dates of birth for Thomas, ranging from 1811 to 1820, and some of these variations are in very reputable sources! The National Census for 1851 gives Thomas’ age as 38 at last birthday. The census was taken on 30th March 1851 so the date of birth would be within the last 9 months of 1812 or first 3 months of 1813. In the 1861 return it is definitively stated as 1813. However, by 1871 3 years had been deducted from his age, making his DoB 1816! With no London or Middlesex birth or baptismal record available for Thomas, the most authoritative document is the death certificate. He died on 21st Jan. 1886 at the age of 75, which gives 1811 as the most probable (94.25%) year of birth.

Some biographies state ‘youngest’, others ‘eldest’. However, the 1851 census return indicates that there were other children (male and female) after Thomas. That there was also an older brother now seems very likely, see ‘The Unknown Brother’ on page 3.
in Catherine (aka Catharine) Street, The Strand, London. Fanny was also an accomplished artist and illustrator, best known for her portraits of actors of the day in their key roles. Some of her works are held in the Victoria and Albert Museum collections and other key art collections, both in the UK and abroad. Given this background, it is therefore not surprising that Thomas also became an artist, illustrator and engraver, predominantly active between 1836 and 1861.

There are no entries for Thomas in the online records of births and baptisms for London or Middlesex available at www.thegenealogist.co.uk. This is the basic information recorded on the FindMyPast website (www.findmypast.co.uk) (full entry details on both websites are only available with a subscription).

- The 1841 to 1891 census returns.
A search of the censuses available at www.ukcensusonline.com produced the following information on Thomas:

  1821 and 1831 (Marylebone) Census – no entry for ‘Onwhyn’.
  1841 Census – five members of the Onwhyn family are listed, but not Thomas! (which suggests he is not living at the family home, and that he did not complete a census form where he was living!).
  1851 Census – his occupation is listed as ‘Engraver’, living in London.
  1861 Census – his occupation is listed as ‘Artist’, living in London.
  1871 Census – his occupation is listed as ‘Landscape’ (presumably Landscape Artist?), living in London. His age is given as 55 years old; living with Marian (35) and Herbert (14).

Thomas married Marian (also known as Maria) in 1866. Both of Thomas’s children, Thomas Jnr and Herbert, were born before this date! Although he does not appear in any census return between 1841 and 1881, we know about Thomas Jnr because he signed the Death Certificate in 1886. Herbert appears only in the 1871 census, at 14 years old.

Tracking the family with any ‘reliability’ through these early census returns is extremely difficult, as whole families and/or family members appear and disappear from the returns on UKCensusOnline (yet they do appear on some of the subscription versions!). Additionally, because information is self-entered and remains unchecked and unverified, some of the information, particularly ages and years of birth, fluctuates! The following information for Thomas’s wider family is provided in these census returns.
In the **1841** return:
Joseph is 50, a bookseller, and was born in 1791 outside London.  
Fanny is 55. No occupation is given. She was born in 1786 outside London.
Frederick is 21 and born in London in 1820.  
Caroline and Harriet are 20 and born in London in 1821.  
(Thomas is not listed).

In the **1851** return:
Joseph is 61, a ‘Bootseller’ (a mistype!), born in 1790 in Hertford.  
Fanny is 64, born in 1787 in Bridgeworth.
Caroline is now 30, a teacher of French, born in 1821 in London.  
Harriett (spelt as in the return, but is the only time with two ‘t’s!’) is 28,  
and an assistant in a shop, born in 1823 in London.
Frederick is 27, and an assistant in a shop, born in 1824 in London.

Thomas is listed as aged 38, an engraver, born in 1813 in London.

In the **1861** return:
Joseph is 71, a bookseller, born in 1790 in Hereford. (it was Hertford in 1851!).
Fanny is now 72 and born in 1789 in Shropshire.
Caroline, Harriet and Frederick are ten years older with no change in years of birth, and with place of birth now given as Strand.

Thomas is also ten years older, an artist, born in 1813 and place of birth given as Clarkenwell.

In the **1871** return:
Joseph’s family have ‘disappeared’ and it is only Thomas’s family that is listed.
Thomas is 55, born in 1816 in Middlesex.
Marian is 35, a dressmaker, born in 1836 in Stonehouse, Gloucestershire.
Herbert is 14, a shops boy, born in 1857 in Marylebone, Middlesex.

In the **1881** return:
Caroline and Harriet reappear as ‘Annuitants’ living in Kent.  
Caroline is 65, born in 1816 in Middlesex.  
Harriet is 63, born in 1818 in Middlesex.  
(‘Annuitant’ means a person living off an annuity).

There is no entry for Thomas, Marian or the children!

In the **1891** return, there are no Onwhyn’s listed!

**The Wider Onwhy Family: The unknown brother.**  
The interesting point about these census returns on UKCensusOnline is that there is no mention of a brother of Thomas called George, who features in an article published in *The Fishing Gazette* in 1892 by T.R. Sachs. Even if you allow for mistypes or mistranslation of a handwritten
‘Onwhyn’, by searching surname ‘onwhyn’ or ‘unwhyn’, no additional entries that could be part of the Onwhyn family are found. However, if you search the same 1861 and 1871 censuses on ancestry.co.uk https://search.ancestry.co.uk then entries for a George and Harriett Onwhyn are found! However, due to the subscription protection, I am unable to establish any relationship with either Joseph or Thomas.

In his article, Sachs reminisces about a walking and angling trip, in late 1850s or early 1860s, on the Medway and Darenth Rivers in Kent. He calls George ‘Thomas’s older brother’ and goes on to ‘claim’ that it was George who walked Wales and produced a tourist guide ‘Onwhyn’s Welsh Tourist’. As ‘evidence’ of possible misattribution, as this guide and others in the series are commonly attributed to Joseph Onwhyn or given as ‘anonymous’, it is difficult to assess the article’s reliability! Some additional, confirming, research would need to be done.

Sachs, T.R. Angling on the rivers Medway and Darenth, Kent. The Fishing Gazette. 1892, issue 793 (2nd July), pp3-5. (various clips from the article).
There is a further reference to a kinsman of Thomas being a wine merchant, but the entry does not give a first name, so we do not know if it is referring to the ‘mysterious’ George of TR Sachs, or if it is the younger brother Frederick, for whom no occupation is given in the 1861 census, or if it Thomas’s sons, Thomas or Herbert!


(added information).

Further research has revealed that it is George who was a wine merchant. In ‘Grace’s Guide to British Industrial History’ www.gracesguide.co.uk there is an entry for a Robert Mills that contains some information about George and his family because he had married Robert’s widow, Harriet.
The sources cited for the 1861 and 1871 information are the respective censuses. Although, as explained above, I drew a blank on www.ukcensusonline.com, even using a surname search using ‘onw’ or ‘unw’, both George and Harriet Onwhyn do appear as results within the 1861 & 1871 censuses on ancestry.co.uk https://search.ancestry.co.uk, giving a year of birth for George as 1810.

As I am unable to establish any relationship with either Joseph or Thomas I cannot definitively confirm he was an older brother, but the circumstantial evidence I have found is quite strong. George died in 1880 and his wife Harriett in 1885 (aged 75).

Probate index entry for George.

Mr Noakes was a foundry owner (https://www.gracesguide.co.uk/Thomas_Noakes_and_Sons); Mr Tucker is a Solicitor, as evidenced by this notice in The London Gazette, Nov. 16th 1880, pp5769.

Probate index entry for Harriett:

This entry suggests that the elder son, Robert Mills, has already died.
The Wider Onwhyn Family: The Onwhyn precedent.
Joseph Onwhyn, who may have inherited the business from his father as a W. Onwhyn was publishing and selling works from the same Catherine Street address from around 1780 to 1815, was an important publisher in the early nineteenth century explosion in publishing. He was, for instance, the first publisher of the prestigious medical journal ‘The Lancet’, which began in 1823. However, he was also involved in the plethora of cheap versions of novels and serialised stories that were being published at that time, usually as weekly part works at a shilling each, and often with complete disregard of any copyrights of the author/owner. As a result of this activity, Joseph was involved in several copyright cases. One case in particular was such a key copyright case at that time that the precedent set is still relevant today!
In Stockdale v Onwhyn (1826) 5 B & C 173 he was accused by the first publisher of the book, ‘Memoirs of Harriette Wilson’, of pirating and republishing 5,000 copies of the book. The ‘book’ purports to be the ‘diary’ of a real London society courtesan who had many of the leading characters of the day as her clients. However, although Harriette herself was real, the ‘Memoirs’ were changed or embellished several times before publication, and should therefore be seen as her ‘fictional diary’. At issue in the case was whether the book attracted any right of protection for Stockdale as the first publisher (publisher edition rights were not introduced into UK copyright law until 1956) because it was scandalous, immoral and probably libellous! The case, which Onwhyn won at every stage, went all the way to the Court of King’s Bench, where it was decided that such works, being an offence against the law, could not then rely on the law to provide rights and protection. The Bench, therefore, refused a rule to order a retrial thereby preventing Stockdale from taking any further court action! (The ‘work’ itself was not on trial, but clearly the judges involved must have ‘assessed’ it and decided that, under common law, it was offensive). The case is interesting from two perspectives. Firstly the discussion around first publication rights and secondly the precedent that an ‘illegal’ work cannot gain protection under law. It also contains a re-quoting, by Littledale J, of the preface to the Statute of Queen Ann 1709 (the Copyright Act) as a ‘reflection’ on what publishers were doing at that time, one hundred years later!: “Whereas, printers, booksellers, &c. have of late frequently taken the liberty of printing, reprinting, and publishing books and other writings without the consent of the author or proprietors of such books and writings, to their very great detriment, and too often to the ruin of them and their families. (8 Ann. c. 19).”

The Wider Onwhyn Family: Additional Information.
Thomas’s mother, Fanny, was a widely acclaimed artist and engraver, who worked in steel and stone. Her work, mainly portraying major actors of the day in the key character roles, forms part of the national portrait collection.

In common with the period, giving credit to women artists or authors was difficult for editors. Even if a woman chose to produce work under her own name, rather than a male pseudonym, editor’s often chose to hide the female origin. For example, in 1842 when Fanny produced a
portrait of Mr Henry Betty in the character of Hamlet (there is a copy in the National Portrait Gallery) the ‘magazine’ The Satirist of the 5th June 1842 (issue 529) on page 182, states “doing full justice to the artistic skill and rising celebrity of Mr F Onwhyn” or there is this entry in the ‘Chit Chat’ section of The Theatrical Journal Jun 1842 volume 3, issue 129, pp184.

Aside from hiding the sex of the person being mentioned, it is unfortunate for the researcher that writers and commentators simply use the name ‘Onwhyn’, frequently without any indication of sex, let alone an initial, when referring to works by members of the family. They could be referring to Joseph, Fanny or Thomas, and only additional research enables a true identification. As an example, a commentator (probably the Editor) in The Athenaeum 12th Mar 1842 issue 750 pp235 states “a lithographed portrait of the King of Prussia by Onwhyn” with no further identification. Research shows that the portrait would be of Frederick William IV, and that Fanny Onwhyn drew a portrait on stone in 1842.

Thomas’s younger brother Frederick died on 31st May 1867 at Northumberland House in Stoke Newington, a ‘lunatic’ asylum (licensee: Dr George Burkett). His estate was granted to his father Joseph on the 19th June 1867. This ‘gives the lie’ to the oft repeated assertion that “Joseph suffered a mental breakdown after taking on the publication of the satirical magazine The Owl and died later that year (1864).” (for example, see Cust DNB entry on page 193).

Frederick’s estate would not have been granted to someone ‘not of sound mind’ and incapable of swearing an oath in front of a justice or court official, as Joseph was asked to do: “he having been first sworn.”
Joseph died in Uxbridge in 1870. His daughters Caroline and Harriet, both spinsters, were executors of the estate (interestingly not either George or Thomas!). Clearly Joseph’s estate was not in a position to provide the annuities that Caroline and Harriet recorded as their occupation/income source in the 1881 census!

Caroline died in 1887, with her sister Harriet as sole executrix of her very healthy estate.

I cannot find any further information about Fanny or Harriet on the UK Probate search site or the General Register Office Index of Deaths.
- Thomas at work.

Against this era’s background of ‘publish, publish, publish’, and with the family ‘in the business’, it is hardly surprising that Thomas, having proved his artistic capabilities during 1836, decided to break into the popular market. In 1837, under the nom-de-plume ‘Samuel Weller’ (a character in the Pickwick stories), he designed and engraved 32 pictorial illustrations to Charles Dickens’s The Pickwick Papers. These illustrations were not commissioned by either the publisher or the author so are sometimes described as ‘illegal’ or ‘illegitimate’ or ‘extra illustrations’! ‘Pickwick’ was issued as a part work in 8 parts, each part accompanied by a single commissioned engraving as a frontispiece to keep the cost down. The idea that ‘pictures’ encouraged reading was now well established and many competent artists (we would probably call them entrepreneurs today) saw opportunities to produce and sell more illustrations to popular stories to meet a ferocious consumer appetite. Dickens’ stories and characters were so well described in the text that they made easy targets! In this Thomas was no different from many of his contemporaries, choosing a Dickens popular work and delivering what proved to be very popular illustrations – even if Dickens himself expressed his dislike! History shows that the phenomenon of inserting ‘extra’ illustrations into a book to bring the story to ‘life’, really began thanks to the popularity of Dickens works. It is estimated that there could be over 2,500 illustrations to Dickens works produced between 1830’s and 1850’s! In his blog post on ‘Extra Illustrations and Grangerising: a Dickensian Phenomenon’ (http://www.victorianweb.org/art/illustration/dickens/grangerising.html), Philip Allingham calls the practice ‘Grangering’ – the publishing of books with some illustrations but also with blank leaves where readers could insert their own or other suitable illustrations. Readers would collect the parts and any illustrations they liked from those available and have them bound into a single volume. This practice has led to there being multiple variant versions of a work, making it difficult to identify the official from the self-bind! Eventually, official ‘complete’ editions with the plates included were also published. (Today copies of Dickens’ part work ‘books’ with Onwhyn’s plates incorporated are now sought after and can be worth several thousand pounds!). Thomas went on to complete a second set of engravings for the work in 1848, but these were not discovered until after he died and were first published posthumously in 1894.

Although a talented engraver in steel or wood, and despite the very positive comments and reactions to his book illustration activity throughout the late 1830’s and 1840’s in journals such as ‘The Age’; ‘Bell’s Life in London and Sporting Chronicle’; ‘The Penny Satirist’; ‘The Satirist, or, The Censor of the Times’; and ‘The English Gentleman’, at the end of the 1840’s Thomas moved away from mainly illustrating others people’s stories. Instead, he started creating works that were ‘humorous’ in nature, taking a fun look at fads of the day, eg: water cures, the Great Exhibition, and crinoline, etc., or recording his view of everyday life, eg: the sea-side, mining, yachting, etc. This change of direction may well have been due to the patronage of William Rock of the printers Rock & Co., as many of these engravings, or vignettes, were used initially as illustrated letter papers of which his firm was the major producer.

Illustrated letter papers were the postcards of the day (postcards as we know them didn’t start appearing until the 1870’s). At the head of the sheet would be an engraved vignette, either a local topographical view or a topical illustration of an event or even a humorous illustration. The writer would then compose their message
home underneath the picture, fold the paper and mail it. These ‘sheets’ were mainly produced by the printers Kershaw & Son, J. Simmons & Co (J.S.), J & F Harwood, Newman & Co, and Rock & Co.

It was after the introduction of the penny post in 1840, that illustrated letter papers became the main focus of Rock’s business. With over 7,000 numbered engravings, and an unknown number of unnumbered ones, Rock was the major producer of illustrated letter papers of the period. Many engravers and illustrators of the day would have produced plates for the company, but few of the known illustrations are signed. The principal exception are the, mainly comic, engravings done by Thomas Onwhyn. A mini-biography, produced by the Museum of Barnstaple and North Devon as part of their ‘Rock Collection’, states that Thomas “provided a large proportion of the non-topographical illustrations used by Rock & Co. He also provided illustrations for Kershaw & Son and J. Simmons & Co.” [URL]. Ralph Hyde, in his article on the publisher W.F. Rock, quantifies ‘large proportion’: “He [Thomas Onwhyn] also drew and etched in the region of 500 comic images (and a few non-comic ones) for Rock.” (Hyde, R. (2002). A year for celebrating WF Rock. Print Quarterly volume 19, issue 4, pp341-352). Many of the original Rock and Onwhyn plates, and one would presume any company records, were lost in the print works fire of 1859.

After the railways were introduced and ‘cheap’ holidays and excursions became the norm, Rock began introducing to his illustrated papers designs based on the seaside. These ranged from pictorial images (piers, jetties, bandstands, cliff-top walks, etc), right up to the ‘novelty and excitement’ of the sea-side, expressed through illustrations of ‘activities’ (gathering seaweed, fishing, collecting shells, drawing in the sand, etc), and comic reflections on events (squally showers, bathing machines, standing in the sea fully clothed, being caught out by the tide, etc). These novelty and comic vignettes were more often than not done by Thomas Onwhyn.

This one may not be by Thomas, as there does not appear to be signature. Image from: Hyde, R. (2000). Cheap excursions, or, a day at the seaside. Country Life. 13th July, pp96-97.

Ever one to ‘spot’ a market, Rock also began to reissue the letter illustrations as ‘collections’. These books, which would be classified today as ‘ephemera’, were the cartoon books of the day. They were generally no bigger than 10 x 8 inches and
usually consisted of a series of plates, in black & white or hand coloured, presented as a fanfold panorama (lepersllo), and often purchased as a memento of your day out! Thomas was involved in many of these outputs, either redrawing or ‘improving’ the vignettes or even adding some text or comic rhyme. So successful were these books, Thomas also designed some of his own, the outputs being mainly published by Rock, Kershaw or Simmons. Because of the ephemeral nature of these books, they were not generally ‘collected’ by book collectors and have, therefore, become quite rare, commanding high prices on the rare books auction market.

This affirmation of the quantity of material produced for Rock, added to his comic illustrations for other publishers, the identified illustrations in various novels, and other topographical illustrations (including architectural and portrait material), makes Thomas one of the most prolific artists and engravers of his generation!

Whilst this research has identified some of Thomas’s many works, most of the individual illustrations are not listed in their own right. This is principally because we do not have a full and accurate list so they can’t be traced as individual items! What is listed are any books or booklets that contain illustrations (one or more) by Thomas. Only if an individual illustration or engraving cannot be traced to a book does it have a separate entry. With more time and effort the future researcher has the potential to trace many of the individual items and to produce a complete and comprehensive listing. The biographical information does suggest that there is more to be discovered, especially that done for publishers other than Rock or illustrations ‘published’ solely as illustrated writing paper only.

- The Final Years.

An oft quoted contemporary commentary states that, on his father’s death, Thomas seems to have ‘retired’ from illustration and possibly became a retailer, continuing the family retail business for around 20 years until his own death in 1886. This ‘source’ is referred to several times, but no-one provides a reference to it! What the evidence does show is that Thomas’s illustrative work seems to mainly stop early in the 1860’s. (The last work identified by this research is an engraving of ‘Lady Godiva and Peeping Tom of Coventry’ in 1869). By the early 1860’s, his father would have been in his 70’s, so it would appear likely that the need to support him and the family business did take precedence. This advert from The Anti-Teapot Review 1864, issue 3, pp40, which lists retailers/agents for the Review, seems to confirm this:
Thomas died of old age on the 21st January 1886 at 9 May’s Building, London.

(Section of Thomas’s Death Certificate).


This appears to be looking through to St Martin’s Lane. As you look at the image ‘May’s Buildings’ were on the left, whilst according to Booth (see below) those on the right were known as ‘Great May’s Buildings’.

Detail from the 1746 John Rocque Map of London at https://www.locatinglondon.org/ (accessed 25th June 2018)
From an 1819 map (Faden’s revision of Horwood’s Plan of London 1791-1799) we can see where number 9 was, and the fact that May’s Buildings no longer crossed Bedford Bury (it has been renamed ‘Lat. May’s Rd’). It is interesting to note that the range of homes on the North side of the street have been numbered consecutively following on from those opposite. Not shown as a building on the map, number one was the building that bridged the Western entrance into St Martin’s Lane. Numbers 2 to 11 are to the South, whilst numbers 12 to 22 are to the North (the map author did not repeat the first integer when there was a continuous range, so it shows 12,3,4,5, 6,7,8,9 for 12,13,14,15 etc). [https://www.locatinglondon.org/](https://www.locatinglondon.org/) (accessed 25th Jun ’18).


Bright red = Middle class. Well-to-do.
Dirty Red = Mixed. Some comfortable, others poor.
Blue = Poor. 18/- to 21/- a week for a moderate family.
Black = Lowest class. Vicious, semi-criminal.

Booth has named the range of homes to the North as ‘Great May’s Buildings’ – the only occurrence of this happening)

The same area of London as it is today – using the overlay tool provided with the Booth map above. ‘May’s Buildings’ is now an unnamed (on the map) walkthrough north of the London Coliseum.
The index entry on the UK Wills and Probate ‘Post 1858’ website, https://www.gov.uk_SEARCH-WILL-PROBATE, provides the following entries, and show that Thomas died with a personal estate valued at £235. Administration (with a will) was granted to his wife, Maria on 9th March 1886. Maria died on the 10th March 1886, and her will was ‘proved’, the sole executor being a William Dowding of 46 Carnaby Street, London. (There was a W.D. Dowding, a London solicitor).

Researching Thomas Onwhyn.

“It’s complicated!”

Although this research has identified many works, a definitive ‘full’ catalogue of his output is quite difficult to complete! Not only did Thomas produce work under his own name, either as Thomas Onwhyn, Thos. Onwhyn, T. Onwhyn, TO, OT, or simply Onwhyn, he also used pseudonyms - Samuel Weller, Peter Palette, and X.M.C. being those known. The researcher is hampered by the fact that not all the pseudonyms are recorded in reference works, even those contemporaneous for the period, so the association of creator and work are not always made! For instance: Haynes, JE. Pseudonyms of Authors; Including Anonyms and Initialisms. New York: 78 Nassau Street, 1882, only has an entry for ‘Peter Palette’, not Sam Weller nor XMC. https://archive.org/details/pseudonymsautho01hayngoog?


Rather curiously, in Abbatt, Volume 2, Appendix 2. 1928 ‘English Pen-Names’, we find that Abbatt believes and records that ‘T. Onwhyn’ was used as a pen name by Samuel P. Fletcher. This cannot be confirmed through any other source, or the discovery of any works by Fletcher signed as ‘T. Onwhyn’, and therefore seems to be an erroneous association!

Fletcher, who was contemporaneous to Thomas, appears as the illustrator to works by Rev. Thomas Hall, particularly the ‘Raby Rattler’ series (1841 – 1846). In the 1841 census, there is a Samuel Fletcher, 25, an engraver living in Lancashire, so it seems unlikely that Abbatt entered the information in reverse, ie: Fletcher was another pseudonym used by Thomas. This single entry, therefore, currently remains unconfirmed and unresolved.
Pseudonym confusion!
Further confusion is introduced by there being multiple users of the same, or similar, synonyms to those confirmed as being used by Thomas. ‘Sam Weller’ was used by at least two other persons, whilst there could be three users of variants of ‘Peter Palette’. This was not an uncommon occurrence for the period, but it does complicate research over a century later!

- ‘Sam Weller’

Not only did Thomas choose to use this key Dickens’ Pickwickian character’s name as a pseudonym, so did other artists and writers. Those authors that review and reflect on Dickens illustrators constantly refer to several artists using the name, but none provide details of anyone but Thomas!

To illustrate the issue, I have found a 1934 article reviewing a work entitled ‘Sam Weller's Scrap Sheet’, a collection of Dickens character portraits. This work is definitely not by Thomas, but unfortunately the author does not identify the artist behind the nom-de-plume!

Roe, FG. Sam Weller's Scrap Sheet. The Bookman 87(517 Oct), 1934, pp45-47.

Roe also refers to at least one other possible iteration of Sam Weller, ‘The Pickwick Songster’, as well as hinting that there could be more than one Sam Weller producing the ‘Scrap Sheets’! (on page 46 of his article).

(page 45 ends: “Just as various plates in the famous Onwhyn set of extra-“)

- ‘Peter Palette’

Peter Palette, or variations of the name, was also used by more than one person during the early to mid-19th Century. Two different authors/creators have been positively identified and there is a possibility of a third!

The works included in this ‘catalogue’ under the authorship of ‘Peter Palette’, viz, the Illustrations to Nicholas Nickleby (1839); The Child’s Own Scrap-Book of Coloured Pictures (1847) and Peter Palette’s Tales and Pictures in Short Words for Young Folks (1854), are definitively identified as the work of Thomas Onwhyn by all authorities.
‘Peter Paul Pallet’ was a pseudonym used for a short period by the Rev. Richard Warner (1763-1857) [https://en.wikisource.org/wiki/Warner,_Richard_(1763-1857) (DNB00)] and [https://en.wikipedia.org/wiki/Richard_Warner_(antiquary)]. Aside from publishing many items under his own name, particularly Christian writings based on his sermons, topographical works based on his walks as a tourist, or books based on his love of antiquarianism, he also authored three satirical works on Bath under the ‘Pallet’ pseudonym, choosing to do so because he lived in Bath! The best known of these satirical works is *Bath Characters*, or, *Sketches from Life*, London: G. Wilkie and J. Robinson, first published in 1807. The book uses poetry and prose to tell, as a series of dialogues, the story of Bath and the people who live, stay or visit there.

It is unfortunate for the researcher that some sources of information change the spelling of the pseudonym they are writing about. An example of this can be found in Peach, R.E. (1883). *Historic Houses in Bath and their Associations*. London: Simkin, Marshall & Co., where ‘Pallet’ has become ‘Palette’! [https://archive.org/stream/historichousesin01peac/historichousesin01peac_djvu.txt](https://archive.org/stream/historichousesin01peac/historichousesin01peac_djvu.txt)

These two versions are recognised by most reference works, eg: Abbatt, pp72:

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       PETER PALETTE . . . . . Thomas Onwhyn, –1886
       PETER PAUL PALLE ... Rev. Richard Warner, 1763–1857
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- The third ‘Palette’? Peter Paul Palette

There is also a small body of work by a ‘Peter Paul Palette’ consisting of three poems and four articles. I believe these are most probably by a third person, rather than by Onwhyn (who never used ‘Paul’ as a middle name) or Warner (whose correct spelling was ‘Pallet’). In this instance, the situation is further complicated by the key indices to Victorian literature erroneously, in my opinion, linking some of these seven works to Thomas Onwhyn!

The association was first made by the ‘Wellelsley Index to Victorian Periodicals, 1824-1900’, and this link was therefore picked up and repeated by other authors, without questioning the identification. The more recent ‘Curran Index, an index of contributors to 19th Century periodicals’ [www.curranindex.com](http://www.curranindex.com) links the three poems in ‘Howitt’s Journal of Literature and Popular Progress’ to Thomas Onwhyn, citing a footnote in Julian North’s. *The Domestication of Genius: Biography and the Romantic Poet*. Oxford, OUP, 2009 pp160 as ‘evidence’.

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However, as stated, I believe they are incorrect in associating ‘Peter Paul Palette’ with Thomas Onwhyn! The seven works (listed at the end of this sub-section) are completely at odds with all the other works identified as being by him. Although a few works do contain what some might call a somewhat simplistic form of ‘poetry’, nowhere in the catalogue of works is any poetry or prose as developed or complex as the three ‘sonnets’ in ‘Howitt’s Journal’. Two of the ‘articles’ in ‘Tait’s Edinburgh Magazine’ are on topics that resonate with Onwhyn’s career as an artist and engraver, ‘The Picture Dealer’ and ‘The Picture Collector’. Both are humorous ‘sketches’ about the sort of people involved in these activities, but there is no evidence that Thomas ever wrote extended articles for magazines.

A stronger argument could be made for these seven items to be the work of the Rev. Warner, especially given his use of poetry in *Bath Characters* and the fact that he wrote several ‘tourist’ works based on his walks around the country. The use of ‘Gentle Reader’ at the beginning of an article may also suggest an association with the Rev. Warner, as he begins *Bath Characters* with the same exhortation. However, this type of lead-in was fairly common in early 19th Century and Victorian literature. Linking the work to Warner is also therefore tenuous and uncertain without further proof!

The editor of The Curran Index has found a tentative link between the articles in ‘Tait’s Edinburgh Magazine’ and the sonnets in ‘Howitt’s Journal’, that suggests the pseudonym may be being used by the same person:

> “When I went back to the *Tait’s Edinburgh Magazine* reference you kindly provided me ([The Green Lane I, page 342] I find “Peter Paul Palette” reprinting and admiring a nature sonnet written by William Howitt – the publisher of *Howitt’s Journal*. That suggests that the Palette of the *Tait’s* articles and the Palette of the *Howitt’s Journal* sonnets are likely one and the same.”

(Email from Gary Simons to Graham Titley, 30th May 2018).

Professor North was unable to provide the evidence she used when writing her book (I suspect it was the Wellesley Index), but also accepts there may now be sufficient doubt about the link to Thomas Onwhyn. (Email comment, 31st May 2018).

Having argued the case for the existing association with Thomas to not be correct, and suggesting that the author is also possibly not the Rev. Warner, and having ‘sown’ some doubt amongst indexers, researchers and authors who focus on the period, it will be for others in the future to do the research that may lead to a positive identification as to who used ‘Peter Paul Palette’ as a pseudonym, thereby resolving this conundrum.
The 3 ‘Sonnets’:


The 4 ‘articles’:


(An index to all volumes of Tait’s journal available on google books: http://www.cse.psu.edu/~deh25/post/Timeline_files/Taits-Edinburgh-Magazine.html)

Other Complications
Aside from the above complications, the gathering of information about, and examples of the work of, Thomas is further complicated by the fact that not all his works are signed; he is known to have produced many engravings for other illustrators and artists, where he may not be acknowledged on the finished piece; and he has illustrated novels, designed and engraved ‘carte-de-visite’, and ‘note papers’ or ‘writing papers’, many of which are also unsigned, unattributed or ‘hidden’ within someone else’s work! It also doesn’t help that those providing and indexing works often enter the name as ‘Onwyn’ rather than ‘Onwhyn’! I suspect a ‘definitive’ listing is an unachievable goal without any records from Thomas himself.

To create this listing, searches were done on Google, Bing and Yahoo; the ‘deep web’ search engines Pipl, Yippy and DuckDuckGo; the VADS and British Library databases; and the subscription databases: Art Full text (HW Wilson) (EBSCO); Art & Humanities Database (Proquest); London Low Life; 19th Century British Pamphlets (JSTOR); and 19th Century Periodicals Online (Gale). The listing is based on sources, collections and catalogues that directly or indirectly acknowledge Thomas Onwhyn’s involvement in the work listed.
Searches on the internet are further complicated by ‘bad data’; for instance items incorrectly attributed to Thomas by one source are ‘copied’ multiple times by other sources (and sometimes those seen as ‘reputable’ sources), thereby making it difficult to unpick the ‘truth’! In addition, as many of his works are ‘hidden’ illustrations to novels, unless there is an acknowledgement that can be indexed by content providers and cataloguers, these works are also often missed. Just as you think you have completed your ‘voyage’ of discovery, another work or source is discovered!

Finally, and perhaps ‘worryingly’?, with father, mother and son in the same line of work, only one example of Thomas working with either parent has been identified, the 1845 book ‘Costumes of the Time of George II’ (although there is also the unconfirmed 1865 book ‘The Pretty Rhyme Alphabet for Good Children’).

Any research is also further complicated by the practice of cutting out plates from books, removing descriptive or identifying text, and mounting them as independent images or pictures. For today’s researcher, that information or association with a particular book has become lost over time and substantially more effort has to be given to source finding! Examples of this include the Royal Collections, who hold several prints by Onwhyn where ‘critical’ information has been removed at some time in the past to facilitate mounting in a frame; the VADS database (https://vads.ac.uk), which has a print entitled ‘Maitland introducing himself to Julia’ (1846), from the John Johnson collection at Oxford University, with no ‘source’ mentioned, but which is actually a ‘cut out’ illustration from Cockton’s ‘The Love Match’ published in 1845; and www.ebay.de which, on 24th May 2018, was offering 6 auction lots of standalone prints without any ‘source’ mentioned in the description, but which are all ‘cut out’ illustrations from Cockton’s ‘The Life and Adventures of Valentine Vox’ (1840).

As there is no ‘Onwhyn’ collection or a definitive index or catalogue of Thomas Onwhyn’s works, this research has had to rely on building a picture from internet search results and the partial collections of works that can be found in Universities and archives, mainly in the UK and USA - many of which, whilst providing catalogue or index records for the item do not provide any images.

Further research sources that need to be followed up

Furthering this research will require visiting ephemera collections in libraries and archives, especially any that focus on 19th Century illustration or London publishers. Identified and listed here are collections in Oxford, the National Library of Wales and Barnstaple, that would be my first ‘next steps’.

1) An ‘Onwhyn' index.
https://www.bodleian.ox.ac.uk/__data/assets/pdf_file/0006/89583/Onwhyn.pdf

Aside from referring to works already identified, this index to some of the material in the John Johnson Collection, mentions an announcement that appears to link ‘Onwhyn’ with the work ‘Young’s Night Thought’. Further research has failed to find any connection, therefore, this entry in particular requires viewing and verification. I believe that it is possible that the ‘Onwhyn’ is actually Joseph Onwhyn and that the announcement is for an edition of the work either published by him or for him or sold by him.

3. Where such images have been identified in major collections, eg: Royal Collections, National Trust, Wellcome Collection, information has been provided to them to facilitate an updating of their records.
The full John Johnson collection of ‘ephemera’ would also be worth investigation, as he seems to have focused on the key period that Thomas worked in.

2) John Richard Jones collection, National Library of Wales. Three volumes of notes and material on the Onwhyn family, covering Frederick, Joseph and Thomas. (I wonder if ‘Frederick’ was meant to be ‘Fanny’?).

These notes will have to be reviewed during any further research. The description of the collection comes from the NLW Annual Report for 1978. https://www.llgc.org.uk/fileadmin/fileadmin/docs_gwefan/adroddiadau_blynyddol/Ab1978.pdf

3) A ‘Welsh Hat’ blog post from 2015 https://welshhat.wordpress.com/images/prints/rock-and-co/ This entry claims to provide a complete catalogue of Rock & Co publications concerning Wales. The blog post simply states that Onwhyn was involved in many of the publications listed but does not indicate which ones!
The list draws from several sources in Wales, including the National Library of Wales and the National Museum of Wales at St Fagans, Cardiff, and provides item reference numbers to assist the researcher.
Whilst some of the entries have been sourced and included in this document, there are some entries on this blog post which are unique and untraceable via the internet or other available sources.

4) Ralph Hyde Collection, North Devon Athenaeum, Barnstaple. William Rock, the publisher, was the founder of the Athenaeum and its predecessor, the Barnstaple Literary and Scientific Institute, so a visit would be essential for any Onwhyn researcher. In addition, there is a collection of documents and information, produced by Ralph Hyde, relating specifically to Thomas.
5) Museum of Barnstaple and North Devon.  
As indicated by their mini-biography, the museum appears to have an interest in the publisher Rock.  

6) “Notes and Queries” series 7, volume 4, 1888. (snips provided).  
A ‘query’ is posed by Walter Hamilton in issue 105 pp527-528, asking for information on T. Onwhyn/Peter Palette.  
A response is provided by Cuthbert Bede in issue 109 pp72, giving detailed background information about the Nickleby illustrations and their publication.  
He also refers to ‘etched headings for note-paper’ but, apart from some subjects, there are no further details to aid investigation. Mentioned in particular are the subjects ‘hunting scenes’ and ‘cockney scenes’, of which there are virtually no examples in this listing. The response does indicate the ephemeral nature of some of Thomas’s outputs and the difficulty of providing a complete picture!
Other Sources Consulted

In addition to sources given within the listings, the following sources were also consulted:

Biographical information: see the sources listed in the appendix.

https://digital.librarycompany.org/islandora/object/digitool%3A129334

Partially digitised. (None obviously by Onwhyn, but does includes works from JF Cooper novels of similar design and size as the woodblocks, produced especially for “Pages and Pictures”


Further information about Dickens’ works and his illustrators including Thomas Onwhyn, can be found in these works:

or  http://www.gutenberg.org/files/40410/40410-h/40410-h.htm

Fitzgerald, P.H. *Pickwickian Manners and Customs*. Westminster: Roxburghe Press, 1897. 

or  http://www.gutenberg.org/files/33723/33723-8.txt

or  www.gutenberg.org/files/42908/42908-h/42908-h.htm

Matz, B.W. *The Inns and Taverns of “Pickwick”: With Some Observations on Their Other Associations*. (no publication information given, circa 1920). 

Onwhyn is not considered ‘worthy’ of a chapter, and is only the subject of a ‘dismissive’ footnote. 
https://archive.org/details/englishcaricatu00evergoog {2nd ed: footnote page 363}. 
http://doctrinepublishing.com/showbook.php?file=47938-0000.txt {footnote 179, page 379, at end of chapter 17}. (Although the 1893 second edition, this version still has the first edition footnotes at the end of the chapters. The archive.org second edition has been reset and footnotes now appear at the bottom of the page they relate to).

https://archive.org/details/pictorialpickwic01greguoft 
https://archive.org/details/pictorialpickwic02greguoft

(an undated edition: London: Musson & Co is available here: 
https://archive.org/details/scenescharacters00londuoft)

or  http://www.gutenberg.org/files/23881/23881-h/23881-h.htm
Additional Information

UoP Woodblocks: James Fenimore Cooper ‘Mohicans’ research notes

4 woodblocks held in the University of Plymouth Charles Seale Hayne Library ‘sparked’ this research. In particular, the ‘attribution’ that they were possibly from ‘The Life and Adventures of Valentine Vox, the Ventriloquist’ seemed incorrect as they more accurately fitted with ‘Last of the Mohicans’. The challenge was to discover the association and to see if they were published or unpublished engravings. Images of the woodblocks appear in the catalogue of works as ‘undated’ works (page 181).

In addition to internet results, these sources also helped in looking for publications where the woodblocks could have been utilised/published.

Cooper, Susan Fenimore. The Cooper Gallery, or, Pages and Pictures from the Writings of James Fenimore Cooper; with Notes by Susan Fenimore Cooper, Illustrated on Steel and Wood, from Original Drawings. New York: J. Miller, 1865. https://catalog.hathitrust.org/Record/011609856

https://peepsintothepast.wordpress.com/about/
(Peeps into the Past: ‘Dicks English Library of Standard Works’).
This section of the blog post provides information about various works ‘serialised’ in the weekly issues and early volumes of the magazine.

Oxford University Library staff provided photographs of some of the illustrations used in the Last of the Mohicans serialisation (1888) – the earliest identified serialisation of the story. As they were all by an artist called Gilbert, probably Sir John Gilbert, this proved that the UoP woodblocks were not used in the most likely format, a cheap serialisation.

Various novels that were illustrated by Onwhyn appear in Dicks, but there is no evidence that he provided any new illustrations for the magazine, including:

*The Life and Adventures of Michael Armstrong* by Mrs F Trollope.

Dicks’s English Library of Standard Works vol. 2 Dec 26 1883 to June 18 1884.

(exact issues for the story unknown)

*Last of the Mohicans* by Cooper appeared in vol. 14 1888 (Jan to March issues).

*Mysteries of Paris* by Sue appeared in vol. 20 1889 (Jun to Sept).

*Maxims and Specimens of Williams Muggins* by C Selby & Onwhyn (reproducing illustrations previously published) appeared in vol. 24 1890 (Jun to Sept).

JF Cooper also had: ‘The Water Witch’ in vol. 7, 24 Mar to 16 June 1886; ‘The Spy’ (with F Gilbert) in vol. 9, 22 Sept to 15 Dec 1886; ‘The Pilot’ in vol. 12, 22 Jun to 14 Sep 1887; and ‘The Pathfinder’ (with DH Friston) in vol. 19 1889 (Mar to Jun).

https://peepsintothepast.wordpress.com/about/

UoP Woodblocks: James Fenimore Cooper Society

Below is a record of an email exchange with Hugh MacDougall, Corresponding Secretary of the James Fenimore Cooper Society in the USA. The Society’s main website is hosted by the State University of New York College at Oneonta.
http://external.oneonta.edu/cooper/ (with a subsidiary website providing only basic information and a redirect to the above site at: https://www.jfcoopersociety.org/).

Initial enquiry sent to the Society via the online enquiry form ‘Ask Fenimore’ on 29th March 2018. (Sent before Thomas’s death certificate was sourced, which changed date of birth to 2011!).

![Image of email from Graham Titley](image1)

Hi

I have come across 4 engravings (and the original blocks) by Thomas Onwhyn (1813-1886). These appear to depict scenes from ‘Last of the Mohicans’ but I have been unable to trace any version of the book with Thomas’s engravings as illustrators.

Are you aware of any such edition of the book?

Given Thomas is perhaps best known for his work in illustrating some of Dickens’s novels (particularly Pickwick Papers) when they were serialised, I also wonder if you are aware of ‘Mohicans’ being published in multiple sections in popular magazines or as a penny serial for popular consumption.

I would assume this activity would be probably English/UK, but perhaps it also happened in the US?

Any information would help!

Many thanks

Graham Titley

Plymouth, UK

PS: It is possible that the blocks were prepared and never used in publication; that they are ‘fakes’; or that they depict scenes from another story (even though this last seems unlikely!) Graham

---

Reply received from Hugh to the initial enquiry, 30th March 2018.

![Image of email from Hugh MacDougall](image2)

I don’t know of any Cooper illustrations done by Onwhyn, and such online sources do not mention any, e.g.

https://en.wikisource.org/wiki/Onwhyn,_Thomas_(DNB00)

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Onwhyn, Thomas (DNB00) - Wikisource, the free online library

en.wikisource.org

Onwhyn, Thomas (DNB00) (d. 1886) humorous draughtsman and engraver, born in London, was youngest son of Joseph Onwhyn, a bookseller and newspaper at 3 Catherine Street, Strand, London.

Nor do I see any evidence that he illustrated books published out of Great Britain. And I’m not aware of any printed British editions of his works published during Onwhyn’s lifetime.

I’ll keep my eyes open, and let you know if I discover anything else.

Of course it might be easier if you could e-mail some examples of his possible illustrations for ‘The Last of the Mohicans’.

Hugh MacDougall

Corresponding Secretary

James Fenimore Cooper Society

jfcooper@stnyrx.com
Response sent to Hugh 9th April 2018.
(Better reproductions of the engravings can be found on pages 181-185).

Hi Hugh,

We have discovered Mohicans published as a weekly part work in the 1880's and are trying to get hold of a copy. Despite this, our research is now strongly suggesting that these wood block engravings were never published - and hence the 'struggle' to fully identify them. I have attached some photographs of prints which were taken from the wood blocks many years ago. They are not 100% clear impressions but should allow confirmation (or not) that they could illustrate Mohican scenes.

Many thanks for helping out with this.

Cheers,
Graham

Reply received from Hugh 11th April 2018.

Cooper and Onwhyn

Graham Titley;

I have checked with a real Cooper specialist, who agrees with me that the illustrations are indeed of Cooper's The Last of the Mohicans. He suggested they might be from some cheap 1880s British edition of Cooper's novel. I have not been able to find anything on the internet, including from WorldCat, that suggests any edition of Mohicans with illustrations by Onwhyn, including checking the catalog of the British Library. So perhaps, as you suggest, the woodblock illustrations were never actually published. How sure are you that they are actually by Thomas Onwhyn?

If I come upon anything new on the subject, I'll try to let you know.

Hugh MacDougall
Corresponding Secretary
James Fenimore Cooper Society
jfcooper@stny.rr.com
Latin abbreviations on Artworks.

On most signed art works, the viewer will generally see one of five Latin abbreviations associated with a name. These are:

DEL or DELT – an abbreviation for “Delineavit”, which means ‘He (or she) drew it’. Used to indicate the artist of the drawing used as a source for the engraving.

Ex or EXT (rarely EXECUD) – an abbreviation for “Execudit”, which means ‘He (or she) did it’. Used after an engraver’s name.

FC or FEC – an abbreviation for “Fecit”, which means ‘He (or she) made it’. Used after the original artist’s name.

PNX or PINXIT – an abbreviation for “Pinxit”, which means ‘He (or she) painted it’. Used after the original artist’s name, and indicates a painting was used as the source for the engraving.

SC or SCULP or SCULPT – an abbreviation for “Sculpsit”, which means ‘He (or she) engraved it. (The English form ‘Engr’ is also frequently used).
Index of Thomas Onwhyn's works.

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<td>Concanen</td>
<td>A New Matrimonial Ladder</td>
<td>96</td>
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<tr>
<td>1853</td>
<td>Onwhyn</td>
<td>Precocious Juveniles at the Sea-Side</td>
<td>97</td>
</tr>
<tr>
<td>1854</td>
<td>Palette</td>
<td>Peter Palette’s Tales and Pictures in Short Words for Young Folks</td>
<td>98</td>
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<tr>
<td>1854</td>
<td>Onwhyn</td>
<td>Yarmouth Beach Cart</td>
<td>100</td>
</tr>
<tr>
<td>1854</td>
<td>Onwhyn</td>
<td>Master Franky’s Sea Side Sufferings</td>
<td>101</td>
</tr>
<tr>
<td>1854</td>
<td>Onwhyn</td>
<td>Comic Map of the Seat of War, with Entirely New Features</td>
<td>101</td>
</tr>
<tr>
<td>1854</td>
<td>Onwhyn</td>
<td>Jack Tars Measuring for Russian Boots</td>
<td>103</td>
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<tr>
<td>1854</td>
<td>Onwhyn</td>
<td>The Recovery of the Flag at the Battle of Alma</td>
<td>104</td>
</tr>
<tr>
<td>Year(s)</td>
<td>Author</td>
<td>Title</td>
<td>Page</td>
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<tr>
<td>c1855</td>
<td>Onwhyn</td>
<td>Scenes of War: Alma, Balaklava, Inkerman</td>
<td>104</td>
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<tr>
<td>c1855</td>
<td>Onwhyn</td>
<td>Humours of a Watering Place</td>
<td>105</td>
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<td>1855</td>
<td>Onwhyn</td>
<td>Scarborough Spa</td>
<td>105</td>
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<tr>
<td>1855</td>
<td>Onwhyn</td>
<td>Sketches of Malvern</td>
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<td>1855</td>
<td>Onwhyn</td>
<td>Visitors’ Souvenir of the Sea Side</td>
<td>107</td>
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<td>1855</td>
<td>Onwhyn</td>
<td>Hill Climbing</td>
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<td>1855</td>
<td>Onwhyn</td>
<td>Mountaineers</td>
<td>107</td>
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<td>1855</td>
<td>Onwhyn</td>
<td>Miss Fanny at the Sea Side</td>
<td>108</td>
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<td>1856</td>
<td>Anonymous</td>
<td>The Anniversary: A Christmas Story</td>
<td>110</td>
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<td>1856</td>
<td>Onwhyn</td>
<td>Treaty Map of Europe</td>
<td>111</td>
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<tr>
<td>1857-1860</td>
<td>Onwhyn</td>
<td>The Pleasures of the Water Cure by a Patient who has been well Drench’d and Wrench’d and Restored to Health</td>
<td>112</td>
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<tr>
<td>1857</td>
<td>Onwhyn</td>
<td>The Child's Own New Scrap Book of Pictures</td>
<td>119</td>
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<tr>
<td>1857</td>
<td>Onwhyn</td>
<td>Our Trip to the Sea-Side</td>
<td>120</td>
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<td>1857</td>
<td>Onwhyn</td>
<td>The Raffle at the Library</td>
<td>123</td>
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<td>1857</td>
<td>Onwhyn</td>
<td>The Lottery at the Toy Bazaar</td>
<td>124</td>
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<td>1857</td>
<td>Onwhyn</td>
<td>Dutch Auction: Selling Fish on the Beach</td>
<td>124</td>
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<td>1857</td>
<td>Onwhyn</td>
<td>Hauling up the Boats</td>
<td>125</td>
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<td>1857</td>
<td>Onwhyn</td>
<td>Water Cure and Malvern</td>
<td>125</td>
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<td>1857</td>
<td>Onwhyn</td>
<td>A Drink at St Anne's Well</td>
<td>125</td>
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<td>1858</td>
<td>Onwhyn</td>
<td>Papa’s Visit to the Sea-Side</td>
<td>126</td>
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<td>1858</td>
<td>Onwhyn</td>
<td>Mrs Caudle in Crinoline</td>
<td>127</td>
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<td>1858</td>
<td>Onwhyn</td>
<td>Market Day <em>Glamorganshire</em></td>
<td>129</td>
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<td>1858</td>
<td>Onwhyn</td>
<td>Cupid and Crinoline</td>
<td>130</td>
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<td>1858</td>
<td>Onwhyn</td>
<td>Nothing to Wear</td>
<td>131</td>
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<td>1858</td>
<td>Onwhyn</td>
<td>Dreams of Christmas</td>
<td>137</td>
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<td>1859</td>
<td>Onwhyn</td>
<td>Marriage-a-la Mode</td>
<td>137</td>
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<td>1859</td>
<td>Onwhyn</td>
<td>£300 a Year, or, Single and Married Life: Dedicated to all Young Bachelors</td>
<td>138</td>
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<tr>
<td>1850's-1860's</td>
<td>Onwhyn</td>
<td>Carte de Visite</td>
<td>139</td>
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<tr>
<td>c1860</td>
<td>Onwhyn</td>
<td>Mr Perry Winks Submarine Adventures and Dream at Sea</td>
<td>140</td>
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<tr>
<td>c1860</td>
<td>Onwhyn</td>
<td>The Civilization of America</td>
<td>142</td>
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<tr>
<td>c1860</td>
<td>Onwhyn</td>
<td>Tourists in Wales, and Pencillings in the Principalities by a Pedestrian Artist</td>
<td>143</td>
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<tr>
<td>c1860</td>
<td>Onwhyn</td>
<td>Mamma at the Sea-Side</td>
<td>151</td>
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<tr>
<td>c1860</td>
<td>Onwhyn</td>
<td>The Queen’s Album of Sea Side</td>
<td>152</td>
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<tr>
<td>c1860</td>
<td>Onwhyn</td>
<td>Love in All Weathers</td>
<td>154</td>
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<tr>
<td>c1860</td>
<td>Onwhyn</td>
<td>A Day at the Derby</td>
<td>155</td>
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<tr>
<td>1860</td>
<td>Onwhyn</td>
<td>Water Cure ‘Carte’</td>
<td>156</td>
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<tr>
<td>1860</td>
<td>Onwhyn</td>
<td>Medicinal Waters</td>
<td>156</td>
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<td>1860</td>
<td>Onwhyn</td>
<td>Scenes on the Sands</td>
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<td>1861</td>
<td>Onwhyn</td>
<td>Turkish Bath</td>
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<td>1861</td>
<td>Onwhyn</td>
<td>Mining: Sketches in the Mining Districts, Cornwall</td>
<td>160</td>
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<tr>
<td>1864-1870</td>
<td>Onwhyn</td>
<td>&quot;The Owl&quot;</td>
<td>162</td>
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<td>1864</td>
<td>Reynolds</td>
<td>Pickwick Abroad: or, The Tour in France</td>
<td>162</td>
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<tr>
<td>Year</td>
<td>Author</td>
<td>Title</td>
<td>Page</td>
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<tr>
<td>1865</td>
<td>Onwhyn?</td>
<td>The Pretty Rhyme Book for Good Children</td>
<td>162</td>
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<td>1869</td>
<td>Onwhyn</td>
<td>Lady Godiva and Peeping Tom of Coventry</td>
<td>164</td>
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<tr>
<td></td>
<td><strong>Undated Works</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>Sketches of Life at the Sea-Side</td>
<td>164</td>
</tr>
<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>Bather Fresh</td>
<td>165</td>
</tr>
<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>Yachting and Boating</td>
<td>166</td>
</tr>
<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>Courtship, Marriage, and Honeymoon of Mr Tiddlely Winks</td>
<td>166</td>
</tr>
<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>[As You Like It, Seven Ages of Man]</td>
<td>167</td>
</tr>
<tr>
<td>No date</td>
<td>Various</td>
<td>Pictures of London</td>
<td>168</td>
</tr>
<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>Percy Bysshe Shelley</td>
<td>179</td>
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<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>Dreams of the New Year</td>
<td>180</td>
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<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>Ye Customs &amp; Manners of ye Englyshe People</td>
<td>181</td>
</tr>
<tr>
<td>No date</td>
<td>Onwhyn</td>
<td>‘Last of the Mohicans’ woodblocks (unpublished)</td>
<td>181</td>
</tr>
<tr>
<td></td>
<td><strong>No Details Traced</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Unsigned Works</strong></td>
<td><strong>Possibly by Onwhyn?</strong></td>
<td></td>
</tr>
<tr>
<td>1850</td>
<td>Unsigned</td>
<td>The Glass, The Bottle’s Companion</td>
<td>187</td>
</tr>
<tr>
<td>c1850</td>
<td>Unsigned</td>
<td>Paul Province</td>
<td>188</td>
</tr>
<tr>
<td>c1850</td>
<td>Unsigned</td>
<td>The Bachelor’s Dream</td>
<td>188</td>
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<tr>
<td>1850’s</td>
<td>Unsigned</td>
<td>Bijou Comic Album</td>
<td>189</td>
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<tr>
<td>1850’s</td>
<td>Unsigned</td>
<td>Return from Bathing</td>
<td>190</td>
</tr>
</tbody>
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| **Some examples of posthumous publications** | 190 |

**Onwhyn’s works: a timeline 1836-1869**

Year (date) is, as far as can be determined, the first year of publication. Many of the works have been republished several times. Not all variant versions, especially for the Dickens works of 1837 & 1839, have been listed.

**1836**

**Addendum 12th July 2018.**

I now believe these to be early publisher proof’s from the engravings done for the 1848 panorama (leporello). Each of these pages exactly matches ‘pages’ in the book, and the style of the drawing is more akin to Thomas’s work after the mid-1840’s. I have left this entry in the list as this is only my ‘informed’ opinion!

Onwhyn, T. *Etiquette Illustrated; or, Hints on How to Conduct Oneself in the Best Society by an ex-M.C.* London: Ackermann, 1836.

24 full-page etchings, supposedly from an ex Master of Ceremonies, hence ex-M.C. This became the pseudonym ‘XMC’ in 1848, when some of the illustrations were reworked into a book published with the same title.
The claim that this is Thomas's first work is made in an article by GS Layard in 1896. Layard, G.S. Three minor graphic humourists: Lover, Forrester, and Onwhyn. The Magazine of Art. 1896, Jan., pp393-399.

It should be noted that some of the biographical information about Thomas in this article was provided by Lionel Cust, keeper of the National Portrait Gallery. Cust authored the original Dictionary of National Bibliography entry on Onwhyn (see appendix), which contains many factual inaccuracies and expressions of personal opinion, both of which clearly indicate that Cust did not 'rate' Thomas Onwhyn as an artist. Inaccuracies included: giving the wrong publication dates for books illustrated; stating that he illustrated a book which was never issued with illustrations; calling Thomas 'the youngest son'; and giving the wrong date of death (5th Jan. 1886). Layard also, therefore, repeats some of these inaccuracies! A substantial portion of the article on Onwhyn focuses on his Dickens illustrations, but is rather dismissive about most of his work. Onwhyn post 1850, when he was no longer illustrating novels, is dismissed in a couple of sentences!

Layard's article is the only source traced for information about this version. He does provide some of the Etiquette Illustrated sheets of engravings in his article.
Layard provides the following footnote in regards to the dating for this work.
1836
Egan, Pierce. *The Pilgrims of the Thames in Search of the National!* London: W. Strange, 1836. (with two sketches from nature, engraved by Onwhyn).

The following advert appeared in ‘The Atheneum’ in 1836: https://books.google.co.uk/books?id=raOlzFwRSNwC&printsec=frontcover#v=onepage&q&f=false

*Figaro in London* also carried an ‘Editorial’, naming Thomas as the engraver, [Editor]. To correspondents. *Figaro in London* 1836, issue 260, Nov 26th, pp196.

However, when published as a complete book in 1838 by W. Strange, it would seem that all illustrations are drawn and engraved by Pierce Egan Junior! https://archive.org/details/pilgrimsofthames00eganrich or https://books.google.co.uk/books?id=i2ZAAAAAIAAJ

1837
This book is also known as ‘The Pickwick Papers’.

The story was originally published in 8 parts (it was meant to be 10!). Seymour killed himself after completing the illustration for the first part and Buss was commissioned for part 2. Dickens didn’t like the work, so ‘Phiz’ (Hablot Knight Browne) completed the remaining illustrations (and went on the redraw the earlier illustrations). The 32 ‘illustrations’ completed by Onwhyn in 1837 were not commissioned and were done following the success of the book. They are often described as ‘illegitimate illustrations’. They were etched on steel and signed ‘Samuel Weller’ (a character in the book!). Very early editions with these Onwhyn illustrations bound in have become sought after!

Some commentators doubt that Onwhyn was Weller and that he only engraved that artists’ work (see Grego, 1899 vol. 1 (reference on page 23)). This position has never achieved full acceptance as it is a ‘personal’ point of view mainly based on the perceived quality of engraving involved in the Pickwick illustrations when compared with humorous ‘cartoons’ Onwhyn went on to produce. It is an opinion that also completely ignores the full range and depth of Thomas’s portfolio of works,

Copy held at The British Library.

http://books.google.com/books?id=B3BQsiUAHY8C&amp;oe=UTF-8
A set of the 1837 *Illustrations to the Pickwick Club, edited by “Boz” [by Samuel Weller]* London: E. Grattan (in 8 parts) sold at Bonhams Auctioneers for $1,000 (£737) in 2011. This is one of the two illustrations that accompanied the sale catalogue entry.

All the illustrations are available via the Hathi Trust at: https://catalog.hathitrust.org/Record/101838128

There is a confusing publication history surrounding this book and the various illustrators. For a detailed picture see Grego, 1899 ‘Pictorial Pickwickiana’ (reference on page 24).

The book has also been republished many times! e.g.:
A 1838 edition with the 32 Onwhyn illustrations:  https://catalog.hathitrust.org/Record/008664695
A 1904 edition with the 32 Onwhyn illustrations:  https://catalog.hathitrust.org/Record/000392706

Onwhyn also completed a second set of illustrations in 1847 (see entry).

Yale University Library has in its collection an item of plates from the 1838 US edition. The description tells us that each plate is signed ‘Samuel Weller delt. J. Yaeger sc’ – in other words, Onwhyn (as Samuel Weller) drew the illustrations and Joseph Yaeger engraved them.

### Plates from Carey, Lea & Blanchard’s 1838 edition of The Pickwick papers
- **Author**: Weller, Samuel, (ca. 1820-1886)
- **Title**: Plates from Carey, Lea & Blanchard’s 1838 edition of The Pickwick papers.
- **Published**: [Philadelphia : Carey, Lea & Blanchard, 1838]
- **Physical**: 9 art reproductions : b&w ; 26 x 16 cm.
- **Description**: BEIN Gimbel/Dickens H1121 Set 2, Four plates only. Cropped to 22.24 x 14 cm.
- **Notes**: By Thomas Onwhyn. Each plate signed: “Sam Weller delt. J. Yaeger sc.”
- **Format**: Images
- **Language**: English
- **Added to Catalog**: June 1, 2002

(Contains some engravings by Onwhyn, actual quantity unknown. Many of the engravings are ‘vignettes’, a style Thomas employed, but most are unsigned).

https://catalog.hathitrust.org/Record/000150725

This is the ‘catalogue’ record for the digitised book on the Hathi Trust site.
The title page of the digitised book gives the following as publication information:
Winchester:
Published for the proprietor, James Robbins, College Street
By D.E. Gilmour, High Street

1838
Found on a German antique prints website, two engravings of views of French scenes. It is possible that these were part of a wider series. The website description states that these are engravings by Onwhyn, and gives the original artist as C. Rauch (probably Carl Rauch, a German artist of the period).
(These are stylistically very similar to Thomas’s 1839 ‘Royal Residences’ series),

Onwhyn, [T]. “Chateau De Muret”, 1838. (Coloured at an unknown later date).

“Laon, France” 1838. (Coloured at an unknown later date).
A black and white version of ‘Chateau de Moret’, complete with the attribution and title text, was found listed on www.ebay.fr (on May 24th 2018). (This auction record will be removed on completion of the sale).
Here we can clearly see: ‘Rauch del’ and ‘Onwhyn sc’ (Rauch drew and Onwhyn engraved).

1839

Announced in the ‘The Court Journal: Gazette of the Fashionable World’, by the publisher W. Thomas, as a series entitled “The Royal and Noble Residences of Europe”, the engravings were given away ‘free’ to subscribers of the weekly ‘journal’, although they had to be collected from the local retailer.

It would seem that the intention was for a new engraving to appear on a monthly basis throughout 1839, but the publication period ‘stretched’ to around 6 weeks each between the first four. After the fourth engraving, the publisher simply stopped announcing the engravings in ‘The Court Journal’. The publisher did place an announcement of the 7th in the series in the journal ‘The Art Union’ (1839, vol. 1, p125). (The Art Union became The Art Journal in 1849). https://books.google.co.uk/books?id=xBJaAAAAYAAJ
The publisher also placed an announcement of the eighth in the series on page 142 of the same volume of the journal (https://books.google.co.uk/books?id=xBJaAAAAYAAJ).

The ‘series’ did not achieve the planned coverage envisaged by the editor and publisher, and ended after the 8th engraving in September 1839. The engravings that were published only covered images of some of the palaces of Great Britain!

A bound copy of the 1839 volume of ‘The Court Journal’, containing the first 7 engravings, is held in the special collections in the University of Plymouth Charles Seale Hayne Library.

The engravings are given here in the order they were published. Some of these images (sourced from the collections listed) have been ‘cropped’ and are missing some of the information from under the engraving.


(Image from the Royal Collections, but a copy is also held by National Trust Collections at Anglesey Abbey, Cambs.)

(Image from the Royal Collections, but a copy also held by National Trust Collections at Anglesey Abbey, Cambs.).


(Image from the Royal Collections).

(Image from the Royal Collections).


(Image from National Trust Collections at Tyntesfield, Somerset).

(Image by G. Titley, from copy held at University of Plymouth).


(Image from the Royal Collections).
A colourised version, coloured at an unknown later date, was recently offered by the German art prints website, Meister Drucke. 
https://www.meisterdrucke.uk/artist/Thomas-Onwhyn.html

https://books.google.co.uk/books?id=xBJaAAAAAYAAJ (The Art Union became The Art Journal in 1849). Original black & white version not traced. This colourised version, coloured at an unknown later date, was recently offered on the German art prints website, Meister Drucke. 
https://www.meisterdrucke.uk/artist/Thomas-Onwhyn.html).
1839

This is the official published first edition.

Various versions exist with an array of illustrations by Onwhyn, eg:


or:


Both of these are most probably the serialised story parts bound together with additional plates obtained from various sources; the publisher information being taken from the part-works!

Because the work was originally published as a ‘serial’ from March 1838 to October 1839 and illustrated by ‘Phiz’ (Hablot Knight Browne), many owners had the parts bound and often incorporated other works or illustrations. The story was first published in true book form in 1839 with illustrations only by ‘Phiz’. An unauthorized ‘edition’ quickly followed the same year with additional illustrations by Onwhyn. As Peter Palette, Onwhyn is known to have submitted 40 designs for the story in 1838, mostly on the back of the popularity of his ‘Pickwick’ illustrations. Clearly, as shown by the above information, more than these 40 were eventually produced!


http://books.google.com/books?id=B3BQsiUAHY8C&oe=UTF-8

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**ILLUSTRATIONS TO NICHOLAS NICKLEBY, BY PETER PALETTE.**

("And capital illustrations they are. Those who are subscribers to Bent's work will lose half the cost of Nickleby's story if they fail to take Peter Palette."—*Weekly True Son.*

"These Plates are truly Illustrations to Bent's talented work; we think Peter Palette a clever fellow."

"These Illustrations are admirably adapted to the Nicholas Nickleby Papers."—*Blackwood's Lady's Magazine.*

"A series of very clever engravings have been commenced by a talented young artist, named Onwhyn, in illustration of the inimitable Bent. The artist has certainly succeeded in catching the humour of the author; the work deserves encouragement, and every admirer of Nicholas should possess these Illustrations."—*Chronicle.*

"These are very clever, and extremely well adapted to illustrate the fortunes of Nicholas; we doubt not the success of Peter Palette's Nicklebyisms."—*Age.*

Part V. will be published February rst.

In 18mo, boards, price 1s. 6d.

**THE LIFE OF WILLIAM TELL.**
The official editions and unofficial ‘editions’ (mostly owner self-binds) have become 'confused' on the market today, but both command reasonably high prices today!

(See references on page 23 for sources of information about Dickens illustrators).

1839

‘Flit!’ is a pseudonym, but it is not known who for!
A copy is held by The British Library.
The Google Books ebook [https://books.google.co.uk/books?id=we1NAAACAAJ](https://books.google.co.uk/books?id=we1NAAACAAJ) lists the illustrations as:

<table>
<thead>
<tr>
<th>ILLUSTRATIONS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Human Nature” and a Philosopher in “the Shades,”</td>
<td>20</td>
</tr>
<tr>
<td>Unmasked reception of a House of Philosophers,</td>
<td>50</td>
</tr>
<tr>
<td>Revival of Patriarchal usages</td>
<td>34</td>
</tr>
<tr>
<td>Failure of the New “Vocal Society,”</td>
<td>41</td>
</tr>
<tr>
<td>Dr. Twinkle asking for a Constable in the land of Israel</td>
<td>60</td>
</tr>
<tr>
<td>Karl Klip’s exultation at cheating the -------!</td>
<td>96</td>
</tr>
<tr>
<td>Davy is introduced to Miss Mills,</td>
<td>121</td>
</tr>
<tr>
<td>Intellectual amusement of learned youths,</td>
<td>153</td>
</tr>
</tbody>
</table>

Because Thomas Onwhyn is the only named creator on the title page, this is a book that can often be found incorrectly attributed to him as ‘author’. An example of this is the 2010 republication at: [http://www.elarreador.cf/data/ebook-box-the-memoirs-of-davy-dreamy-by-thomas-onwhyn-chm.html](http://www.elarreador.cf/data/ebook-box-the-memoirs-of-davy-dreamy-by-thomas-onwhyn-chm.html)

1840 to circa 1880’s
Illustrated letter papers (also known as pictorial letter papers).

Illustrated letter papers were the ‘postcards’ of the period (postcards as we know them didn’t start appearing until the 1870’s). At the head of the sheet would be an engraved vignette, either a local topographical view or a topical illustration of an event or even a humorous illustration. The writer would then compose their message home underneath the picture, fold the paper and mail it. These ‘sheets’ were mainly produced by the printers Kershaw & Son, J. Simmons & Co (J.S.), J & F Harwood, Newman & Co, and Rock & Co.

This example, containing a signed vignette from Thomas’s Welsh Life Series for Rock Brothers (1852-1860), (Number 16: ‘Priodas yn Nghymru. A Wedding in Wales’ (a print dated 1.5.1853) is part of the National Library of Wales collections. [https://www.peoplescollection.wales/items/828011](https://www.peoplescollection.wales/items/828011)
Several of Thomas’s engravings for these letter pages are dated and are therefore listed at the appropriate point in this list, although the majority only show the vignette rather than the full page.

An outline of the development of these pages can be found in Hyde’s article in

**1840 to 1844**
Engraved portrait of J.R. Planche. Undated (see comments after the image). Copy held in the V&A collections. Description attributes engraving to Thomas Onwhy (the names below the border are too indistinct in the online image to confirm this).

http://collections.vam.ac.uk/item/O1314826/jrplanche-print-briggs-henry-perronet/
The original portrait was painted by Henry Perronet Briggs in 1835. The engraving must be pre-1844, because in an 1845 article ‘A Walk from London to Fulham. Part 2’, at page 189, the engraving is mentioned in a description of 20 Brompton Crescent, London, the house where Planche lived between 1822 and 1844.


1840’s (1840-1847?)


A volume with eight plates of illustrations by Onwhyn.

An 1859 edition is held at Princeton University Library.

**1840**


Illustrators: 24 plates by August Hervieu, Thomas Onwhyn and Robert William Buss. Ebook at: [https://books.google.co.uk/books?id=_DgJAAAAQAAJ](https://books.google.co.uk/books?id=_DgJAAAAQAAJ)

**1840**

Some contemporary reviews:

"A very humorous and amusing little work, detailing the life of a Ventriloquist. It abounds in droll scenes, which will keep the most melancholy reader in a side-aching fit of laughter as long as he has the book in his hands." -- _Times._

"This is a clever Bozian work, very smartly and shrewdly written. The illustrations, by Onwhyn, are original, and facetious." -- _Court Journal._

"This is one of the most amusing and deeply interesting publications of the day. The power of an accomplished Ventriloquist is well known to be unlimited. There is no scene in life in which that power is incapable of being developed; it gives its possessors an absolute command over the actions, the feelings, and the passions of men; while its efficacy in loading with ridicule every prejudice and every project whose tendency is pernicious, cannot fail to be perceived at a glance. The design of this work, although essentially humorous, is not, however, to excite peals of laughter alone: it has a far higher object in view, namely, that of removing the most prominent of our social absurdities and abuses, by means the most peculiarly attractive and pleasing." Preface.

"A racy production of the class which Mr. Dickens has rendered so popular. Valentine, the hero, is a youth, who having witnessed the performance of a Ventriloquist, finds, after much practice, that he can himself accomplish the feat. It is scarcely necessary to mention the lots of fun of which this may be made the foundation." -- _Weekly True Sun._


Similarly, neither does the 1854 Routledge edition uploaded by University of Oxford https://archive.org/details/valentinevox00cockgoog

Illustrations are in the Stewart & Murray 1840 edition on Google Books: https://books.google.co.uk/books?id=nOsDAAAAQAAJ

The British Library holds editions from 1840, 1848 and 1854.

1841

The book has also been published with an alternative title: _The Prince, or George St George Julian._

The British Library holds the 1841 edition.

Sample illustration: “The recognition” (pp190). https://books.google.co.uk/books?id=6kNiAAAIACAAJ
Oddly, the engraved portrait of the author as a frontispiece to the book was done by J.W. Childe. This engraving is also available at:

https://commons.wikimedia.org/wiki/File:Engraving_of_Henry_Cockton_from_George_St_George_Julian.jpg

Other editions were published, some with no illustrations or with fewer illustrations by Onwhyn. It is not known if these alternate editions had any ‘new’ illustrations.

1841
Selby, Charles. Maximums and Specimens of William Muggins, Natural Philosopher and Citizen of the World. With Twelve Illustrations on Steel by Onwhyn. London: Chapman and Elcoate, Shoe Lane, Fleet Street, 1841.

A copy is held by The British Library.

From: https://books.google.co.uk/books?id=K0NiAAAAcAAJ
Charles Selby is described on the title page as ‘Comedian, Member of the Dramatic Authors’ Society, Author of “A Day in Paris”; “Captain Stevens”; “Unfinished Gentleman”; “Ask no Questions”; “Catching an Heiress”; “Married Rake”, &c, &c, &c’.

1841

Princeton University have connected this book to the opening of the London to Brighton railroad in 1841. The illustrations are taken from their website at:

https://graphicarts.princeton.edu/2016/12/07/an-early-comic-strip-1841/
A CURIOSITY ADVENTURE

That Mr. Luckes encounters With the Lady of Cape Coleraine

SHOWING THE POWER OF PLATONIC LOVE

LONDON

Pubs by Ackerman in the Strand.

He at length dwells seriously upon what her love has cost him, and when he looks with wonder at the battle of the whole, a strange idea strikes him, that he has been hoodwinked.
A copy of the book is held at Princeton University Library.

**1842**

Onwhyn, T. “The Spirit of the Age”. *Queen’s Magazine*, vol. 1 issue 2 pp.76, May 1842.  (Signed ‘TO’ on a book cover near the bottom of the image).

A portrait of Thomas Rymer, owner/editor of the *Queen’s Magazine* (which lasted for just 4 months in 1842!).
This entry in a booksellers catalogue of items for sale, suggests Onwhy may have done a frontispiece and other plates within the magazine. However, the full text of the 5 issues is not currently available via any resource to which I have access!


1843

No author is identified on the title page of this edition or the 1845 edition, although some editions make reference to ‘By the author of ‘The Mysterious Man’. Both books are now ‘credited’ as being by Frederick Charmier, more commonly known for his naval novels and editing of James’ Naval History. Because of this anonymity, some catalogues therefore list the book as being by Thomas Onwhy, because he is the only identified creator on the title page!

A 3-volume edition of the novel is held at Princeton University Library.

1843 ed: https://catalog.hathitrust.org/Record/007915064 (all 3 vols)
1845 ed: https://catalog.hathitrust.org/Record/100614177 (vols 2 and 3 only)

1843
[Title page illustration drawn by Onwhy. Signed ‘Onwhy Del’ above the “Oh!” of the title and ‘TO’ in front to the Chinese figures on the right].
https://archive.org/details/ohwhatfun00page
1843

(Dating from the limited bibliographic information on Google Books. [https://books.google.co.uk/books/about/Gatherings_from_the_Sea_Shore.html?id=eL01kgAACAAJ&redir_esc=y](https://books.google.co.uk/books/about/Gatherings_from_the_Sea_Shore.html?id=eL01kgAACAAJ&redir_esc=y))


Hyde states that Rock produced several ‘paper roses’, a novelty ‘booklet’ of 8 segments which, when folded together looked a posy of roses or other flowers. Each segment bore four vignette views, two on the front and two on the back. These ‘booklets’ were so delicate that few survive.
1843
Holmes, WHM. *Oakleigh; or the Minor of Great Expectations. In three volumes.* London: TC Newby, 1843.
(Designed by EOWS & engraved/etched by Thomas Onwhyn (& signed by Onwhyn).

Frontispeice and 2 engravings in volume 1:
https://books.google.co.uk/books?id=wJYuAAAAYAAJ
Frontispeice and 1 engraving in volume 2:
https://books.google.co.uk/books?id=7pYuAAAAAYAAJ
Frontispeice and 1 engraving in volume 3:
https://books.google.co.uk/books?id=KJcuAAAAAYAAJ

1843-1847

2 copies of this book are held at Princeton University Library. The description states that there are 6 leaves; presumably one copy of each of the ‘six numbers. Four pence each’ as mentioned in the ‘Notes’.

1844
https://books.google.co.uk/books?id=bOkDAAAAQAAJ
The British Library holds a copy.

An American edition from the same year (New York: Burgess, Stringer & Co, 1844). [https://books.google.co.uk/books?id=VQcnK5WYe1cC](https://books.google.co.uk/books?id=VQcnK5WYe1cC)

Two examples of the illustrations in the book, both found in Wikimedia Commons (which had been sourced from the Wellcome Collections).

“Pier-glass practice”.

‘The entrée of the police’.
1844
Sue, Eugene. *The Mysteries of Paris; From the French of M. Eugene Sue by J.D. Smith, Esq. Illustrated with Nineteen Engravings on Steel: Designed and Executed by T. Onwhyn, Esq. In three volumes.* London: D.N. Carvalho, 1844.

V1: https://archive.org/details/mysteriesparisf01suegoog
V2: https://archive.org/details/mysteriesparisf02suegoog
V3: https://archive.org/details/mysteriesparisf00suegoog

The British Library holds a copy.

1845
Cockton, Henry. *The Love Match: Designed to Illustrate the Various Conflicting Influences Which Sprang from the Union of Mr and Mrs Tom Todd. Illustrated by Onwhyn.* London: W.M. Clarke, 1845.
22 illustrations (etchings on steel) by Onwhyn.
https://books.google.co.uk/books?id=cREEAAAQAAJ

The British Library holds a copy.

A 1849 3rd edition published by Clarke is available at:
https://catalog.hathitrust.org/Record/100199722

1845
Onwhyn, Thomas and Onwhyn, Joseph. *Costumes of the Time of George II. Designed for Her Majesty’s State Ball.* London: John Lee, 1845.

The British Library holds a copy.

This was listed on Antiqbook.com.

Two copies are held at Yale University Library.

In this blog post, the images show a cover and title page with different titles! The cover gives: ‘Costumes of the Reign of Geo. II adapted for Her Majesty’s Ball’, whilst the title page gives: ‘Costumes of the time of George II designed for Her Majesty’s State Ball’.

The post incorrectly states the authors as ‘J & J Onwhyn’ instead of ‘T & J. Onwhyn’. The post also includes images of five of the costume engravings: Miss Hudson; Lady Fortescue; Princess Carolina; Princess Ann; and Princess Augusta. (None appear to be signed).

1845

[Anon]. A Gentlemen’s Toilet. London: Rock Brothers & Payne, 1845. 20 leaves; 10 illustrations. Some are signed TO or Thomas Onwhyn.

Listed in some catalogues with Onwhyn as the author, in others with ‘Gentleman’ as the author! Have used the date given in most records, taken from Muir, P. English Children’s Books 1600-1900, although unable to verify the information. There are six holding libraries listed in Worldcat; 3 additional copies held by Toronto Public Library.

Catalogue record from the Morgan Library & Museum (New York).
Toronto public library holds 3 copies (not listed in worldcat). Their record offers slightly more detail about some of the illustrations.

https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDM1513337&R=1513337
1845
(Illustrated by Thomas Onwhyn and Andrew & Wagner. 5 of the seven illustrations are signed by Onwhyn).

Copy held in Yale University Library.

1846

Everitt, in his work on English Caricaturists (see reference on page 24), states that Onwhyn illustrated this book. It is unclear from the illustrations in the digitised copy on Google Books if they are by him as most are unsigned; at least one is signed ‘Phiz’. Perhaps, Onwhyn drew the illustrations and others, including ‘Phiz’, engraved them?

A 1848 US edition published by WF Burgess, and available on Google books, only has an illustrative frontispiece and again it is unclear if it is by Onwhyn.

https://books.google.co.uk/books?id=ILVAAAAAYAAJ
1847
A musical score; 20 pages; with illustrations (lithographed title page and scenes from 11 fables by T. Onwhyn).


Copies held in The British Library and in Toronto Public Library (Osborne Collection).

It should be noted here that the Wikipedia article on Aesop’s Fables refers to a different musical setting of the fables, also published in late 1847.


1847

Copy held in The British Library.
See also ‘Gems from Pickwick’ 1848.

1847 (Published posthumously in 1894)
The plates are steel engravings, hand coloured.

A note to the catalogue record in the National Library of Australia catalogue, and which looks as if it has been taken from the actual book, states "In the year 1847 was issued The Cheap Edition of Pickwick … without illustrations excepting a frontispiece by Leslie. Thereupon T. Onwhyn designed a set of 12 humorous etchings on steel, which it was his intention to publish independently."

Copy held at the British Library and the Yale University Library.
1847
Published in 7 volumes, each containing 4 plates.

The only evidence for this work is an advert in ‘Bent’s Literary Advertiser’ volume 8, November 1847 (page 166). Available on Google Books at:
https://books.google.co.uk/books?id=nitNAAAAcAAJ

There is another book with a very similar title, dated by Princeton University library as '[between 1857 and 1865]'. See entry at 1857.

1847
Signed with ‘OT’ monogram at bottom right.

Onwhyn, T. “Shopkeepers and Their Customers” *Punch, or the London Charivari*. Vol. 13, pp230, 1847.
Signed with ‘TO’ monogram at bottom right.

“There’s a ‘At, Sir! A style about that ‘At, Sir!! Just becomes your style of face, Sir!!”
These two ‘cartoons’ are mentioned on pp459 by Spielman in his book the *History of Punch* (although he gave the wrong page number for one of them!). Only one other work by Onwhyn has been traced in Punch; in 1848.

or  
http://www.gutenberg.org/files/23881/23881-h/23881-h.htm

1847

https://archive.org/details/sketchesfromdia00cricgoog

First discovered through the *Record of Prices*.  
*Book-Prices. Current Record of the Prices at Which Books have been Sold at Auction, From October, 1913, to July, 1914, Being the Season 1913-1914.* VOL. XXVIII. London: Elliot Stock, 1914.  
http://scans.library.utoronto.ca/pdf/1/13/bookpricescurrent28londonft/bookpricescurrent28londonft_bw.pdf

However, this copy, sold on 30th June 1914 by Sotheby’s, seems to have been a unique copy due the variant title given and the coloured frontispiece. All copies traced on the internet are entitled ‘*Sketches from the Diary of a Commercial Traveller*’ with a monotone frontispiece.
Onwhyn, Thomas. *Gems from Pickwick, from the Original Steel Plates by Onwhyn & Other Eminent Artists*. London: [unknown], [1848].

(see also: ‘32 Plates to Illustrate the Cheap Edition of *Pickwick*’, 1847).

A note in the catalogue record for the copy held at Yale University Library states that, despite the title, the 32 prints are all the work of Onwhyn.

---

**Gems from Pickwick**

<table>
<thead>
<tr>
<th>Author</th>
<th>Onwhyn, Thomas, ca. 1820-1886.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td><em>Gems from Pickwick/ from the original steel plates by Onwhyn &amp; other eminent artists.</em></td>
</tr>
<tr>
<td>Published</td>
<td>[London : s.n., ca. 1848]</td>
</tr>
<tr>
<td>Physical</td>
<td>32 leaves : all ill. ; 31 cm.</td>
</tr>
<tr>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>Notes</td>
<td>Cover title.</td>
</tr>
<tr>
<td></td>
<td>&quot;The 32 prints in the volume appear to be lithographic transfers of the original 'Pickwick Club' etchings. All the work is Onwhyn's&quot;—Podeschi.</td>
</tr>
</tbody>
</table>
1848

A copy is held by Yale University:


There are several auction records for the book on invaluable [www.invaluable.com](http://www.invaluable.com), although it is not possible to discern if any are resales! The record for a coloured copy sold in 2015 as lot 180 (search the ‘price archive’ for Onwhyn), is the source for these illustrations. (Accessed 13th April 2018).

(There are other sale records for copies sold in 1999 (lot 88); 2000 (lot 31); November 2016 (lot 2693); May 2017 (lot 3085); and November 2017 (lot 2845)).


(Note the slightly changed title in the description. The image clearly shows this an error by the website, they have missed the ‘or’ before ‘Hints!’).
A black and white version was offered for sale by Marlborough Rare Books in November 2015.

**33. ONWHYN, Thomas. ETIQUETTE ILLUSTRATED. OR, HINTS On how to conduct oneself in the best society by an X.M.C., London: Pubd. by Ackermann & Co. 98 Strand. [1849]. £650**

Continuous sheet with 23 engraved scenes, some offset foxing, folding into original yellow boards, engraved vignette title label on upper board, (extremities worn).

Covering situations in the ballroom, salutations, visiting, dress, dinner parties and ‘on taking yr departure’.

Thomas Onwhyn (1814-1886) was an illustrator notorious for pirating illustrations for Dickens’ works and consequently copying the manner of H. K. Browne and George Cruikshank. ‘Onwhyn’s most lasting contribution was to the ephemeral end of the book trade in the 1840s and 1850s, illustrating the comic side of everyday life. Undertaken for shadowy publishers such as Rock Bros. and Payne, and Kershaw & Son, he produced a score of pull-out or panorama books, coloured and plain, lithographed or etched for the popular market. Satirizing tourism, teetotalism, and fashion…” (Oxford DNB).

**1848**


Signed with ‘OT’ monogram at bottom right.

This is the only illustration positively identified as being by Thomas Onwhyn in Punch in 1848, as referred to by Spielmann on page 460.
or http://www.gutenberg.org/files/23881/23881-h/23881-h.htm

1849 circa
Pearce, T.B. The Age of Gold: Directions How To Get It: with notes (ad lib) by a Director. London: John Shepherd, [1849].
(Lithographed title page signed by Onwhyn and Smith).
Variant title: Gold! With Directions How To Get It.
Variant title: California!, or, Gold! With Directions How To Get It.

This is the catalogue record for Yale University library’s copy.

An image of the cover was found in the VADS database (https://vads.ac.uk), provided by the University of Reading and which is part of the Spellman Collection of Victorian Music Covers.
The item record gives the date as ‘circa 1848-1850’ and ‘Smith del/Onwhyn L[ith]’, which means that Smith designed the image and Onwhyn created it as a lithograph.
On the image, you can see Onwhyn’s and Smith’s signatures at bottom left of the design, underneath the lowest ‘coin’ picture.
1850
https://books.google.co.uk/books?id=ns1AAQAAMAAJ
https://catalog.hathitrust.org/Record/100675237

The British Library holds a copy.
1850

Etched frontispiece and plates by Thomas Onwhyn.

The British Library has a copy. The book is also mentioned in: Spielmann, MH. *The History of Punch*, New York, Cassell, 1895. https://archive.org/stream/bub_gb_o5o4AAAAIAAJ/bub_gb_o5o4AAAAIAAJ_djvu.txt

1850 Nov. 9th
(In this list the actual date on the *Framing Girl* plate is used, despite an alternate date for the booklet being later).


As this page clearly looked as if was an engraving that was originally part of a booklet, similar to other Onwhyn works, additional investigations were done and a reference found to an 1861 booklet in a 2014 auction catalogue http://www.marlboroughbooks.com/catalogues/pdfs/MRB_Catalogue_48.pdf

(An entry has been made in these listings for this book at 7th May 1861).

An additional plate, possibly dated Nov 9th 1853 or 1858 (not clear!) was provided on the auction website.
Cockton, Henry. *The Sisters, or, The Fatal Marriages. Illustrated with Fifty-Eight Engravings by Kenny Meadows and Alfred Crowquill; a Portrait of the Author; and Twenty-Two Etchings on Steel by Onwhyn.* London: W. M Clark, 1851.

The British Library holds a copy of the 1851 edition.

The ‘Second edition, with additions’ (1851) can be found here:
Volume 1: [https://books.google.co.uk/books?id=SGM_AQAAMAAE](https://books.google.co.uk/books?id=SGM_AQAAMAAE)
Volume 2: [https://books.google.co.uk/books?id=SGM_AQAAMAAJ](https://books.google.co.uk/books?id=SGM_AQAAMAAJ)

‘The Sisters’ was used as the title of a book published in 1844 by G. Nodes of London, and had a different sub-title ‘The Sisters, or England and France. A Romance of Real Life’. [https://books.google.co.uk/books?id=k81AAQAAMAAJ](https://books.google.co.uk/books?id=k81AAQAAMAAJ). The illustrations were also done by Meadows and Crowquill, but there are none by Onwhyn. Princeton University Library describe this 1844 book as the first edition.

By the 1860’s the book was being published with the title ‘The Fatal Marriages’ [https://books.google.co.uk/books?id=maoJEhis7kgC](https://books.google.co.uk/books?id=maoJEhis7kgC) (snippet view only).

Onwhyn, T. *Mr and Mrs John Brown’s Visit to London to See the Great Exposition of All Nations. How They Were Astonished at its Wonders, Inconvenienced by the Crowds, and Frightened out of their Wits, by the Foreigners.* London: Ackermann, 1851.

The booklet was available in 2 versions: for 1/6d ‘Plain’ (black and white) and 3/6d ‘Col’d’ (coloured).

Aside from the *Volunteer Rifle Corps* (1852), this is the only other Onwhyn authored ‘book’ in *The English Catalogue of Books Published from January 1835 to January 1863*. Complied by Sampson Low. London: Sampson Low, 1864. [https://books.google.co.uk/books?id=k49IAAAAYAAJ](https://books.google.co.uk/books?id=k49IAAAAYAAJ)
The British Library holds a ‘plain’ version of this book.
A good natured Don Cossack takes notice of Anna Maria, much to her terror. Some Negroes exhibit their ivories to little Johnny.

A digitised version of the black & white edition can be found here: http://www.empire.amdigital.co.uk/Documents/Details/Mr---Mrs-John-Brown-s-Visit-to-London-to-see-the-Grand-Exposition-of-all-Nations/Mr%20%20Mrs%20John%20Browns%20Visit%20to%20London
Yale University Library has three copies, and there are also copies at Princeton University (New Jersey) and Dartmouth College (New Hampshire).

This page image is from an online slide show “1851 The Great Exhibition Week 3: Exhibiting Empire” (Slide 14) at: http://slideplayer.com/slide/11763220/

For a critical analysis of this booklet’s ‘xenophobia’ (according to the thesis author!), see Tessa Hawkins’ thesis Print Culture in Victorian England. Submitted for a MA, University of Alberta, 2013. https://era.library.ualberta.ca/items/20320baa-161a-486b-a959-5b1947438e4a

1851

A copy is held at Yale University Library.


There is also an entry for the book in the V&A collection: http://collections.vam.ac.uk/item/O735666/what-i-saw-at-the-lithographs-thomas-onwhyn/ with one illustration provided and clearly indicating the book is of the panorama style.
The book, with a slightly extended title, is referenced in a 2018 work edited by Raizman & Robey. They also use the same illustration as provided on the V&A site.


https://books.google.co.uk/books?id=TQA7DwAAQBAJ

1851


[Does TimyTakemin = Tim’y. Takem’in = Timothy Take Me In – and thus ‘fit’ the comic nature of the book?].

The book was available in black & white at 1/- (a shilling) and coloured at 2/6d. A black and white copy is held at Yale University Library.

Mr. Goggleye’s visit to the exhibition of national industry to be held in London on the 1st of April 1851

V&A Museum collections has a coloured copy.

http://collections.vam.ac.uk/item/O735665/mr-goggy-es-visit-to-the-lithographs-thomas-onwhyn/
In 2015, Pickering & Chatto offered a copy for sale at £850, providing additional
details and some page images in their catalogue:

In 2017, Marlborough Rare Books offered a copy for sale, providing 6 more of the 22
fantastic inventions!
The ‘Irish Industry’ image was also referenced in a 2012 thesis.

https://repository.library.brown.edu/storage/bdr:297661/PDF/

1851
Onwhyn, T. The World’s Gatherings at the Palace of Industry. London: [not known], [1851].
Dated 1851 due to subject of the book.

Copy held at Cambridge University Library, but is not attributed to Thomas!

<table>
<thead>
<tr>
<th>Title</th>
<th>The world's gatherings at the Palace of Industry.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variant title</td>
<td>Great Exhibition and its contents</td>
</tr>
<tr>
<td>Publisher</td>
<td>[London?, 1851?]</td>
</tr>
<tr>
<td>Creation Date</td>
<td>1851</td>
</tr>
<tr>
<td>Format</td>
<td>25 plates ; 23 cm.</td>
</tr>
<tr>
<td>Language</td>
<td>English</td>
</tr>
<tr>
<td>Notes</td>
<td>Engraved.</td>
</tr>
<tr>
<td>Copy notes</td>
<td>Imperfect?. UkCU</td>
</tr>
</tbody>
</table>
A copy is also held at Reading University Library, where it is included in a ‘Dissertations Subject Explorer’ guide, produced by the Department of History and the University Museums and Special Collections Services.
https://www.reading.ac.uk/web/files/special-collections/historyexplorerpartb.pdf

1851
Onwhyn, T. ‘The Great Exhibition’. [no publication information provided]. [1851]. Engraving.

A heightened engraving, signed in pencil, was sold in 2017 by Peacock Auctions in Leamington Spa. Dated ‘1851’ because of the subject! It is not known if this is a standalone work or a ‘disembedded’ plate from a book.

1852

Information taken from:
There is also an advert in The Publishers’ Circular 1852, vol. 15, pp147.

These sources all confirm 1852 as the publication year, yet other sources give ‘[1851]’ to indicate dating uncertainty in their opinion or because the copy in their possession is undated.

For example:


A copy was sold by Sotheby’s on October 15th 1913.

http://scans.library.utoronto.ca/pdf/1/13/bookpricescurren28londuoft/bookpricescurren28londuoft_bw.pdf

Book-Prices: Current Record of the Prices at which Books have been Sold at Auction, from October, 1913, to July, 1914, being the Season 1913-1914. Volume 28. London: Elliot Stock, 1914.
A copy is held at the University of Cambridge Library, but they give the date as [1870?].

Unable to trace any illustrations on the internet.

1852
Onwyn, T. *Bloomerism: To Be Or Not To Be*. London: Rock Brothers and Payne, 1852.

The book is a comic look at the ladies ‘bloomers’ fashion trend.

Listed on Amazon: https://www.amazon.co.uk/Bloomerism-that-question-Thomas-Onwyn/dp/B0008BTZT8

The book also appears in the Pickering and Chatto list, but with the title as ‘Bloombbism’ and is marked as ‘not dated’. (This ‘misspelling’ is probably due to automated text scanning).


https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt

A copy was also listed in the Denny Library, auctioned in 1906.


https://archive.org/stream/cu31924031351814/cu31924031351814_djvu.txt
1852 Feb, 18th

[Onwhyn, T.]. “Going to the Wars” and “To Guard our Hearths and Homes”. London: Rock & Co, 1852.

‘To Guard our Hearths and Homes’ appears to have the ‘TO’ monogram on the base of the toy drum; ‘Going to the Wars’ appears to be unsigned. The prints are definitely consistent with Onwhyn’s style and outputs of this period.

From www.alamy.com - described as ‘pictorial writing paper sheets’.

1852 to 1860
[Welsh Life series].

From: https://welshhat.wordpress.com/images/prints/rock-and-co/

The blog post states:
“During the 1850s, Rock and Co published a series of prints of Welsh Costumes and Welsh Life. Most of the women in these are wearing very tall Welsh hats. The women represented are probably from farmers’ rather than labourers’ families, and most of the events depicted are special occasions – biddings, weddings and going to market. They were published in small cheap volumes, sometimes with poor prints of local views. The fact that these were bilingual suggests that they were not just for the English visitors’ market. It seems likely that these were the first mass produced, popular prints of Welsh costume. There is no indication that they represent regional variations of the costume, but the backgrounds include recognisable buildings such as Caernarfon castle. Many of the prints are signed with the monogram TO.”

Although few copies of the actual booklets produced by Rock and Co. (and those produced by Newman and Co.) have survived, many of the prints were removed from their bindings to be hung on walls or pasted into albums. The same images were also printed as transfers on china and as a result became well known.
Rock and Co’s numbered series on Wales.
=all of a similar style, but not all are signed by TO).

1 ‘Edward Morgan.’ (Jenny Jones’ fiancé).
   [image provided below is a print dated 25th Nov. 1852; not signed].
2 ‘Jenny Jones’. (1852). (a print dated 28.05.1860).
   [image provided below is an uncoloured 1860 version; signed TO].
3 ‘Welsh Fisherman with the Coracle’. (a print also dated 5.6.1860).
4 ‘Welsh Peasantry’. Dated 6.4.1852. (a print also dated 5.6.1860).
   [2 1852 images provided below; signed TO].
5 ‘Priodas yn Nghymru. Returning from the Wedding’. (a print dated 1.5.1853).
6 ‘Gwisgo Bedd a Blodau. Dressing the Grave with Flowers’. (a print dated 1.5.1853).
   [2 images provided below; signed TO].
7 ‘Market Day in Wales’. (a print dated 1.5.1853).
   [image provided below; signed TO].
8 ‘Gwisgiadaw Cymreig. Mode of Carrying Infants’. (a print dated 1.5.1853).
   [image provided below is uncoloured; signed TO].
9 ‘Hymn Singing. Welsh Chapels’. (a print dated 1.5.1853).
   [image provided below; not signed].
11 ‘Fishermen with Coracles, Carmarthenshire’. (a print dated 1.5.1853).
   [image provided below; not signed].
12 ‘Neithior yn Nghymru. A Bidding in Wales’. (a print dated 1.5.1853).
   [image provided below; not signed].
13 ‘Ffai Y Cyflofi yn Nghymru. or Hiring Fair’. (a print dated 1.5.1853).
   [image provided below; signed TO].
   [image provided below; signed TO].
15 ‘Welsh Fishwomen, Llangwn, Pembrokeshire’. (a print dated 1.5.1853).
   [image provided below; not signed].
16 ‘Priodas yn Nghymru. A Wedding in Wales’ (a print dated 1.5.1853).
   [3 images provided below; signed TO].

Un-numbered series, of markets:
Market Day – Glamorganshire, 1.5.1853. (signed TO).
   [this image is a re-issue of No. 7 in the numbered list and is listed at 1858 in my list].
Unable to trace these:
Market, Carmarthen.
Tenby Market.
High Street, Cardigan.

Albums
Tourists in Wales, Pencillings in the Principalities by a Pedestrian Artist, Published by Rock and Co, London. (This book is listed at 1860 in this catalogue of works). Consists of a series of vignettes by Thomas Onwhyn, circa 1850.
1 Tourists.
2 Highways.
3 The By-Ways.
4 Counties in Wales (one woman in costume representing each county).
5 Productions, Antiquities etc.
6 Welsh Fairs and Hirings (many women in Welsh hats).
7 Market Day in Wales.
8 The Beauties of Wales (many women in Welsh hats).
9 Rivers of Wales.
10 The Mountains of Wales.
11 The Waterfalls.
12 Stray Leaves.

Other albums: (not all found; none were signed by Thomas).
Rock Brothers and Payne, Sketches of Welsh Costume (1853).
Rock Brothers and Payne, The Queen's Album of Welsh Costume, [c.1860].
Rock and Co., The Royal Cabinet Album – Welsh Costumes [n.d].
Rock and Co., The Princess' Album of Welsh costumes, containing 12 prints of costumes, 8 of which had Welsh titles, mostly dated 1.5.1853 (listed in John Richard Jones’ notebooks on Welsh costume etc, NLW).

Images of the numbered series.
Nos 1, 4, 7, 10, 11, 12, 13, 14, 15 (all coloured) - from https://www.antique-prints-maps.com/acatalog/Welsh_Costume_prints_antique_prints.html
No. 2 – from https://welshhat.wordpress.com/images/prints/jenny-jones/
No. 4 (b/w) – from: https://www.peoplescollection.wales/items/827921
No. 6 (coloured) – from: http://www.ancestryimages.com/proddetail.php?prod=e6530&cat=73
No. 15 (b/w) – from: https://welshhat.wordpress.com/types-of-costume/working-dress/cockle-women/ (clearly published in a book, but no provenance is provided!).
No. 16 (b/w letter) – from: https://www.peoplescollection.wales/items/828011
No. 16 (b/w print) – from: https://www.peoplescollection.wales/items/826821
No. 16 (coloured print) – from https://www.peoplescollection.wales/items/9038


(The torn lower edge suggests that this ‘print’ is actually a vignette from an illustrated letter sheet).
   (signed ‘TO’ on the gravestone at far left).
8. Onwhyn, T. *Gwisgiadaw Cymreig _ Mode of Carrying Infants*. London; Rock & Co. 1853 1<sup>st</sup> May.
   (Signed ‘TO’ on the wall on the left hand side). (The image has been cropped on the website, so that the image title is not showing).

   (There appears to be faint TO on the basket of the woman on the right).
   (There is a faint TO on the bottom of the coracle on the far left, just above the oar).

   (Signed ‘OT’ on the floor underneath the man carrying the basket).
   (signed ‘TO’ on left hand edge of image).

   (signed ‘TO’ lower right, underneath the pig).

(this coloured image has been ‘cropped’ on left and right side and is as provided by the source website).

(this b/w is as provided on the source website – it has clearly been published in an article or book but no provenance is provided!).
   (signed ‘TO’ lower right of the image).
1853
Onwhyn, T. A Glass of Grog Drawn from the Bottle.... London: Reed & Co, 1853.

Possibly the rarest of Onwhyn’s humorous looks at everyday life!


A Booktryst blog post includes the title in a list of Onwhyn’s works, but no further detail is provided.


(This listing of works has been copied by many book sellers offering Onwhyn’s books!). Only one location is given on OCLC WorldCat, the National Art Library, London: http://www.worldcat.org/title/glass-of-grog/oclc/1008529053
1853 (not dated, but circa 1853).

(Dates given for this work in various catalogues range from 1840 to 1860!)

A blog at: [http://www.booktryst.com/2014/03/scare-scenes-from-19th-c-courtship.html](http://www.booktryst.com/2014/03/scare-scenes-from-19th-c-courtship.html) contains some biographic information about Onwhyn, drawn from the ODNB entry (see page 187 and the associated criticisms) as well as the images from the book. It settles on a date of ‘circa 1853’.

1853
Onwhyn, T. *Precocious Juveniles at the Sea-Side*. [London; Rock Bros & Payne], 1853.


The book is also mentioned in Pickering & Chatto’s catalogue, but as ‘not dated’. *A Catalogue of Old and Rare Books Offered for Sale by Pickering & Chatto, 56 Haymarket, London*. January 1894 [https://archive.org/stream/acatalogueoldan00unkngoogle/acatalogueoldan00unkngoogle_djvu.txt](https://archive.org/stream/acatalogueoldan00unkngoogle/acatalogueoldan00unkngoogle_djvu.txt)

An copy was sold at Sotheby's New York in May 1997 in an auction lot of children’s book. The auction entry gives the publishers as Rock Bros & Payne and a publication date of 1858. (There is also a typo: 'Precocious' is given as ‘Precious’!). [www.invaluable.com](http://www.invaluable.com) Lot 178 ‘Cupid's Annual Charter’ (search the ‘price archive’ for Onwhyn).

The front cover of the booklet was found on Alamy [www.alamy.com](http://www.alamy.com) (although this was a reprint, dated June 1st 1885. Thomas’s TO monogram is on the base of the bollard.)
1854
Palette, Peter (pseudonym of Thomas Onwhyn). Peter Palette’s Tales and Pictures in Short Words for Young Folks. London, Dean & Son, [1854-1856].

The actual form and format of the book appears to vary and there were at least two series, as recorded by The British Library in their item record.

Information from (site provides illustration of the cover and 4 leaves from the book). http://digitalcollections.lib.washington.edu/cdm/search/collection/childrens/searchterm/onwhyn/order/title

Relief print woodcuts. 18 leaves of text and 18 leaves of coloured engravings, multiple engravings on each leaf (78 engravings in total). Contains stories in prose and verse to amuse children and remind them to maintain high morals and good behaviour. All multisyllabic words have been broken down into their component syllables.

A booktryst blog post gives the date as 1856, but there is some doubt about it as an accurate date! http://www.booktryst.com/2014/03/scarce-scenes-from-19th-c-courtship.html

"He signed his work T. O., O., or with the pseudonym Peter Palette, as in Peter Palette’s Tales and Pictures in Short Words for Young Folks (1856). He sometimes etched the designs of others—for example,

Dartmouth College (New Hampshire) use a question mark to indicate the uncertainty over the publication date. Their library catalogue record provides more details about their copy and why they give 1856 as probable date.
Note

Peter Palette was a pseudonym of illustrator Thomas Onwhyn.

Probable year of publication as given in Onwhyn’s entry in the Dictionary of National Biography, 1885-1900 (Volume 42) and seen in advertisements for the work in contemporary publications, including the The Publishers’ Circular (April 1, 1856, page 141).

Apparently issued in variant states, both in a single volume format and as two separate volumes labeled, first series and second series respectively. Some copies also noted as being bound by the publisher in printed wrappers, printed paper over boards, or (a more "deluxe" issue in) ornamental cloth; some copies noted with all uncolored illustrations, while some have hand-colored illustrations.

Facing pages are printed on one side; comprising 36 leaves of hand-colored engravings and 35 leaves of text; illustrated title page includes central hand-colored vignette of a lakeside scene with castle.

Some engravings bear Dean & Co.’s Threadneedle Street address, the publisher's location from 1811 to 1847, as given in P.A.H. Brown’s London publishers and printers, page 55.

The "Story of Willie Grey" and "Story of Poor Frank", which appears on leaves 68 through 72, has printed numbers, 2-6 on alternate leaves.
Princeton University Library also has a copy.

1854 7th Jan

Signed ‘TO’ on the sack, lower left.
From [www.alamy.com](http://www.alamy.com), described as a 'Pictorial Writing Paper'.

**1854**


Plates dated between 15th July and 20th July 1854.

Only copy traced, held at New York Public Library.

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**1854**


(The explanation of meanings was on the back cover).

Additional information at:  
http://timbryars.tumblr.com/post/27706946007/a-true-original-a-comic-map-of-europe-1854  
and  
https://www.bl.uk/collection-items/comic-map-of-the-seat-of-war-with-entirely-new-features  (BL version reproduced here as the colouring is more vibrant).
1854 10th Dec.


Possibly reissued in a book by Rock ‘*Scenes of War*’, circa 1855. (see entry).

Hyde, pp349
(NB: the engraving issued on declaration of peace, would have been mid to late 1856. This is the only reference to this ‘work’ discovered, but it is not clearly linked to Thomas Onwhyn).

1854 27th Dec.

A signed, dated, coloured engraving. Probably first issued as a ‘stand-alone’ image, but was incorporated into a book ‘Scenes of War’ and reissued by Rock, circa 1855 (see next entry).
This illustration is from the image site, Alamy.com, where it is described as a ‘Pictorial Writing Paper’ [www.alamy.com](http://www.alamy.com)

Signed with TO monogram on rock at bottom of image.

1855 circa

Mentioned by Hyde on page 351 of his article, but no other reference to this publication found anywhere! (Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352).
1855 circa


The only copy discovered is held at Stanford University Libraries, California.

1855

The title that probably accompanies this illustration has been removed by the person providing the scan to the ephemera society blog site. They have also removed most of the date at lower right of the picture, although it looks like it might be Sept. 12th. It is also not known if this an illustration included in any of the ‘Watering Places’ or ‘Spa’ or ‘Water Cure’ books. Signed with the TO monogram, bottom left.

[http://www.ephemera-society.org.uk/items/2006/may06.html](http://www.ephemera-society.org.uk/items/2006/may06.html)
1855

There are three locations given on OCLC WorldCat: the British Library, Yale and the Morgan Library. http://www.worldcat.org/title/sketches-of-malvern/oclc/54173669. There appears to be some ‘discrepancy’ amongst cataloguers as to the contents of this book. The British Library and Morgan Library records state ‘18 leaves’ of illustrations, whereas Yale University Library state ‘8 leaves of plates’. It is also not known/recorded if any of the copies are black& white or coloured versions.

British Library record:

Morgan Library & Museum (New York) record:
A blog post on the ‘Willow Spring’ at Malvern provides an unconfirmed date of 30th March 1855; unconfirmed because the ‘illustration’ quoted as the source for the date appears to have been removed from the autoplay images presentation at the head of the website post! [http://www.malvernwaters.com/nationalparks.asp?search=yes&p=7&id=248](http://www.malvernwaters.com/nationalparks.asp?search=yes&p=7&id=248)

A possible, repurposed image from this book is given in an entry at 6th Nov. 1857.

1855

One illustration is signed ‘TO’ and dated 29th Jan. 1855.
Copy held at Yale University Library (Yale Center for British Art).

1855 1st Nov

Images from Alamy [www.alamy.com](http://www.alamy.com), where they are described as ‘Pictorial writing paper’. Both signed and dated. It is not known if they were part of a series or subsequently published in a book.
1856


Conference Program: [http://net.lib.byu.edu/scm/gentlemad/booklet.pdf](http://net.lib.byu.edu/scm/gentlemad/booklet.pdf)
A copy was sold by David Miles Books (sale date not known).

A signature cannot be found on either the cover or the two illustrations provided on the website. There is a 'hint' of T within O just above 'Rock' of 'Miss Fanny very bold!', but the quality of the scan precludes positive affirmation.

Below is the description provided, along with a scan of one of the 3 leaves in the book (average quality scans. Dates on the images are probably 1856, but scan not clear enough to be certain!).

<table>
<thead>
<tr>
<th>Title</th>
<th>MISS FANNY AT THE SEA SIDE.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Published</td>
<td>London. Rock Brothers and Payne. No date [circa 1856].</td>
</tr>
<tr>
<td>Stock Code</td>
<td>8956</td>
</tr>
<tr>
<td>Description</td>
<td>Softcover. 3 leaves each printed on rectos only with two engravings per page. Original pictorial yellow wrappers. Oblong: 13.5 x 21.5 cm’s. Covers a little worn – spine split but secure; some light soiling to extremities of leaves; else a very good copy of a surprisingly scarce book. Worldcat lists one copy only.</td>
</tr>
</tbody>
</table>
1856

The British Library gives William Frederick Rock (of Rock & Co., the publishing firm) as the author.

8 illustrations in b/w: [https://books.google.co.uk/books?id=HLYBAAAAQAAJ](https://books.google.co.uk/books?id=HLYBAAAAQAAJ)

A colourised version of illustration number 6 ‘Decorating the Church’ is being offered for reproduction by the 1st Art Gallery [www.1st-art-gallery.com/search.html?q=onwhyn](http://www.1st-art-gallery.com/search.html?q=onwhyn)
**1856 20th April**

This was a follow-up map to the Map of War published in 1854.

Lots of information about the map can be found in this blog post.
A copy was sold at auction in 2017 for £4,780!

https://www.dominicwinter.co.uk/documents/58_2017-review.pdf

The following is taken from the auction house review of 2017.

1857 to 1860
(This book has clearly been published several times between 1857 and 1860).


6 unnumbered leaves, 12 illustrations.

The book had a coloured and a black and white version.

Maggs Brothers, in their 1923 listing of English Literature of the 19th & 20th Century refer to a coloured version.

Maggs Bros. ‘English Literature of the 19th & 20th Centuries’ Being a Selection of First and Early Editions of the Works of Esteemed Authors & Book Illustrators Together with Some Important Original Manuscripts. (Selected from the Stock of Maggs Bros, 34 & 35 Conduit St, New Bond St, London). London: Maggs Bros, 1923

https://books.google.co.uk/books?id=AHtOAAAAIAAAJ
A copy of the colourised version was offered for sale in 2017. The catalogue is available at: http://www.dcrb.co.uk/wp-content/uploads/2017/02/50BooksforCalifornia50.compressed.pdf

There appears to be at least two variant versions in black and white.

1. [https://catalog.hathitrust.org/Record/100672869](https://catalog.hathitrust.org/Record/100672869) or [https://babel.hathitrust.org/cgi/pt?id=umn.31951d03409116b;view=1up;seq=5](https://babel.hathitrust.org/cgi/pt?id=umn.31951d03409116b;view=1up;seq=5)

This online version at Hathi Trust has two engravings entitled ‘The Packing’ dated 20/03/55, whilst the remaining 10 engravings are dated 01/03/57.

The illustrations below are given in the order they appear in this version.

2. Another undated version is included in the Elizabeth Blackwell papers.
http://schlesinger.radcliffe.harvard.edu/onlinecollections/blackwell/item/46899701/2

Onwhyn, T. *Pleasures of the Water Cure*, by a Patient who has been well Drench’d and Wrench’d and Restored to Health [with] Portraits of Celebrated Water Doctors. Malvern: H. Cross, [1860].

The illustrations are individually dated, so the booklet could not be published before the most recent, which is the 1st June 1860. The interesting point about this version is that the illustrations appear to have been reworked and are often reversed compared to the version on Hathi Trust website. They are also presented in a different order. Although Rock & Co appears on the illustrations, the book cover only has H. Cross of the Malvern Post Office as the sole publisher!
1st March 1858

1st March 1858

24th April 1860
25th March 1860

See also the entry at 25th March 1861.


1857


The only traceable owners of copies of this book, and they have two copies (one coloured), is Princeton University Library. There is an earlier, similarly titled book from 1847, so the comment about ‘reissued from various Dean publications’ could be true!

Andrea Immel, Curator of the Cotsen Children’s Library at Princeton, provided the following comments (email to the author, March 2018):
"I have the two copies of the title here on my desk. From the information you provided," [I sent details about the 1847 book] "it looks as if The Child's Own New Scrap Book of Pictures is not a later edition of the title advertised in Bent's annual. The 1847 ad says that the book has four plates. The New Scrap Book of Pictures seems to be a collection of pictures sheets, all but 1 with a caption title. A few have numbers in the bottom margin, but most do not. Some are landscape format, most are not. The uncolored copy has a crimson cloth spine, pale green paper over boards and a lithographed title label printed in gold on the front board. The other copy is bound in red ribbed-grain cloth, pale blue paper over boards, and the same lithographed title label printed in black (but it's possible that it was original gilt). None of the blocks could have been originally designed for an edition of Cooper's Last of the Mohicans. No colonists or Indians in sight!

As for the dating, Dean and Son had an office at different addresses on Threadneedle Street up until 1847; after then they traded from Ludgate Hill. So it seems unlikely that the Cotsen [Library] title, whose imprint is 11 Ludgate Hill, could be that early;" [meaning not related to the 1847 book] "Brown's directory of London publishers and printers lists the Dean firm at Ludgate Hill between 1857 and 1865. So the date [we have in our record] "seems to be right. There are no plans to digitize the book." (Email to G. Titley 9th May 2018).

All references to this book on the internet have used a blog post by Graphic Arts at Princeton University as their information source, this includes national libraries and author authorities listings! https://graphicarts.princeton.edu/2016/12/07/an-early-comic-strip-1841/

**1857**

The cover is signed ‘TO’ (bottom right), but I have been unable to find a ‘signature’ on the other images.
By 1857 excursions by railway had become established and Rock responded by publishing this booklet. The illustrations were mostly reissued illustrated letter paper vignettes. The cover illustrates the journey from the ‘dirty’ city to the ‘clean air’ of the seaside, whilst the vignettes illustrate the excitement of arrival and joy of being by the sea.


He also comments:

(Reference 18 is to the Country Life article, details at beginning of this entry).

1857

Onwhyn, T. Our Trip to the Sea-Side. London, [unknown], 1857.

(Probably Rock & Co.).

There are only 2 references to this book on the internet, both in bookshop ‘catalogues’. Maggs state 12 coloured plates, whilst Pickering states 6 plates. (I think Pickering probably meant ‘sheets’).


https://books.google.co.uk/books?id=AHtOAAAAIAAJ
And:

https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt

(as an automated text scan, some words were not ‘read’ correctly, eg: ‘SSIBS’ should be ‘SERIES’).

1857 31st Mar
Two illustrated writing paper vignettes. Not known if they form part of a series or if they were published in book form.
Images from www.alamy.com described as a ‘Pictorial Writing Paper’.

Onwhyn, T. *The Lottery at the Toy Bazaar.* “Now try, you are sure to be lucky.!”

1857 4th Apr. and 5th Apr.
Two illustrated writing paper vignettes. I cannot confirm if they form part of a series or if they were published in book form.
Images from [www.alamy.com](http://www.alamy.com) described as a ‘Pictorial Writing Paper’.

Dated 4th April 1857 and signed ‘TO’ on a rock at bottom right.
Onwhyn, T. *Dutch Auction, Selling Fish on the Beach.* London: Rock & Co., 1857.
Dated 5<sup>th</sup> April 1857 and signed ‘TO’ at bottom right.

1857


A copy is probably held at the Malvern Museum, but their catalogue is not yet online to confirm this. See also next entry.

1857 6<sup>th</sup> Nov.
Onwhyn, T. ‘*A Drink at St Anne’s Well*’. London: Rock & Co., 1857.
Hyde goes on to state:

With the footnote stating:

In this alternative reproduction of the image from Alamy, www.alamy.com and described as an 'illustrated letter sheet', the signature ‘TO’ can just be seen under bench seat on the right.

1858

(Rock & Co. most likely publishers).


There is an alternative edition listed as Jerrold, Douglas. *Mrs Caudle in Crinoline. With Illustrations by Thomas Onwhyn*. This suggests that Jerrold wrote the words, based on his *Mrs Caudle’s Curtain Lectures* and he also used some of the scenarios and stories in *Punch*.

Ralph Hyde on page 349 of his article (Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352.) states that “Mrs Caudle was a figure of fun in *Punch*.”

Prints of current women’s fashions provided for a ready market of men prone to laugh at women, and (less likely) women who could laugh at themselves. T. O.’s panorama, *Cupid and Crinoline*, consists of a sequence of comic illustrations showing how a crinoline would come between a once happy couple. Mrs Caudle was a figure of fun in *Punch*. T. O.’s panorama of *Mrs Caudle in Crinoline* (1858) shows in twelve scenes.

“the troubles that beset Mr Caudle in consequence of Mrs Caudle’s Expander, and how he overcame them.”

T. O. also produced *Nothing to Wear* as a panorama of twelve scenes, and a series devoted to bloomers, but where bloomers are concerned I have yet to see a set either in covers or arranged as a panorama. The trials.

It seems very likely that this book gave Thomas the idea for *Cupid in Crinoline* which was published towards the end of 1858.

Copy offered for sale by invaluable.co.uk at [https://www.invaluable.co.uk/auction-lot/caricature-onwhyn-t-mrs-caudle-in-crinoline-3086-c-e7e4fb9934](https://www.invaluable.co.uk/auction-lot/caricature-onwhyn-t-mrs-caudle-in-crinoline-3086-c-e7e4fb9934)

Cover and one plate provided as illustration.
A copy is held at Yale University.

The title is also listed in Pickering & Chatto’s catalogue. A Catalogue of Old and Rare Books Offered for Sale by Pickering & Chatto, 56 Haymarket, London. January 1894 https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt (with a misprint in the title due to text scanning process).

Pickering & Chatto also recently offered a copy for sale with a value of £650! (They failed to include the 'in' in the title).

The British Library hold a copy from 1860, which has the imprint ‘London: WHJ Carter’ (each plate has the imprint ‘London: Rock & Co.’).

Ralph Hyde also refers to a book with the title ‘Mr and Mrs Caudle’ on page 349 of his article. It is not clear whether this is a reference to a different book (one with this title has not been traced!) or to ‘Mrs Caudle in Crinoline’, where Mr & Mrs Caudle wrestle with the stress of crinoline, as no date is given with the title. An internet search retrieves the Jerrold lectures, the Punch illustrations and unlinked references to Onwhyn or Rock and Caudle in Spielmann’s The History of Punch.

1858 1st May
Onwhyn, Thomas. Market Day _ Glamorganshire. London: Rock & Co. 1858 1st May. (Signed ‘TO’ at bottom left, on the basket the woman is sat on).

This is a ‘reworked’ engraving from the series on Welsh Life (1852 to 1860).
1858 20th Oct

A folding panorama of 10 engravings jesting about crinoline dresses.
A copy was offered by Marlborough Books at a guide price of £300.

The site also listed a copy for sale in 2017, but the price doubled to £600 as it was the coloured edition. (The explanatory description text is identical!).

Another, coloured, version was found in the JS Noel Collection
The description states “The wood-engraved panels are hand coloured”.

A copy is also held in Yale University Library (but it is not known if it was the B&W or coloured version).

1858 30th Nov

A folding ‘panorama’ (leporello) of 12 comic engravings about women and fashionable clothes.
I took the walk, and I cut the cigar,
Suffering a man and the woman of the shop.

One deserving young lady almost doffed,
To survive for the word of a Russian soldier.
A coloured version was also available:


FIRST EDITION. Engraved panorama consisting of ten hand coloured illustrations and measuring 14.5 x 148 cm., original blue cloth backed glazed over covers, upper cover with illustrated title; lower cover affected by damp but illustrations not affected.

The front cover design and first section illustrate a man relaxing in front of an open fire, contemplating the costs of being married to a woman "with nothing to wear." The rest of the illustrations depict very extensively dressed "desperate" young ladies who insist that they have nothing to wear.

In 1859 Rock Brothers & Payne re-issued the illustrations as a small book entitled Nothing to Wear: A Poem of Transatlantic Origin, Now Especially Edited for the Ladies of England. In that version the illustrations are presented as pages rather than as a panorama, and the pages interlaced with a new poem on the same subject.

Princeton University library holds a copy of the coloured edition. Their record provides the following description: 1 folded sheet: col. Ill.; 15 x 148 cm folded to 15 x 15cm.


![Image of a woman in a dress]

**Extended edition:**


This was an extended edition where Butler wrote a poem, printed on one side and Thomas Onwhyn’s earlier illustrations were provided on the facing page. Thomas is not ‘credited’ on the title page! (At least the Google Books home page for the book [https://books.google.co.uk/books/about/Nothing_to_Wear.html?id=huUNHAAACAAJ&redir_esc=y](https://books.google.co.uk/books/about/Nothing_to_Wear.html?id=huUNHAAACAAJ&redir_esc=y) (no preview), gives him a mention as ‘Illustrator’!).

A copy of this book is held at Yale University, and again the catalogue record places Onwhyn in a minor ‘descriptor’ field!

A coloured edition of the 1859 book was offered for sale at SPL Rare Books: [http://www.splrarebooks.com/collection/browse/search&category=24&order=books-author+desc&start=0/P160/](http://www.splrarebooks.com/collection/browse/search&category=24&order=books-author+desc&start=0/P160/)
A black & white edition, also dated as 1859, was offered for sale at Old Maps and Prints: [http://www.oldmapsprintsbooks.com/2776.htm](http://www.oldmapsprintsbooks.com/2776.htm)
Printer’s proof?

A single page, rather than a booklet, of six of the black and white images from the book, is held in the John Johnson collection at Oxford University (as listed in the VADS database https://vads.ac.uk). This page does not appear to have been created through cutting and pasting together the individual images. It has a ‘seamless’ quality that suggests it is ‘as printed’. The VADS item record suggests it may have been ‘cut’ from an unknown newspaper or magazine – but I think it more likely that it is a publisher’s proof or an uncut sheet of the images that would have be bound into the expanded ‘poetry’ version listed immediately above.

Of the five images of ladies on this sheet, only the last one appears in the book illustrations presented in this entry. This would mean that the remaining four images could be the ones not traced from the 12 the book contained.
1858


There was also a ‘Dreams of Christmas’ series. Most odd-ball of all T. O.’s output for Rock was the series, ‘Ye

OCLC Worldcat lists a copy held at Pennsylvania State University Libraries, which gives the contents as: childhood dream; schoolboy dream; maiden’s dream; lover’s dream; mother’s dream and grandfather’s dream.
http://www.worldcat.org/title/dreams-of-christmas/oclc/748588974

1859

Panorama.

https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt (with misspellings due to text scanning).
A copy is held at Yale University Library.

1859
Onwhyn, T. *£300 a year, or, Single and Married Life: Dedicated to all Young Bachelors*. London: Rock & Co., 1859. Panorama (Leporello).

Listed in the Pickering & Chatto catalogue of 1894, but with very little information. The date given, 1869, conflicts with a more reliable data source, Yale University (whose date has been used in this listing). It is possible that the text scanning process has changed the date, as there are some misprints of letters/words in the ebook.

https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt (with misspellings due to text scanning).

Copy held at Yale University Library.

A copy was sold at auction in Cirencester in December 2016 [www.invaluable.com](http://www.invaluable.com) (lot 15; search the ‘price archive’ for Onwhyn). (There is also a record for a sale in 2011 (lot 40)).
Late 1850’s to early 1860’s
Carte De Visite.

As a well-known engraver, Thomas Onwhyn was also involved in this Victorian ‘craze’ to have personal CDVs to hand out when visiting. Unfortunately, these ‘works’ are predominantly unsigned and unattributable. Even if signed, it is not clear whether he created and designed the carte, or simply engraved someone else’s design.

The V&A Collection has images of 19 CDVs it has attributed to Thomas Onwhyn. They are printed by J. Simmons & Co (‘J.S. & Co’ on the cards). The images can be viewed here:

http://collections.vam.ac.uk/search/?offset=0&limit=15&narrow=&extrasearch=&q=onwhyn&commit=Search&quality=0&objectnamesearch=&placesearch=&after=&before=&namesearch=&materialsearch=&mnsearch=&locationsearch

These two carte’s are ‘signed’ examples (signature ‘TO’ at bottom right corner, above the title (dog show) and on the bath head (private baths)):  
http://collections.vam.ac.uk/item/O589025/international-dog-show-beauty-and-satirical-print-thomas-onwhyn/
http://collections.vam.ac.uk/item/O589039/private-baths-oh-ma-theres-satirical-print-thomas-onwhyn/
This is another example from the collection. However, this one is ‘attributed to’ Thomas as it does not appear to be signed: http://collections.vam.ac.uk/item/O589033/caught-in-a-squall-satirical-print-thomas-onwhyn/

1860 (circa)
16 hand coloured engraved ‘cartoons’ in panorama.

1860 is the date given in Maggs Bros ‘*English Literature of the 19th and 20th Century*’ 1924 which is available on Google Books at: https://books.google.co.uk/books?id=AHtOAAAAIAAJ
It is also the date assigned by The British Library.
Other sources, eg: Yale University Library, give [not dated, circa 1850] as the publication date, so there is a lot of uncertainty! I have entered the book in this listing using the Maggs/BL date.

A copy was sold at auction by Bauman Rare Books, the source for the images and descriptive text provided.

The catalogue entry provides the following description of the ‘story’ (any actual text from underneath engravings is given in speech marks):

“Mr Perry Winks don’t bathe, but passes his morning on the beach, admiring the ‘lovely nymphs’ sporting in the Waves.” In the course of his oogling, he falls into a “delicious contemplation,” in which one of the nymphs rises up and invites him to “be her love, in the deep, deep sea.” Because he can’t swim, he is forced to decline her invitation, yet the “lovely nymph” grabs him and carries him under the sea, where “he beholds the wonders of the deep!” His submarine adventures include the embrace of a giant crab (“species the Horrid”), the advances of an affectionate lobster, and the “ravenous jaws” of a great sea serpent. He then receives a shock from the cable of “the submarine telegraph” and is finally snagged by a fisherman’s net. The shouts of the fishermen wake him up and he realizes not only that it was all a dream, but that the tide has come in and “if he don’t move quickly he’ll be afloat!”

It also provided a scan (poor quality) of two of the pages.
1860? (circa)

Engraving signed by Onwhyn as artist, but may have been engraved by J. Valentine, whose name is on the back flap. Depicts the story of the growth of American civilization, from the native Indians (at bottom left), through the Pilgrim Fathers, agriculture, ship building, government, steam ships and railroads (at mid right).

The description for this item links it to Plymouth and Penzance!

Source: https://stampauctionnetwork.com/y/y9854.cfm (item 1521). Sold for £2,300!

De Raedemaeker produced a reproduction of the envelope, circa 1890, and added their name to the bottom of the engraving to distinguish them from the original. These reproductions are also reasonably rare, but not as rare as the description underneath suggests! They are also not as valuable as the original, even unused! http://www.kcphilatelics.co.uk/page%20handrawn%20&%20pictorial-envelopes.htm
1860 circa

12 pages of multiple engravings depicting Welsh life, principally aimed at the tourist. Again, the book is undated. It has various dates on the internet between 1850 and 1860. The book exists in multiple versions, with the order of the prints changed in some versions.

A 'Welsh Hat' blog post from 2015 [https://welshhat.wordpress.com/images/prints/rock-and-co/](https://welshhat.wordpress.com/images/prints/rock-and-co/) provides a complete catalogue of Rock & Co publications to do with Wales. Their description of this book is based on the copy held at the National Library of Wales and has pages entitled: Tourists; Highways; The By-Ways; Counties in Wales (one woman in costume representing each county); Productions, Antiquities etc; Welsh Fairs and Hirings (many women in Welsh hats); Market Day in Wales; The Beauties of Wales (many women in Welsh hats); Rivers of Wales; The Mountains of Wales; The Waterfalls; Stray Leaves.
This blog post also ‘suggests’ that Thomas was involved in many of the publications listed from the 1850’s to 1860’s. For many of these prints the blog post listing is the only occurrence on the internet, so these have not been included in this listing because we do not know which ones are linked to Onwhyn. This post has been included on page 21 as a source for further research.

Vialibri.net handled a copy, but the description gives the pages in a different order. The two sentences near the end of the description, after “...description below in black ink, superb!”, are unnecessary and ‘confusing’! They refer, to the activity of Joseph Onwhyn, not Thomas - but are expressed in such a way that you might believe they are talking about Thomas!

https://www.vialibri.net/years/items/156555/1850-onwhyn-thomas-1811-1886-tourists-in-wales

The ‘antique prints & maps’ website were offering images from the book at £40 to £70 each!

Page 1 is signed ‘TO’ on the direction post at top left.

Page 2 signed ‘OT’ on direction post at top left (opposite to ‘To Wales’)
Page 3 appears to be unsigned.

Page 4 *Beauties of Wales* (7 images) was not advertised on this site (but see the end of this entry for illustrations from alternate sources).

Page 5 is signed ‘TO’ on the rock centre bottom.
Page 6 appears to be unsigned.

Page 7 ‘Mountains of Wales’ (5 images) was not advertised on this site.

Page 8 is signed ‘TO’ on a sack in the cart, top right image.
Page 9 is signed (faintly) ‘TO’ on the basket of the figure, lower right.

Page 10 signed ‘TO’ to the right of ‘Porcine Sagacity’ at lower right.
Page 11 signed ‘TO’ at bottom left.

Page 12 signed ‘TO’ under the table of ‘Bread and cheese at a road side Inn’, bottom right of the page.
Vialibri.net also handled a second copy from a German bookseller, Daniel Thierstein. The sale description for the book was illustrated with 'The Beauties of Wales' page. However, the reproduction, although included here, was not of a good enough quality to look for a signature. Additionally, compared to the above pages, this book is a different edition, almost certainly redrawn and recoloured at a later date. [https://www.vialibri.net/years/items/3647016/1855-onwhyn-thomas-tourists-in-wales-pencillings-in-the](https://www.vialibri.net/years/items/3647016/1855-onwhyn-thomas-tourists-in-wales-pencillings-in-the)

Another copy of the 'Beauties of Wales' was found on [www.worthpoint.com](http://www.worthpoint.com) (a record created from an item for sale on ebay.com). [https://www.worthpoint.com/worthopedia/antique-book-12-prints-1850-tourists-415190646](https://www.worthpoint.com/worthopedia/antique-book-12-prints-1850-tourists-415190646)

Compared to the version of the page above, it is clear that the images have been flipped.

As this page matches the style and colouring of the pages at the beginning of this entry, I think it is from an earlier, possibly original, version of the book. Clearly confirming that there are multiple variations of editions, this page is marked as 'Page 4'!

From this slightly better image, it is possible to see the ‘TO’ signature at centre, bottom of the page.
(It should be noted here that ‘Onwhyn’s Welsh Tourist; or a new guide to North and South Wales and the Wye’. London: Onwhyn, 1840, 1853, was published by Joseph Onwhyn as a volume in a series of regional tourist guides. The 1853 edition includes 6 topographical engravings published by Rock & Co, but as none are signed there is no entry for the guide in this listing. Most authorities also credit Joseph as the author, but the reminiscences of Sachs, suggests that George Onwhyn was the author.

Sachs, T.R. Angling on the rivers Medway and Darenth, Kent. The Fishing Gazette. 1892, issue 793 (2nd July), pp3-5).

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1860 circa

Dartmouth.edu library record, see below, gives the publication date as [1860?] because, although the cover image is clearly dated 1857, other images inside have 1860 dates.

Rauner Special Collections Library  https://home.dartmouth.edu/education/libraries

<table>
<thead>
<tr>
<th>Location</th>
<th>Call Number</th>
<th>Status</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rauner Site</td>
<td>X00000000</td>
<td>AVAILABLE</td>
<td>IN LIBRARY USE</td>
</tr>
<tr>
<td>Their</td>
<td>Browse Beatty Items</td>
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</tbody>
</table>

1860 (circa)

A copy was sold on www.ebay.com in 2013. On 24th May 2018 the item was still listed on worthpoint.com:  https://www.worthpoint.com/worthopedia/thomas-onwhyn-queens-album-sea-side-409641458
Four images are provided on the website, the last of which is dated July 28th 1854. It is impossible to match this image with the full concertina (leporello) image due to image quality and the fact that there might be images on the reverse of the pages. This image looks like a carte de visite but, as it is provided by the seller, it must belong to this book!

Most scarce; OCLC locates only one copy, at The British Library. No sales records on private market. This is an amazing concertina-style book depicting the then-novel leisure pursuit of a trip to the seaside. Onwhyn was a master cartoonist, illustrating a number of Dickens' novels, as well as several albums of cartoons. An early version of the comic book! A wonderful rarity, in excellent condition.
1860 (circa)

Only identified source is fotolibra [www.fotolibra.com](http://www.fotolibra.com) (simply search Onwhyn).
1860 (circa)
Onwhyyn, Thomas. *A Day at the Derby*. [unknown], circa 1860.

This entry in the Maggs Bros ‘catalogue’ is the only record of this book traced.

Maggs Bros. *English Literature of the 19th & 20th Centuries Being a Selection of First and Early Editions of the Works of Esteemed Authors & Book Illustrators Together with some Important Original Manuscripts. (Selected from the Stock of Maggs Bros, 34 & 35 Conduit St, New Bond St, London)*. London: Maggs Bros, 1923.

A 2016 sale catalogue from Marlborough Rare Books of London lists a book with the same title that they speculatively attribute to Percy Cruikshank and date to circa 1850. The description also provides a reference to an entry in Snelgrove’s *British Sporting and Animal Prints*. Tate, 1981.

The Maggs description gives a fully open size of the leaves as 6 inches by 4 feet consisting of 18 illustrated leaves. The Marlborough description gives a fully open size as 3 6/10” by 4 feet 3 1/2” consisting of 18 illustrations. Are these close enough to be a match? It’s a possibility!

However, because the Marlborough catalogue does not provide an image of the book cover or title page, and the section of the panorama (leporello) reproduced in the catalogue is not of sufficient quality to see if there are any artist identifiers, additional research is required to see if this is the same book as the one indexed in Maggs.

1860 25th March

http://www.victorianturkishbath.org/3topics/atozarts/aapix/WetSheet/Wringing_w.htm

1860 1st May

An illustrated satirical booklet of 6 plates about the medicinal waters of Harrogate Spa.

Princeton University Library has listed a copy (3 leaves, 14 x 22cm) with a sub-title: ‘*Medicinal Waters, the Waters Drawn*’. The cataloguer has taken the sub-title from the bottom of the poster on the right hand side. Illustrations in the book are dated 1st May 1860.

A copy was auctioned by Trinity Antiques, through the Ruby Lane website: https://www.rubylane.com/item/454213-TA11886B/Onwhyn-Thomas-Illustrated-Satirical-Booklet-Harrogate
The booklet sold for $350! This was the auction site description:

A rare booklet we cannot yet find another example......not even in medical university holdings.

The fashionable and elegant spa town of Harrogate in Yorkshire was a magnet for tourism during the late 18th to late 19th century because within the area there were at least 87 known natural springs containing sulphur, iron, calcium and many other elements. The areas plethora of natural mineral rich springs enabled it to promise to cure all manner of ailments from gout to rheumatism and a myriad of other medical disorders. 'Taking the waters' by drinking or bathing became the height of fashion during the Georgian era and became equally popular again during the reign of Queen Victoria when similar spa towns took on Royal status. The influx of both wealthy and ill visitors following fashion or searching for a cure contributed significantly to the wealth of the town.

This rare little three page pamphlet is a satirical look at the ever popular spa town of Harrogate with its two engravings to each page with titles beneath. The talented etchings make fun of the once free access to the towns mineral water which later had to be paid for or subscribed to once tourism took hold with pump rooms and associated hotels 'springing up' throughout the town.

This small string bound booklet was published by Rock Brothers & Payne a London print and playing card publisher, and contains a total of six satirical etched illustrations, two to each page. As seen to the front cover the images were drawn by Thomas Onwhyn, born 1813 - died 1868 artist, printmaker and draughtsman for wood engravings. Interestingly Onwhyn was best remembered for his pirated illustrations to the works of Charles Dickens, under one of his two pseudonyms 'Samuel Weller'. Each numbered etching printed with the artists TO monogram, the name Rock & Co, London and the date May 1st 1860.

Size: 8.5" (217 mm) by 5.5" (137 mm)

Condition: Good and sound. Outer pale yellow/ cream covers gently rubbed. The spine a little crumpled with a small horizontal tear along the original string bound spine ( shown above thimble). Front cover creased to the bottom corner. Inner three pages good condition with minor spotting to the corners.

Item ID: TA11866B

1860

This is listed as a ‘print’ by the V&A, but the description states as ‘Title page and six plates with scenes showing families at the seaside’.
The book was listed by Pickering & Chatto, but with no date.  
*A Catalogue of Old and Rare Books Offered for Sale by Pickering & Chatto, 56 Haymarket, London. January 1894*  
https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt

A copy was sold by Heritage Auctions in 2015  
https://historical.ha.com/itm/books/-cartoons-thomas-onwhyn-scenes-on-the-sands-london-kershaw-andamp-son-nd-circa-1860-/a/201538-93157.s

The significance of the ‘2’ at top right is not known!

1861
Onwhyn, T. *Turkish Bath*. London: Rock & Co, 1861

(Bibliographic details from the Victorian Turkish Baths website, unconfirmed if a book or just a ‘loose’ series of 6 illustrations).  
http://www.victorianturkishbath.org/_3TOPICS/AtoZTopics/TheArts/Caric/1CaricEng.htm
1861 7th May
Onwhyn, T. *Mining: Sketches in the Mining Districts, Cornwall*. London, Rock & Co, 1861. The booklet contains 6 full-page etched plates (each plate is individually dated). (See also entry at 9th Nov. 1850).
The specific date of 7th May 1861, given in this sale description, is probably on the front cover of the book.  

A copy was also sold by Marlborough Rare Books, London in March 2014.  

In the description, this catalogue entry states that the ‘framing girl’ date is inadvertently given as 1850, because all other plates are dated either 6th Nov. or 9th Nov. 1858. They seem to have not considered the possibility that a work could be reused or repurposed!.
1864-1870
“The Owl: a Wednesday Journal of Politics and Society”, was a satirical society newsletter published between 1864 and 1870. A brief summary article can be found in Wikipedia https://en.wikipedia.org/wiki/The_Owl_(magazine)

First published by his father Joseph, the firm carried on publishing ‘The Owl’ until its demise in 1870. It is not unreasonable, therefore, to assume that Thomas oversaw the continuing publication, possibly advised by his father and continuing to use ‘J. Onwhyn’ as the publisher name.

1864

There are at least three different 1864 editions, two published by Bohn. Only one of those editions contains engravings by Onwhyn, described as having an ‘added engraved title page, dated 1863, and some plates by Onwhyn’. There is no detailed information about Onwhyn’s work, but it is possible that they are reissued engravings from earlier Pickwick works. I have been unable to trace an ebook of this edition on the internet, although Abe Books were listing ten copies on the 4th June 2018.

Reynolds’s book was originally published in 1838 with 41 steel engravings by Alfred Crowquill and John Phillips and 33 wood cuts by Bonner. Alfred Crowquill is a pseudonym of Alfred Henry Forrester.

1865 (possibly 1864)
Possibly wrongly attributed?

‘Onwhyn’ is listed in most internet results in regards to this book as ‘Onwyn’. I have been unable to trace an image of the cover or title page, but I think that an author/creator is not given on either page. There is also a strong possibility that Thomas Onwhyn only published the book!

The internet provides images of the letters ‘B’, ‘F’, ‘J’, ‘Q’ and ‘T’, attributed as being taken from the book. These are also available on www.alamy.com. ‘B’ and ‘F’ are signed with an ‘FO’ monogram – F inside the O, most probably for Fanny Onwhyn, Thomas’s mother. ‘J’ appears to be signed ‘WO’ on the well-head arch. I could not find a signature on the letters ‘Q’ and ‘T’.

The British Library do not attribute any author/creator or publisher:
One of the difficulties with this type of book is that there were so many being produced by different printer/publishers with similar sounding titles. As far as I can discern, despite the slight variations in the title, I think these ‘adverts’ could possibly be for the same book.

*The Bookseller* 12th Dec 1865 pp849
[https://books.google.co.uk/books?id=mU4FAAAAQAAJ](https://books.google.co.uk/books?id=mU4FAAAAQAAJ)

[https://books.google.co.uk/books?id=aw4CAAAAQAAJ](https://books.google.co.uk/books?id=aw4CAAAAQAAJ)

[https://books.google.co.uk/books?id=MQYCAAAAQAAJ](https://books.google.co.uk/books?id=MQYCAAAAQAAJ)
1869 25th Nov

It is not clear if this a reissuing by Rock of an earlier work by Thomas.

Signed ‘TO’, lower right, just above the date.
Image from [www.alamy.com](http://www.alamy.com) described as a ‘Pictorial Writing Paper’

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**Onwhyn’s works: undated**

**Works Not Dated**

The majority of works can be dated through the individual engravings or through catalogues, adverts or inscriptions, even if the date assigned by a cataloguer or indexer is clearly incorrect! These works are included in the above listing using the approximate year period indicated by that dating.

There are, however, a series of titles that exist in ‘lists’ but for which no further information can be found. Most of the books of the type involved were probably produced in the 1850’s. Most are likely to be of the ‘panorama’ type of book.

1) **Onwhyn, T. Sketches of Life at the Sea-Side.** London, [nd]

[Most likely publisher is Rock & Sons].

The book is listed by Maggs (1923) and also by Pickering & Chatto (1894), although their listing has a slightly different title.


Probably a vignette first published as an illustrated letter. It is not known if this was reissued in any of the ‘seaside’ books subsequently published by Rock in the 1850’s.
3) Onwhyn, T. *Yachting and Boating.* [London, nd]. 6 plates.

[Probably published by Kershaw & Son].

Listed by Pickering & Chatto (see illustration of catalogue entry ‘631’ on the previous page).

A record on the Invaluable website, [www.invaluable.com](http://www.invaluable.com), indicates that a copy was sold in the UK by Bonham’s at Kidlington in November 2013 (Lot 511; Search the ‘price archive’ for Onwhyn). This illustration was provided as part of the auction information. It is not clear enough to make out the publisher (but I think it is Kershaw & Son, London) or the design number with certainty. The picture title is ‘Outward Bound’. The image appears to be signed with the TO monogram near the rudder.

4) Onwhyn, T. *Courtship, Marriage, and Honeymoon of Mr Tiddlely Winks.* [London, nd]. (Panorama type). [probably 1855 to 1859].

*A Catalogue of Old and Rare Books Offered for Sale by Pickering & Chatto, 56 Haymarket, London. January 1894* [https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt](https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt)

Courtship, Marriage, and Honeymoon of Mr. Tiddlely Winks, n.d. Mr. and Mrs. John Brown's Visit to London to see the Grand Exposition of all Nations. Ackermann, n.d. Together 5 vols, 12mo, each opening in panoramic form, in the original covers, £1 Is

(automated text scanning errors ‘Ttddlely’ (Tiddlely) and ‘Aekermann’ (Ackermann)). OCLC Worldcat provides one library location for this book:
Harvard University Houghton Library

<table>
<thead>
<tr>
<th>Courtship, marriage and honeymoon of Mr. Tiddlely Winks.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Author:</strong> T Onwhyn</td>
</tr>
<tr>
<td><strong>Publisher:</strong> [England?] : [publisher not identified], [18-?]</td>
</tr>
<tr>
<td><strong>Edition/Format:</strong> Print book : English</td>
</tr>
<tr>
<td><strong>Rating:</strong> ★★★☆☆ (not yet rated) 0 with reviews - Be the first.</td>
</tr>
<tr>
<td><strong>Subjects:</strong> Marriage customs and rites -- Humor -- Pictorial works.</td>
</tr>
<tr>
<td><strong>More like this:</strong> □ Similar Items</td>
</tr>
<tr>
<td><strong>Notes:</strong> Cover title. Final plate signed with the monogram &quot;T.O.&quot;, possibly Thomas Onwhyn.</td>
</tr>
<tr>
<td><strong>Description:</strong> 8 unnumbered leaves : color illustrations ; 10 x 14 cm</td>
</tr>
</tbody>
</table>

5) Onwhyn, T. untitled [As You Like It, Seven Ages of Man].
(no publication information).

Held at the Folger Shakespeare Library.
https://hamnet.folger.edu/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First search Onwhyn

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The order of the images should be: infant, schoolboy, lover, soldier, justice, pantaloon, old man. As stated, these have been stuck together in the wrong order! Signed ‘Onwhyn Del’ at bottom right of the ‘Lover’ image.
6) Anon. *Pictures of London*. London: Rock Brothers & Payne, [not dated] [Illustrations by various artists, including Thomas Onwhyn].

*The most likely publication date, based on style and publisher’s address, is pre-1859. Rock were at the 11 Walbrook address on the cover title page from 1844 to 1886 (except for 1859 to 1861, when they had to move to Belle Sauvage Yard due to a fire. Many of Thomas’s plates were ‘lost’ in the fire}).*

A copy is listed in an index to the John Johnson Collection held at the Bodleian Library, but no details are provided: https://www.bodleian.ox.ac.uk/__data/assets/pdf_file/0003/87780/Nonsense-Illustrated.pdf

A copy is held at the Bishopsgate Institute, London, whose catalogue lists it as ‘12cm; 1 leaf folded into 22 sections’ (London Collection Pamphlets Box 349; Class number D99.2). This copy was the subject of a 2013 blog post on the spitalfieldslife.com website, http://spitalfieldslife.com/2013/06/12/thomas-onwhyns-pictures-of-london/ (which was reposted in 2018: http://spitalfieldslife.com/2018/01/22/thomas-onwyns-london/)

The blog post credits the booklet to Thomas Onwhyn, possibly simply because he clearly signed the last picture in the series, but I believe I may have identified as many as 14 different artists!

The order of the images is as presented in the blog:
(Unsigned)

(Possible ‘WIP’ in fold of dress, bottom centre right).
(Signature in cloth fold, left lower centre – possibly ‘HH’ or ‘HIL’?)

(‘CD’ on the lady’s arm)
(Possible ‘BL’ at top of the guard rail upright)

(‘RN’ in carpet edge stitching, lower left corner).
(‘VH’? lower left hand edge).

(‘LS’ in centre, on lady’s coat. Note the uncorrected error over the shop door, the number 40 is still in reverse form!).
(Possible 'OZZ' and a 'H' or ladder symbol, with '8' over 5' after, in lower right corner).

(No signature found).
(No signature found).

(No signature found)
(‘TO’ on the table placemat).

(Possible ‘LAR’ or ‘LAY’ on coat, just above the hand muff).
(Possible ‘JON’ on the ground, just underneath the woman’s feet)

(Possible signature, beginning with a ‘W’ on the tablecloth - ‘Wenn’?).
('LC' upside down on the mug on the bar [it could be an incomplete ‘OT’]).

(Possible signature beginning with a ‘W’ on left hand edge by the shopkeeper’s arm – ‘Wenn’?).
(‘ST’ on the wall, next to the poster).

(Possible ‘ML’ or ‘NL’, right hand edge amongst the flowers).
(‘TO’ at bottom right corner).

7) **Onwhyn, T. Percy Bysshe Shelley.** [unknown publisher], [not dated].

Print offered for sale on [www.ebay.com](http://www.ebay.com) (available on 24th May 2018; will be removed once sold).

The print has the look and feel of a frontispiece for a book, but I have been unable to trace any source for the print. In this listing, it is therefore entered as an independent, undated work. Due to the style of the engraving and the elementary engraver’s ‘error’, I would date this as no later than mid 1840’s and most probably in the early part of his career, the late 1830’s.

This appears to be a self-created image rather than an engraving of an existing portrait or other artwork. There are a small number of Shelley portraits and images where the head is in a similar pose to this print, but I could not find any other where he has adopted a ‘nelson-like’ pose! Most of the portraits found have Shelley’s head facing the opposite way to Onwhyn’s portrait.

Whilst the face of Onwhyn’s portrait seems to be almost a mirror image of the ‘common’ pose, the hair is very different!

The portrait is signed ‘Onwhyn Del’ amidst the fronds at bottom right.

The engraver’s error mentioned above refers to the ‘title’ of the book. Here Onwhyn neglected to reverse the lettering when creating the engraving and, as a result, the lettering ‘Poems’ is reversed and backwards in the printed image.
A copy of the print was sold in the UK in 2013 by Antiqueprints.com. Again it was undated.

8) **Onwhyn, T. ** *Dreams of the New Year.* London: Rock Brothers & Payne, [not known].


No other source traced.

9) **Onwhyn, T. ** *Electioneering.* London: Rock & Co., [1850?].

Only record for this book found on OCLC WorldCat, for a copy held at the University of Cambridge.

[http://www.worldcat.org/title/electioneering/oclc/86086382](http://www.worldcat.org/title/electioneering/oclc/86086382)


This was obviously Onwhyn’s own ‘extension’ of a series of 40 sketches with the same title drawn by Richard Doyle. Originally published in Punch in 1848 and 1849, they were subsequently republished as a book.

No further information about these engravings can be traced!

Unknown Date: ‘Last of the Mohicans’ woodblocks (unpublished)

Four engraved woodblocks held by the University of Plymouth Charles Seale Hayne Library. One work is definitely signed ‘Onwhyn’ at lower right (‘On the river, chased by Hurons’). The others are attributed by association due to similarity in style, subject content, and consistency of the wood blocks themselves. The signature is consistent with other works so it is not thought that these are reproductions or fakes, although no provenance is held other than a 1980’s bill of sale. (The ‘titles’ are simply story identifiers I have assigned to the images).

The images are photographs of india ink ‘pulls’ onto tissue paper, done at some unknown date. There is slight blurring of the image in some of the pulls. Two images are provided, one with and one without flash.
‘On the river, chased by Hurons’ (signed Onwhyn right hand corner)
‘David Gamut catches up with the party’
'Uncas appeared leaping from a fearful height'
Onwhyn’s works: no detail traced!

Because this research has relied on internet based sources, it was perhaps inevitable that some of the sources would refer to Thomas’s works without providing details. What is surprising is that there is only one item in this category. Only the holding library for this ‘collection’ can assist further in providing the details about the image or images by Thomas within the collection.
Found on OCLC Worldcat, and is a record for a collection held at Cornell University Library, New York:
http://www.worldcat.org/title/french-revolution-scenes/oclc/64745643

French Revolution scenes.

**Author:** Pierre Gabriel Berthault; Jan Ruths; Augustin Burd; François-Louis Couché; Jean Duplessis-Bertaux; All authors

**Publisher:** approximately 1789-1879.

**Edition/Format:** Image: Original artwork; Picture: Artwork reproduction; Archival Material: French

**Publication:** French Revolution graphics collection.

**Summary:** Scenes of significant or dramatic events of the French Revolution. Subjects include the Tennis Court Oath of June 1789; Honoré-Gabriel de Riquetti, comte de Mirabeau, giving a speech to the National Assembly in June of 1789; Georges Jacques Danton giving a speech to the Cordelia political club; the arrest of Louis XVI at Varennes; the trial of Louis XVI; the assassination of Jean Paul Marat; revolutionary

**Rating:** ★★★★★ based on 1 rating(s) 0 with reviews - Be the first.

**Subjects:** Rally, Jean Sylvain, -- 1736-1793,
Danton, Georges Jacques, -- 1759-1794,
Desmoulins, Camille, -- 1760-1794.

**More like this:** Similar items

<table>
<thead>
<tr>
<th>Details</th>
</tr>
</thead>
</table>
| **Genre/Form:** Engravings, Songs, History, Trials, litigation, etc.
| **Named Person:** Jean Sylvain Bailly; Georges Jacques Danton; Camille Desmoulins; Louis, King of France; Jean Paul Marat; Honoré-Gabriel de Riquet Mirabeau; comte de; Napoleon, Emperor of the French; Emmanuel Joseph Sibylle, comte; Jean-Lambert Tallien; Jean Sylvain Bailly; Georges Jacques Danton; Camille Desmoulins; Louis, King of France; Jean Paul Marat; Honoré-Gabriel de Riquet Mirabeau; comte de; Napoleon, Emperor of the French; Emmanuel Joseph Sibylle, comte; Jean-Lambert Tallien
| **Material Type:** Original artwork, Picture, Artwork reproduction
| **Document Type:** Visual material, Archival Material
| **All Authors / Contributors:** Pierre Gabriel Berthault; Jan Ruths; Augustin Burd; François-Louis Couché; Jean Duplessis-Bertaux; Auguste Dutillot; François Flammer; Jean-Jacques Flotten; Louis Girard; William Greathach; Alfred Janno; Tony Jannas; Paul Jacob Lambe; Philipt Landeau; Jean Marie Leroux; Louis Maric; Charles Normet; Thomas Owshyn; Jean Jacques Outho; Victor Florence Potier; Jean Francois Poutou; J-L Prun; Denis Auguste March Ralfer; Alfred Reff; Louis Adolphe Salmin; Auguste Sander; Wy Scheffer; Henry Scheffer; Jacques Frandroid Neubach de Forte; Horace Vernet; Rainier Viccat; Daniel Xylian
| **Notes:** Many prints are part of unidentified series.
Captions mainly in French, with some in Dutch or English.
Related materials are held in the Lafayette Collection, and in the Pamphlets and Newspapers components of the French Revolution Collection, in the repository.
| **Description:** approximately 124 prints: engravings, wood engravings, etchings, 1 photogravure; 35 x 30 cm or smaller.
| **Other Titles:** Revel du peuple
Hymne à l'Étre Suprême

**Abstract:** Scenes of significant or dramatic events of the French Revolution. Subjects include the Tennis Court Oath of June 1789; Honoré-Gabriel de Riquetti, comte de Mirabeau, giving a speech to the National Assembly in June of 1789; Georges Jacques Danton giving a speech to the Cordelia political club; the arrest of Louis XVI at Varennes; the trial of Louis XVI; the assassination of Jean Paul Marat; revolutionary festivals; prisoners being sentenced to execution; Danton, Jean Sylvain Bailly, and Camille Desmoulins going to the gallows; Jean-Lambert Tallien speaking before the Revolutionary Tribunal on July 27, 1794, the day that Robespierre was overthrown; and Napoleon and Emmanuel Joseph Sibylle conferring before their coup d'État of November 9-10, 1799. Also included are illustrated lyrics to the songs Le Reveil du Peuple and Hymne à l'Étre Suprême.

Most items are undated and issued by an unidentified publisher, usually French or, in many cases, Dutch. Named publishers: Paris; F. Chardon, Fume, Baudouin Freres, Revue de Paris; London; Richard Bentlee.
Onwhyn’s works: unsigned

Unsigned Works.
These are similar in style, content and presentation to other works by Onwhyn, but I have been unable to attribute them to Onwhyn. Some additional research around these titles is required.

1850 circa
Anon. The Glass, the Bottle’s Companion. [London: unknown], [circa 1850].

The style suggests, I think, a publication date that is around 1857 or 1858, with these sources giving the decade as their ‘best guess’!

Copy at Yale University.
http://discover.odai.yale.edu/ydc/Record/2031454

Listed in Maggs ‘English Literature of the 19th & 20th Centuries’.
https://books.google.co.uk/books?id=AHtOAAAAIAAJ

579 The Glass, the Bottle’s Companion.

16 coloured humorous sketches arranged in panoramic form on one long strip, depicting the Adventures of Mr. Gulp after taking his first glass of wine at a Public Dinner.

i2mo, cloth. Circa 1850. 15s
A copy was offered for sale in Toronto in 2009.
http://www.bibliopolis.net/cote/12-11/Cote-Toronto-12-w.pdf (pp12).

1850 circa
Offered for sale in Toronto in 2009.
http://www.bibliopolis.net/cote/12-11/Cote-Toronto-12-w.pdf (pp12).

1850 circa
Offered for sale in Toronto in 2009.
http://www.bibliopolis.net/cote/12-11/Cote-Toronto-12-w.pdf (pp12).
1850’s (early)

*Bijou Comic Album (also known as ‘Comic Bijou’).* London: Rock & Co, circa early 1850’s. (Miniature book, approximately 31mm x 26mm).


Blog post from The Rosenbach, Philadelphia. (a museum and collection of rare books). [https://rosenbach.org/blog/tiny-trea/](https://rosenbach.org/blog/tiny-trea/) provides one image, but it is not possible to confidently attribute it to Thomas Onwhyn. However, Hyde states in his article that Onwhyn was “the artist responsible for almost all of Rock’s comic prints” (pp348).

A copy of this miniature book is also held in Princeton University Library.

<table>
<thead>
<tr>
<th>Format:</th>
<th>Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language:</td>
<td>English</td>
</tr>
<tr>
<td>Published/Created:</td>
<td>London : Rock Brothers &amp; Payne. [185-]</td>
</tr>
<tr>
<td>Description:</td>
<td>[32] leaves : all ill. : 30 mm.</td>
</tr>
<tr>
<td>Notes:</td>
<td>Cover title: Bijou comic album.</td>
</tr>
<tr>
<td></td>
<td>Engraved throughout; comprises t.p. and 31 full-page etchings with brief legends.</td>
</tr>
<tr>
<td></td>
<td>For other miniature books issued by this publisher, cf. Spielmann, P.E. <em>Miniature books</em>, 56-60, 291. Imprint first recorded in above form in 1851 (1850: Rock, Brothers &amp; Co.).</td>
</tr>
<tr>
<td>Binding note:</td>
<td>Binding, publisher’s, of blue leather, gilt.</td>
</tr>
<tr>
<td>Subject(s):</td>
<td>Bibliography—Microscopic and miniature books—Specimens [Browse]</td>
</tr>
<tr>
<td></td>
<td>Miniature books—Specimens [Browse]</td>
</tr>
<tr>
<td>Other title(s):</td>
<td>Bijou comic album.</td>
</tr>
<tr>
<td>OCLC:</td>
<td>14149621</td>
</tr>
<tr>
<td>Bookseller:</td>
<td>Walters, Curtis [Browse]</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Rock Brothers &amp; Payne [Browse]</td>
</tr>
</tbody>
</table>
**Undated (circa late 1850’s)**  
*Return from Bathing.* London, J. Simmons & Co. [undated].

From [www.alamy.com](http://www.alamy.com), described as a ‘Pictorial Writing Paper’. Similar in style and ‘feel’ to other works by Thomas Onwhyn, ie: see *Hill Walking*, 1855 and the ‘Carte de Visite’ *Caught in a Squall*).

There is a design number on lower right which might date the image, I think, to the mid 1850’s.

**Posthumous publications.**  
Onwhyn’s works regularly appear in books published after his death. However, the only identifiably ‘new’ and unpublished work was the 12 illustrations to the Pickwick Club, 1894 (this publication is also listed at 1847, the year they were created). Most of the other works, of which I have provided some examples, are simply reproducing previously published illustrations, often divorcing them from the original work and thereby causing confusion amongst cataloguers, indexers and collectors alike, and creating a large number of stand-alone ‘untitled’ works!

**Onwhyn, Thomas.** 12 Illustrations to The Pickwick Club, by T. Onwhyn; Drawn and Etched in 1847, Now First Published. London: Albert Jackson, 1894.

**Details from Yale University Library catalogue.**

<table>
<thead>
<tr>
<th>12 illustrations to The Pickwick Club</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Author</strong></td>
</tr>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Published</strong></td>
</tr>
<tr>
<td><strong>Physical</strong></td>
</tr>
<tr>
<td><strong>Description</strong></td>
</tr>
<tr>
<td><strong>Variant and related titles</strong></td>
</tr>
<tr>
<td><strong>Format</strong></td>
</tr>
</tbody>
</table>
A note to the catalogue record in the National Library of Australia catalogue, and which looks as if it has been taken from the actual book, states “In the year 1847 was issued The Cheap Edition of Pickwick … without illustrations excepting a frontispiece by Leslie. Thereupon T. Onwhyn designed a set of 12 humorous etchings on steel, which it was his intention to publish independently.”

As previously mentioned, this image was found on www.alamy.com. It clearly provides evidence that some of Onwhyn’s works were republished right up to, and possibly after, his death. This booklet cover is dated 1st June 188?. The final figure is not clear, but is either 1885 or 1886. (Originally published in 1853).

(Thomas’s signature monogram is on the base of the bollard the boy is sat on).

Onwhyn, Thomas. Nicholas Nickleby India Proofs, Printed from the Thirty-Eight Original Steel Plates Engraved by T. Onwhyn (who signed under the pseudonyms “Peter Palette” and “Sam Weller”). London: George Allen, 1897.

Details from Yale University library catalogue.
Onwhyn, Thomas. *The Pickwick Papers India Proofs, Printed from the Thirty-Two Original Steel Plates Engraved by T. Onwhyn (who signed under the pseudonyms “Peter Palette” and “Sam Weller”).* London: George Allen, 1897.

Details from Yale University library catalogue.

The British Library holds a 1900 edition of this work.


A detailed look at the ‘Pickwick’ publication history as well reviewing the various ‘Pickwick’ illustrators, reproducing some of their work. Grego dismisses Onwhyn as ‘mediocre’!


Both version held at Yale University Library. Also at:
(or epub): [www.gutenberg.org/files/42908/42908-h/42908-h.htm](www.gutenberg.org/files/42908/42908-h/42908-h.htm)


Reproduces Onwhyn’s ‘Mrs Bardell’s party at the Spaniards is broken in upon’, which is signed TO, but fails to tell the reader that it is an illustration from ‘The Pickwick Papers’!

Appendix
Key sources for biographical information on Thomas, with notes on any inaccuracies!

   https://en.wikisource.org/wiki/Onwhyn,_Thomas_(DNB00)
   Article by Lionel Henry Cust.

Onwhyn, Thomas (DNB00)

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ONWHYN, THOMAS (d. 1886), humorous draughtsman and engraver, born in London, was youngest son of Joseph Onwhyn, a bookseller and newsagent at 3 Catherine Street, Strand, London. The elder Onwhyn published a number of guides for tourists, chiefly compiled from his own notes and observations—to the Highlands (1829), Killarney (1838), Wales (1840), &c. When the 'Owl,' a society newspaper appearing on Wednesdays, was started in 1854, the elder Onwhyn was selected as its publisher. The success of the paper, however, affected his reason. The son, Thomas Onwhyn, attained some note early in life by contributing to a series of 'illegitimate' illustrations to works by Charles Dickens. He executed twenty-one of the whole series of thirty-two plates to the 'Pickwick Papers,' which were issued in eight (though intended to be in ten) monthly parts (at one shilling each, 50¢, two shillings India proof 40¢), by E. Grattan, 51 Paternoster Row, in 1837; they are for the most part signed with the pseudonym 'Samuel Weller,' but some bear Onwhyn's initials. In June 1838 Grattan issued a series of forty etchings by Onwhyn, illustrating 'Nicholas Nickleby,' these also appeared in parts, which were concluded in October 1839; some are signed with the pseudonym of 'Peter Palette.' After Onwhyn's death an additional set of illustrations to 'Pickwick' was discovered which Onwhyn had executed in 1847; they had been laid aside owing to the republican of the original illustrations in 1848; they were published in 1893 by Albert Jackson, Great Portland Street. Onwhyn also published illustrations, under the name of 'Peter Palette,' to two series of a work entitled 'Peter Palette's Tales and Pictures in Short Words for Young Folks' (1856). In his own name he contributed the illustrations to the humorous works of Henry Cockton [q. v.], such as 'Valentine Vox' (1840), 'Sylvester Sound' (1844), down to 'Percy Effingham' (1853). He also illustrated, among other works, the 'Memoirs of Davy Dreamy' (1839), the 'Maxims and Specimens of William Muggins,' by Charles Selby (1841); the 'Mysteries of Paris,' by Eugène Sue (1844); 'Etiquette illustrated by an X.M.P.' (1849); 'Marriage-à-la-Mode;' 'Mr. and Mrs. Brown's Visit to the Exhibition, 1851;' and '300! a Year, or Single and Married Life' (1859), &c. He sometimes etched the designs of others, as in 'Oakleigh, or the Minor of Great Expectations,' by W. H. Holmes (1843). Onwhyn was an indifferent draughtsman, but showed real humour in his designs. His fame was somewhat overshadowed by those of his most eminent contemporaries—Cruikshank, Hablot K. Browne, and others. Onwhyn, who drew also views of scenery for guidebooks, letter-paper, &c., abandoned artistic work for the last twenty or thirty years of his life, and died on 5 Jan. 1886.

[Cook's Bibliography of Dickens; Westminster Gazette, 13 Dec. 1853, information from G. C. Boase, esq., G. S. Layard, esq., and M. H. Spielmann, esq.]
Comments on inaccuracies.

1. As shown in this research, Thomas was most likely born in 1811.
2. ‘Youngest son’. Census records definitively show a younger brother, Frederick. With George being a possible older brother, Thomas is most probably the ‘middle’ son.
3. Re: Joseph. The tone of the entry is to denigrate the family and undermine Thomas. This must be why important activity is not mentioned, eg: Joseph published the medical journal *The Lancet*. The comment about Joseph’s mental health is opinion and is not supported by any evidence. As shown, Joseph was able to execute his son’s Frederick’s will in 1867.
4. The Dicken’s illustrations were not really ‘illegitimate’! They were simply not commissioned by either publisher or author.
5. The 32 plates were all executed by Thomas.
6. Peter Palette’s Tales and Pictures were published in two series, 1854 and 1856.
7. Henry Cockton’s *Percy Effingham* (1853) was not issued with illustrations. *The Sisters* (1851) was the last book of Cockton’s that Thomas illustrated.
8. “Etiquette Illustrated by XMP (1849)”. The author of this book was XMC, a pseudonym for Thomas. The book was first published in 1848. (An earlier version, but in a different format, has been found dated circa 1836).
9. “Marriage-a-la-Mode” was published in 1858. The date is missing.
10. “300/-” (300 shillings) should be ‘£300’.
11. The comment “Onwhyn was an indifferent draughtsman” is an unacknowledged quote from Grego (1899) *Pictorial Pickwickiana*. It is Grego’s own personal opinion based solely on his view of Onwhyn’s Dickens illustrations. That they were popular is deliberately ignored! No attempt has been made by the author of this biography to provide a ‘balanced’ view based on all Thomas’s works.
12. Thomas was not ‘overshadowed’ by his contemporaries, the quantity, range and depth of his work proves this!
13. “5th January 1886”. Thomas died at 9 Mays Buildings, St Martin’s Lane, London on 21st January 1886, aged 75.
Onwhyn, Thomas

(1814–1886)

Simon Houfe

https://doi.org/10.1093/refodnb/20797 Published in print: 23 September 2004
Published online: 23 September 2004

Onwhyn, Thomas (1814–1886), illustrator, was born in Clerkenwell, London, the eldest son of Joseph Onwhyn, a bookseller and newsagent at 3 Catherine Street, the Strand, London, and his wife, Fanny. In the 1830s and 1840s Joseph Onwhyn published a number of guides for tourists—to the highlands, Killarney, Wales, and the Lakes—chiefly compiled from his own notes and observations. Founded in 1864, The Owl (a society newspaper) was published by Joseph Onwhyn, though its success afterwards affected his mind.

Thomas Onwhyn came to public notice by his contribution of a series of ‘illegitimate’ illustrations to works by Charles Dickens. He executed twenty—one of the whole series of thirty—two plates to The Pickwick Papers, which were issued in eight (though intended to be in ten) monthly parts by E. Grattan, 51 Paternoster Row, London, in 1837; they are for the most part signed with the pseudonym Samuel Weller, but some bear Onwhyn’s initials. From June 1838 to October 1839 Grattan issued a series of forty etchings by Onwhyn, illustrating Nicholas Nickleby. In a letter of 13 July 1838 Dickens referred to ‘the singular Viliness of the Illustrations’ (Letters of Charles Dickens, i.416). He objected to piracy but not to imitation and was friendly with Charles Selby, the author of Maximums and Specimens of William Muggins (1841), which was also illustrated by Onwhyn (ibid., 2.332). After his death an additional set of illustrations to The Pickwick Papers made by Onwhyn in 1847 was discovered and they were published in 1893 by Albert Jackson of Great Portland Street, London.

Onwhyn's most lasting contribution was to the ephemeral end of the book trade in the 1840s and 1850s, illustrating the comic side of everyday life. Undertaken for shadowy publishers such as Rock Bros and Payne, and Kershaw & Son, he produced a score of pull-out or panorama books, coloured and plain, lithographed or etched for the popular market. Satirizing tourism, teetotalism, and fashion, they included Etiquette Illustrated (1849), A New Matrimonial Ladder (c.1850), What I Saw at the World's Fair (1851), Mr and Mrs Brown's Visit to the Exhibition (1851), A Glass of Grog Drawn from the Bottle ... (1853), Cupid's Crinoline (1858), Nothing to Wear (1858), and Scenes on the Sands (c.1860). He signed his work T. O., O., or with the pseudonym Peter Palette, as in Peter Palette's Tales and Pictures in Short Words for Young Folks (1856). He sometimes etched the designs of others—for example, Oakleigh, or, The Minor of Great Expectations by W. H. Holmes (1843). He was an indifferent draughtsman but showed real humour in his designs. His talent was somewhat overshadowed by those of his most eminent contemporaries such as George Cruikshank and Hablot K. Browne (Phiz). Onwhyn, who also drew views of scenery for guidebooks and illustrated six novels by Henry Cockton, abandoned artistic
work, becoming a newsagent for the last twenty or thirty years of his life. He died on 21 January 1886, at his home, 9 Great Mays Buildings, St Martin's Lane, London. He was survived by his wife, Maria.

**Sources**

M. H. Spielmann, *The history of 'Punch'* (1895)

*The letters of Charles Dickens*, ed. M. House, G. Storey, and others, 1–2 (1965–9)


*CGLA Eng. & Wales* (1886)

*DNB*

private information (1894) [G. C. Boase; G. S. Layard; M. H. Spielmann]

*IGI*

census returns for London, 1881

**Wealth at Death**

£235: administration with will, 9 March 1886, *CGLA Eng. & Wales*

Comments provided for future editorial consideration.

1. As per Cusp’s DNB entry, Joseph is still not given the credit he is due, eg: publisher of The Lancet. Article also repeats the opinion about Joseph’s mental health, without any evidence. As he was granted probate of his son’s estate in 1867 – this would not have been possible had he had a mental illness.

2. I still question use of ‘illegitimate’, with its hint of illegality, and would prefer ‘not commissioned’.

3. In the final paragraph: Where does the descriptor ‘shadowy’ come from to describe Rock & Bros and Kershaw? Why isn’t J. Simmons mentioned in the same vein? This word is not an impartial comment and either needs removal or evidencing. Rock/Kershaw/Simmons did not hide their publishing activity, in fact they widely advertised their outputs in many of the magazines and books published, they published serious works as well as ephemera, and they published many of the ‘carte de visite’ that were popular at the time. Rock himself went on to ‘found’ the North Devon Athenaeum in Barnstaple.

4. ‘Cupid’s Crinoline’ should be ‘Cupid and Crinoline’.
5. Thomas signed his works: T.O. (plain or as a monogram); O.T.; Onwhyn; or with a pseudonym: Samuel Weller (Pickwick Papers); Peter Palette (Nicholas Nickleby & 2 children’s picture books) or XMC (Etiquette Illustrated).

6. Peter Palette’s Tales and Pictures was published in two series, 1854 and 1856.

7. A personal ‘opinion’ has again been repeated as a descriptor: “He was an indifferent draughtsman”. This was in the original DNB entry by Cusp, but in fact this was Cusp quoting (but not acknowledging) an ‘opinion’ written by Grego in his 1899 work ‘Pictorial Pickwickiana’, and was based solely on his opinion of Onwhyn’s Dickens illustrations. I think Grego was attempting to echo Charles Dickens’ opinion (as recorded in the second paragraph). Personally, I do not believe the quantity, range and depth of Onwhyn’s work between 1836 and 1869 supports this opinion, and many of his architectural or ‘serious’ engravings are held in important collection across the world, including the Royal Collection and The National Trust.

8. Thomas’s death certificate and maps of London for the era, do not have the ‘Great’ in the street name, only May’s Buildings. Only Booth, in his poverty map of the late 1880’s assigns ‘Great’ to the North range of buildings.

   The last identified work by Onwhyn that I have been able to find is an engraving entitled ‘Lady Godiva and Peeping Tom of Coventry’ and is dated 25th November 1869.
   UK probate records show that Thomas’s wife Maria died on the 10th March 1886, the day after Thomas’s will had administration granted! Her own will was ‘proved’ on the 23rd March and passed to her Executor, a William Dowding of Carnaby Street, London.

or http://www.gutenberg.org/files/23881/23881-h/23881-h.htm

Comment: the first *Punch* 1848 illustration is on pp131, not pp130 as stated. Only one additional illustration was found in *Punch* for 1849.
http://www.gutenberg.org/files/40410/40410-h/40410-h.htm

pp234-235:

**ILLUSTRATIONS TO THE PICKWICK CLUB.**—Thirty-two plates by "Samuel Weller." "The local scenery sketched on the spot!" The majority are signed "Samuel Weller, delt.;" a few bear the artist's initials, "T.O.," while others have no signature appended. Issued in eight monthly parts, green wrappers, demy 8vo, one shilling each, and published complete in one volume, boards, price 9s. London: E. Grattan, 51 Paternoster Row, 1837. According to the announcement on the cover of Part i., there were to have been ten parts, and indea-proof impressions, 4to, price 2s. Some of the unsigned plates are much inferior to those bearing Owlyn's signature. A set of these "Pickwick" plates, in the original parts, have been catalogued at fifteen guineas. Lithographic *replcas* were issued in small 8vo by J. Newman, 48 Watling Street, 1848, for insertion in the first Cheap Edition of "Pickwick." Twelve of these plates (etched by J. Yeager) were included in a "new edition" of "Pickwick" published by Carey, Lea, & Blanchard, Philadelphia, 1838, and reprinted in 1850. (See also "Alfred Crowquill."")

**ILLUSTRATIONS TO THE PICKWICK CLUB.**—Twelve etchings on steel, 1847. Published in green wrapper by A. Jackson, 224 Great Portland Street, in 1894. Prices, per set, indi-proof 30s.; coloured by Pailthorpe, 25s.; plain, 18s.

pp241:

T. Owlyn.—This artist, best known perhaps by his Extra Illustrations to "Pickwick" and "Nicholas Nickleby," was the son of a bookseller in Catherine Street, Strand. He signed his Dickens etchings with a pseudonym, adopting in the one instance that of "Sam Weller, Jun.," and in the other that of "Peter Palette." Owlyn also prepared several plates for "Valentine Vox" and other novels by Cockton. He occasionally contributed to *Punch*, but was more accustomed to the etching-needle than the pencil, his drawing on wood being hard and unsympathetic. This popular book-illustrator died in 1886, having then relinquished drawing for a period of sixteen years.

The twelve plates etched by Owlyn in 1847 to illustrate the first Cheap Edition of "Pickwick" were intended for independent publication, to compete with the series of extra engravings by Gilbert; but before there was time to complete the necessary arrangements the set of etchings produced by him in 1837 were re-issued. This took the artist by surprise, and he therefore abandoned the idea of circulating the new designs. The plates were put aside, and their existence forgotten until 1893, when they were unearthed by the Owlyn family, and subsequently purchased by Mr. Albert Jackson, of Great Portland Street, who published them in 1894.

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Last paper rose, therefore, many used to delinate, few survive. We know that Rock produced a souvenir rose with Scarborough views, a Christmas rose, a rose almanac for 1860 (fig. 149) and a rose of seaside comic views by Thomas Onwhyn with the title *Gatherings from the Sea Shore*. There were almost certainly others.

So far we have been dealing almost exclusively with Rock’s topographical prints. But there was another extremely important category – comic prints. The artist responsible for almost all Rock’s comic prints was the illustrator, Thomas Onwhyn (‘T. O.’). Onwhyn was born in London, the son of Joseph Onwhyn, a bookseller and guidebook publisher at 3 Catherine Street, off the Strand. Early in his career Onwhyn achieved some success as an illustrator of works by Charles Dickens – *The Pickwick Papers* – using the pseudonym ‘Samuel Weller’ (although some of the plates bear his monogramme, ‘T. O.’); and *Nicholas Nickleby* using the pseudonym ‘Peter Palette’. In his own name he contributed the illustrations to several humorous books by Henry Cockion, and for Reed & Co. he etched 50 plates for *A Glass of Grog*, which offered ‘fifty excuses for the glass, and only one objection’. He also drew and etched in the region of 500 comic images (and a few non-comic ones) for Rock Bros. & Payne. Many of these were for holidaymakers, excursionists and

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... patients seeking water cures. Although the seaside comic scenes contain nothing more risqué than men ogling lady bathers through telescopes, these can be seen as the precursors of the comic seaside postcards of the twentieth century.10 Whether all T. O.’s comic seaside prints were designed in the first place for pictorial notepaper is not clear. Plenty were used in that way. But most of them formed series and were therefore perfectly suited to the same treatment as topographical prints for view-books. The books consisted of the *Visitor’s Souvenir of the Sea-Side* (c. 1855); *Cheap Excursions or a Day at the Sea-Side*; *Mama at the Sea-Side* (c. 1857; fig. 150); and *Precocious Juvenile at the Sea-Side* (1857). Probably there was a *Papa at the Sea-Side*, too, as the prints exist, but I have yet to see them bound up together. During the 1850s fire some of T. O.’s plates
were either destroyed or damaged and he was obliged to re-draw them. If you compare pre-1859 with post-1859 prints you will therefore discover slight differences — usually less detail. A poster on the wall advertising ‘Rock & Co. Views of the Sea Side 1s. per sheet’ that appears in the print ‘Arrival of the Excursionists’ disappears in the later version.

Rock’s prints obviously sold particularly well in Malvern. In addition to all the topographical Rock views of this watering-place there is Water Cure and Malvern. On ‘A Drink at St Anne’s Well’ a poster announcing ‘Rock’s Views of Malvern Sold Here’ is to be seen on the wall on the right (fig. 151). Look very closely alongside and you will see a row of Rock’s pictorial notepaper pegged along a line. A little girl consults Sketches of Malvern, a Rock booklet. The great variety of baths for water cures — the foot bath, the sitz bath, the Turkish bath, the douche and the rather alarming ascending douche — gave T. O. plenty of scope for fun. Two other series on the theme were Humours of a Watering Place and Pleasures of the Water Cure by a Patient Who has been Wreck’d and Wrench’d and Restored to Health.

Prints of current women’s fashions provided for a ready market of men prone to laugh at women, and (less likely) women who could laugh at themselves. T. O.’s panorama, Cupid and Crinoline, consists of a sequence of comic illustrations showing how a crinoline would come between a once happy couple. Mrs Caudle was a figure of fun in Punch. T. O.’s panorama of Mrs Caudle in Crinoline (1858) shows in twelve scenes ‘the troubles that beset Mr Caudle in consequence of Mrs Caudle’s Expander, and how he overcame them.’ T. O. also produced Nothing to Wear as a panorama of twelve scenes, and a series devoted to bloomers, but where bloomers are concerned I have yet to see a set either in covers or arranged as a panorama. The trials and stresses of domestic life were dealt with in the booklet Mr and Mrs Caudle, and in the panoramas, Marriage à-la-Mode (1859) and £300 a Year, or Single and Married Life Dedicated to Young Bachelors (1859). In the booklet of six prints, Dreams of the New Year, T. O. presents us with ‘The bachelor’s dream …’ (wife and baby), ‘The maiden’s dream …’ (getting married), ‘The husband’s dream …’ (heaps of money), ‘The wife’s dream …’ (a baby), ‘Childhood’s dream …’ (lots of toys), and ‘The old man’s dream …’ (a good death).
There was also a “Dreams of Christmas” series. Most odd-ball of all T. O.’s output for Rock was the series, ‘Ye Customs & Manners of ye Englyshe People’, which deals with peculiar things English people do to keep themselves amused — ‘The young menne doe smoke’, for example, ‘A Pycknyck Partie’ and ‘The wommene doe go shippinge.’ I have not come across a bound set of these.

Rock, as we have seen, produced a Crimea map. He also produced a large number of pictorial notepapers of Crimean places in the news and views of battles. Somewhat disturbing are T. O.’s comic Crimean scenes. They include ‘Jack Tars Measuring for Russian Boots’, which shows hearty British sailors, with whom we are meant to identify, stripping Russian corpses (fig. 152). Rock reissued 36 of his Crimea prints, serious and comic, as Scenes of War: Alma, Balaklava, Inkerman. When peace was agreed he issued a pictorial notepaper commemorating the event, consisting of an open Bible, heavenly clouds and the words ‘Peace on Earth’. Perhaps to emphasize its supreme importance, Rock assigned to it the serial number ‘1’. 

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