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# Thomas Onwhyn: a Life in Illustration (1811 1886)

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# Thomas Onwhyn: a life in illustration (1811<sup>1</sup> – 1886).

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10<sup>th</sup> July 2018

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## Biography of Thomas Onwhyn

### - The Early Years

Thomas, born in Clarkenwell (Clerkenwell), was the son<sup>2</sup> of Joseph and Fanny Onwhyn. Joseph was an author, printer/publisher, bookseller and newsagent based

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<sup>1</sup> 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 30<sup>th</sup> 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 21<sup>st</sup> Jan. 1886 at the age of 75, which gives 1811 as the most probable (94.25%) year of birth.

<sup>2</sup> 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](http://www.thegenealogist.co.uk). This is the basic information recorded on the FindMyPast website ([www.findmypast.co.uk](http://www.findmypast.co.uk)) (full entry details on both websites are only available with a subscription).

Last Name	First Name	Born	Died	Event	Record set	Location
Onwhyn	Thomas	1811	1886	1886	England & Wales Deaths, 1837-2007	Strand, London, England
Onwhyn	Thomas	—	—	1866	England & Wales Marriages, 1837-2005	Marylebone, London, England
Onwhyn	Thomas	—	—	1886	Index To Death Duty Registers, 1796-1903	Lancashire, England

**- The 1841 to 1891 census returns.**

A search of the censuses available at [www.ukcensusonline.com](http://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 Onwhyn 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 'onw\*' or 'unw\*', 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) <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 Darent 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 Darent, Kent. *The Fishing Gazette*. 1892, issue 793 (2<sup>nd</sup> July), pp3-5.  
(various clips from the article).

tickets issued.

**ANGLING ON THE RIVERS  
MEDWAY AND DARENTH, KENT.**  
BY T. R. SACHS.

SOME thirty years since I was invited by the Brothers George and Thomas **Onwhyn** to accompany them on a walking and angling tour up the Medway to Tonbridge and Hastings, and from Hastings down the Darent to Dartford.

We left London one Saturday per steamboat to Gravesend, slept there and walked to Wateringbury on the following day, Sunday, and put up at the very comfortable King's Head Inn there. After dinner we had a long chat with the host about our

couple, such as Kent is renowned for.

The eldest of the brothers, George **Onwhyn**, who had done a little in private theatricals, and was of a lively imaginative disposition, suddenly threw his hat on to the back of his head, and addressed the young lady on the stile in most endearing terms. Told her she was the angel he had searched for everywhere, and now he had met her he loved her to distraction, and she was the only being who could make him happy for ever.

He then went on his knees and implored her to

took a card from my card-case to show that we were a better class than we looked. Still it made no impression. I pointed out my two friends who were standing outside, and pencilled their names on the card. "**Onwhyn!**" she read out. "Are they the sons of Mr. **Onwhyn**, the bookseller of 1, Catherine-street, Strand?" On my replying in the affirmative, "Well, this is a surprise, Mr. Sachs, for I went to school with their two sisters." Upon which I introduced the brothers. Then this kind lady gave us permission to fish, and told the foreman to supply us with some meal-worms. One of the brothers soon had a pound trout; but I, being

As the weather was hot, my wetting did not inconvenience me, as my light trousers were dry before we boarded the Gravesend to London boat.

Thus perseverance was rewarded with a brace of fine trout.

Since this walking and angling trip occurred, No. 1, Catherine-street, Strand, and adjoining houses have been pulled down to make room for the Gaiety Restaurant. Mr. George Onwhyn was an excellent pedestrian. He walked all over North and South Wales, and published a half-crown guide. It is full of interesting and truthful information, historically and otherwise, giving the names of the inns he stayed at, and the very moderate charges for his bed and board. He traversed hills and dales quite away from the main roads, and it must be a useful guide for tourists travelling on foot through Wales. My copy is titled *Onwhyn's Welsh Tourist; or, New Guide to North and South Wales and the Wye, describing every Object of Interest in that most Picturesque Country, and containing likewise all Needful Information on the Subject of Travelling Expenses, Inns, Charges, &c.* With illustrations. Printed by J. Onwhyn, 1, Catherine-street, Strand, 1853.

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!

[Anon]. Life in London: Past and Present. III. Present: At The Gaiety Bar. *Bell's Life in London and Sporting Chronicle*. 1883, issue 3264 (20<sup>th</sup> Jan), pp7.

The office of the *Era* formed a portion of this building, and also that of the *Illustrated Times*. Here, too, there dwelt, in business hours, a wine merchant named Onwhyn, who was a kinsman of the clever artist of the same name, who illustrated Henry Cockton's novels. The latter change, which saw, amongst other things, the rise and fall of a London-American journal, started in the interests of the

(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](http://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.

1852 Listed at 49 Southampton Street. Mills Harriet (Mrs), telescope maker.<sup>[6]</sup>

His wife Harriet re-marries but carries on the business of making telescopes at the same address

1861 Living at 49 Southampton Street, Clerkenwell. George Onwhyn (age 51 born Stratford, Essex), Wine merchant. With his wife Harriett Onwhyn (age 51 born Woolwich), Optician (Telescope Maker) and the step-children Robert Mills (age 20 born Clerkenwell), Assistant (Optician / Telescope maker), Alfred Mills (age 17 born Clerkenwell), Assistant (Optician / Telescope maker). Also Richard Tamsell (age 14 born Woolwich), a nephew. One servant.<sup>[7]</sup>

Presumably the business is sold or closed between 1861 and 1871

1871 Living at 13 Russell Street, Covent Garden. George Onwhyn (age 61 born London), Wine Merchant. With his wife Harriett Onwhyn (age 61 born Woolwich). One servant.<sup>[7]</sup>

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](http://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](http://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.

<p><b>ONWHYN George.</b>  <i>886</i> Personal Estate under £4,000.</p>	<p>1 November. The Will of George Onwhyn late of 13 Russell-street Covent Garden in the County of Middlesex Wine Merchant who died 2 August 1880 at 117 Albion-road Stoke Newington in the said County was proved at the <b>Principal Registry</b> by Frederick John Tucker of 4 Serle-street Lincoln's Inn in the said County and Thomas Noakes of 195 Brick-lane Spitalfields in the said County Gentlemen the Executors.</p>
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Mr Noakes was a foundry owner ([https://www.gracesguide.co.uk/Thomas Noakes and Sons](https://www.gracesguide.co.uk/Thomas_Noakes_and_Sons)); Mr Tucker is a Solicitor, as evidenced by this notice in *The London Gazette*, Nov. 16<sup>th</sup> 1880, pp5769.

**GEORGE ONWHYN, Deceased.**

Pursuant to the Statute 22nd and 23rd Victoria, chapter 35 intituled "An Act to further amend the Law of Property, and to relieve Trustees."

**NOTICE** is hereby given, that all creditors and other persons having any debts, claims, or demands against the estate of George Onwhyn, late of No. 13, Russell-street, Covent Garden, in the county of Middlesex, Wine Merchant, deceased (who died on the 2nd day of August, 1880, at his residence No. 117, Albion-road, Stoke Newington, in the same county, and whose will was proved by Frederick John Tucker and Thomas Noakes, the executors therein named, in the Principal Registry of the Probate Division of Her Majesty's High Court of Justice, on the 1st day of November, 1880), are hereby required to send particulars, in writing, of their debts, claims, or demands to us, the undersigned, as Solicitors for the said executors, on or before the 24th day of December, 1880. And notice is hereby given, that at the expiration of that time the said executors will proceed to distribute the assets of the said testator among the parties entitled thereto, having regard only to the debts, claims, and demands of which they shall then have had notice; and that they will not be liable for the assets, or any part thereof, so distributed to any person or persons of whose debt, claim, or demand they shall not then have had notice.—Dated this 11th day of November, 1880.

**TUCKER and LAKE, 4, Serle-street, Lincoln's-inn, London, W.C., Solicitors for the said Executors.**

Probate index entry for Harriett:

<p><b>ONWHYN Harriett.</b>          Personal Estate £58 16s. 6d.</p>	<p>25 June. Administration of the Personal Estate of Harriett Onwhyn late of 117 Albion-road Stoke Newington in the County of Middlesex Widow who died 13 May 1885 at 117 Albion-road was granted at the <b>Principal Registry</b> to Alfred Mills of 127 St. John's-road Upper Holloway in the said County Gentleman the Son and only Next of Kin.</p>
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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 5<sup>th</sup> 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.

agement at Tunbridge Wells.  
 Mr. Onwhyn the artist has just finished an admirable likeness of Mr. Henry Betty in the character of Hamlet. It is by far the best effort of this rising artist.  
 Mr. G. Wild, proprietor of the Olym-

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* 12<sup>th</sup> 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 31<sup>st</sup> 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 19<sup>th</sup> 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.”

Probate index entry:

<b>ONWHYN Frederick Alphonso.</b> 19 June. Effects under £200.	Letters of Administration of the Personal estate and effects of Frederick Alphonso Onwhyn late of 1 Catherine-street Strand in the County of <b>Middlesex</b> Bachelor deceased who died 31 May 1867 at Northumberland House Stoke Newington in the County aforesaid were granted at the <b>Principal Registry</b> to Joseph Onwhyn of 1 Catherine-street aforesaid Gentleman the Father and Next of Kin of the said Deceased he having been first sworn.
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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!

Probate index entry:

<b>ONWHYN Joseph.</b> 269 Effects under £20. 280	14 April. The Will of Joseph Onwhyn formerly of 1 Catherine-street Strand in the County of <b>Middlesex</b> Bookseller and Stationer but late of Woodbine Cottage Hillingdon-road Uxbridge in the said
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County who died 27 November 1870 at Woodbine Cottage was proved at the **Principal Registry** by Caroline Frances Onwhyn of Woodbine Cottage Spinster and Harriet Lucretia Onwhyn of Woodbine Cottage Spinster the Daughters the Executrixes.

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

Probate index entry:

<b>ONWHYN Caroline Frances.</b> 354 Personal Estate £5,150 7s. 6d.	14 April. The Will of Caroline Frances Onwhyn formerly of 1 Catherine - street Strand in the County of <b>Middlesex</b> but late of Fuchsia Cottage Gladstone - road 39.
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**1887.**  
Broadstairs in the County of **Kent** Spinster who died 22 March 1887 at Fuchsia Cottage was proved at the **Principal Registry** by Harriet Lucretia Onwhyn of Fuchsia Cottage Spinster the Sister the sole Executrix.

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's 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 Onwyn'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." (<https://ehive.com/collections/4559/objects/194346/life-story-of-thomas-onwhyn-18371896>). 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 sea-side. 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*. 13<sup>th</sup> 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 (leporello), 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:

**THE ANTI-TEAPOT REVIEW**

(enlarged), price 4d., is published in May, August, November, and February, by  
**HOULSTON & WRIGHT**, 65, Paternoster Row, London, E.C.  
**WHEELER & DAY**, High Street, Oxford.  
**GOLDER**, London Road, Reading.

**THE FOLLOWING HAVE BEEN APPOINTED AGENTS:—**

**London**—**WILLIS & SOTHERAN**, 136, Strand, W.C.; and 10, Little Tower St., E.C.  
**J. CAMDEN HOTTEN**, (late Publisher of the *Arrow*), 4 and 15, Piccadilly.  
**W. MITCHELL**, Military Bookseller, 39, Charing Cross, W.C.  
**C. L. PHILLPOTT**, 65, King William Street, E.C.  
**M. COOMBS**, Library, 141, Regent Street, W.  
**J. MASTERS & Co.**, 33, Aldersgate Street, E.C., and 78, New Bond St., W.  
**T. H. PALMER**, 55, Gracechurch Street, E.C.  
**J. T. HAYES**, 5, Lyall Place, Belgravia, S.W.  
**MANN NEPHEWS**, 39, Cornhill, E.C.  
**MARSHALL**, British and Foreign Library, 121, Edgeware Road, W.  
**G. W. JORDAN**, 169, Strand, W. C.  
**S. DEACON & Co.**, Reading Room, 154, Leadenhall Street, E.C.  
**BELL**, 27, Tichborne Street, Haymarket, W.C.  
**P. S. KING**, Parliamentary Bookseller, 34, Parliament Street, Westminster.  
**T. ONWHYH**, 1, Catherine Street, Strand, W.C.  
**D. STEEL**, 2, Spring Gardens, Charing Cross, S.W.  
**T. SCRIPPS**, 13, South Molton Street, Bond Street.  
**W. J. H. CARTER**, Carlton Library, 12, Regent Street, S. W.  
**C. HORNE**, 19, Leicester Square, W.C.  
**A. WALKLEY**, Charing Cross Railway Bookstalls.

Thomas died of old age on the 21<sup>st</sup> January 1886 at 9 May's Building, London.

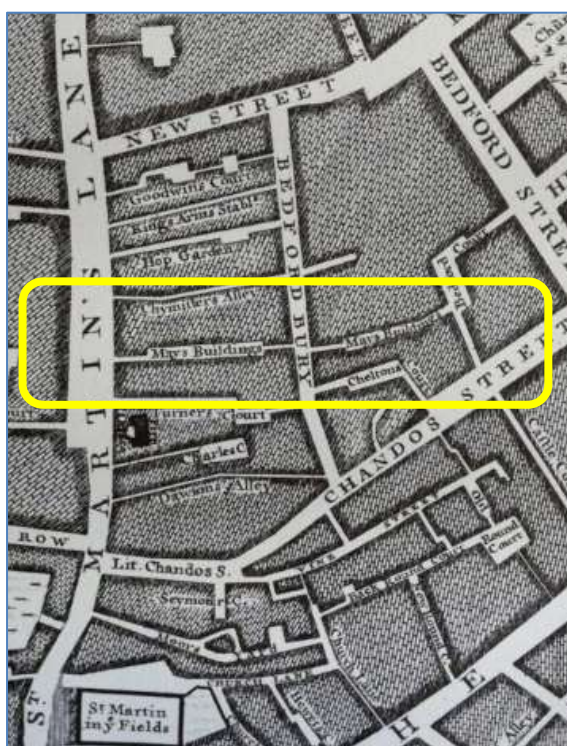
Superintendent Registrar's District <i>Strand</i>						
Registrar's Sub-District <i>St Martin in the Fields</i>						
18 <i>86</i> . DEATHS in the Sub-District of <i>St Martin in the Fields</i> in the County of <i>Midd</i>						
No.	When and Where Died.	Name and Surname.	Sex.	Age.	Rank or Profession.	Cause of Death.
62	<i>Twenty-first January 1886 9 May's Building</i>	<i>Thomas Crouch</i>	<i>Male</i>	<i>45 years</i>	<i>an Artist</i>	<i>Natural decay 2 months Certified by G.S. Watkins 1885</i>
						<i>Thomas Crouch, Son Present at the death 9 May's Building</i>

(Section of Thomas's Death Certificate).



'Plate: Mays Buildings, St. Martin's Lane, in 1870', in *Survey of London: Volume 20, St Martin-in-The-Fields, Pt III: Trafalgar Square and Neighbourhood*, ed. G H Gater and F R Hiorns (London, 1940), *British History*  
Online <http://www.british-history.ac.uk/survey-london/vol20/pt3/plate-mays> [accessed 23rd May 2018].

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 25<sup>th</sup> 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/> (accessed 25<sup>th</sup> Jun '18).

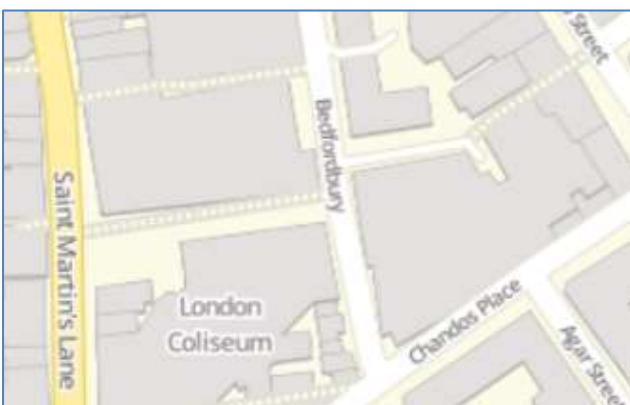
Charles Booth's Poverty Map of London 1886-1903.  
<https://booth.lse.ac.uk/> (accessed 25<sup>th</sup> June 2018)



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 9<sup>th</sup> March 1886. Maria died on the 10<sup>th</sup> 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).

<b>ONWHYN Maria.</b> <i>255</i> . Personal Estate £235.	23 March. The Will of Maria Onwhyn late of 9 Great-Mays-buildings St. Martins-lane in the County of <b>Middlesex</b> Widow who died 10 March 1886 at 9 Great-Mays-buildings was proved at the <b>Principal Registry</b> by William Dowding of 46 Carnaby-street Golden-square in the said County Gentleman the sole Executor.
<b>ONWHYN Thomas.</b> <i>255</i> . Personal Estate £235.	9 March. Administration (with the Will) of the Personal Estate of Thomas Onwhyn late of 9 Great-Mays-buildings St. Martins-lane in the County of <b>Middlesex</b> Artist who died 21 January 1886 at 9 Great-Mays-buildings was granted at the <b>Principal Registry</b> to Maria Onwhyn of 9 Great-Mays-buildings Widow the Relict.

## 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?>

The same single entry applies to Abbatt, W. *The Colloquial Who’s Who: An Attempt to Identify the Many Authors, Writers and Contributors who have used Pen-Names, Initials, etc (1600-1924). Also a List of Sobriquets, Nicknames, Epigrams, Oddities, War Phrases, etc*. New York, William Abbatt, 1925. 2 vols. (Vol. 1: The United States and Canada; Vol. 2: Great Britain and Colonies). <https://archive.org/details/in.ernet.dli.2015.73080> (Vol. 2 pp 72).

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-")

46

illustrations bear the "signature" of "Sam Weller," so was it claimed that "The Pickwick Songster" was "Edited by Sam Weller and the Honourable Members of the Pickwick Club"; while, to cite one other, "Sam Weller's Scrap Sheet" was enriched with verses by the poetic Snodgrass.

"Sam Weller's Scrap Sheet" is a large broadsheet bearing forty woodcuts of Pickwickian characters, each in a rectangular compartment with the name or names of the subject, and a doggerel verse appended. More than one version of the work appears to have been issued. That described in Joseph Grego's "Pictorial Pickwickiana," II, 93 (1899: Chapman & Hall), was published by Jones, City Road, and sold, price one penny, at Cleave's *Penny Gazette* Office, Shoe Lane, Fleet Street. From Grego's account of it, there are certain other differences between this sheet and that about to be discussed.\*

### **- 'Peter Palette'**

Peter Palette, or variations of the name, was also used by more than one person during the early to mid-19<sup>th</sup> 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 \(1763-1857\)](https://en.wikisource.org/wiki/Warner,_Richard_(1763-1857)_) (DNB00) and [https://en.wikipedia.org/wiki/Richard Warner \(antiquary\)](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: Simpkin, Marshall & Co., where 'Pallet' has become 'Palette'!  
[https://archive.org/stream/historichousesin01peac/historichousesin01peac\\_djvu.txt](https://archive.org/stream/historichousesin01peac/historichousesin01peac_djvu.txt)

2 Hawsis\* died at his house, in Beaufort Buildings, in 1820. There was a very singular man during Hawsis' connection with the Vineyards Chapel - a A'ev. Dr. Shppard, who lived in Chatham Row. He had seceded from the Church of England, and preached occasionally in " Calvinistic pulpits." In " Bath Characters," he is described as Doctor Skipper, and the author puts into his mouth some very characteristic sayings. "Dr. Drawcansir " (Dr. Daubeny), his antagonist, says to him - you're cracked." "So much the better, Mr. Y'wfi, i'racks let in light, you know." He said his own Calvinistic Church was sound, and to be preferred to the "worn-eaten establishment," which " shuts the doors against all those who have not a bishop, as a master of the ceremonies, to " introduce them."\* The dialogue indeed is the finest in this amusing satire (see " Bath Characters, by Peter Paul Palette"). Shppard was a most eccentric man. Some one said that his manner of preaching resembled " a windmill in convulsions." He was short in stature, spare in person, and dressed in the most fantastic style. He preached during Lady Huntingdon's life, and occasionally for many years after her death. He died in 1815.

\* In " Bath Characters " he is called Dr. Vineyards.

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

PETER PALETTE. . . . .	THOMAS ONWHYN, -1886
PETER PAUL PALLET. . . . .	REV. RICHARD WARNER, 1763-1857

**- 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 'Wellelsey 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 19<sup>th</sup> 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'.

(63) See Easley, *First-Person Anonymous*, 69. For the assumption of a female readership, see e.g. Thomas Onwhyn ['Peter Paul Palette'], 'The Green Lane—No. 1', *Tait's*, 7/78 (June 1840), 341, 'Gentle reader! (and if that thou art fair as well as gentle, so much the better, the more glad shall we be of thy company,) is it asking too much of thy good nature to request the loan of thine arm for a brief space, whilst we take a pleasant ramble together...?'

(Professor North is also quoted by Hughes, LK. (2017) *Mary Howitt and the business of poetry. Victorian Periodical Review*. Volume 50, issue 2, pp273-294).

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 19<sup>th</sup> 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, 30<sup>th</sup> 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, 31<sup>st</sup> 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':**

Palette, Peter Paul. (1847). Sprint Sonnet. *Howitt's Journal of Literature and Popular Progress*. Vol. 1, issue: 15<sup>th</sup> May, pp.280.

<https://archive.org/details/howittsjournal01howigoog> (pp331 in the epub).

Palette, Peter Paul. (1847). Summer Sonnet. *Howitt's Journal of Literature and Popular Progress*. Vol. 2, issue: 17<sup>th</sup> July, pp. 46.

<https://books.google.co.uk/books?id=1q8CAAAIAAJ>

Palette, Peter Paul. (1847). Summer Sonnet. *Howitt's Journal of Literature and Popular Progress*. Vol. 2, issue: 17<sup>th</sup> July, pp. 78.

<https://books.google.co.uk/books?id=1q8CAAAIAAJ>

### **The 4 'articles':**

Palette, Peter Paul (1840). The Picture Dealer – a sketch. *Tait's Edinburgh Magazine* vol. 7 issue 73 (Jan.) pp17-21.

<https://books.google.co.uk/books?id=AkMFAAAQAAJ>

Palette, Peter Paul (1840). The Green Lane – No. I.

*Tait's Edinburgh Magazine* vol. 7 issue 78 (Jun.) pp341-346.

<https://books.google.co.uk/books?id=AkMFAAAQAAJ>

Palette, Peter Paul (1840). The Green Lane – No. II.

*Tait's Edinburgh Magazine* vol. 7 issue 80 (Aug.) pp341-346.

<https://books.google.co.uk/books?id=AkMFAAAQAAJ>

Palette, Peter Paul (1845). The Picture Collector.

*Tait's Edinburgh Magazine* vol. 12 issue 141 (Sept.) pp629-640.

<https://books.google.co.uk/books?id=9eERAAAYAAJ>.

(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](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; 19<sup>th</sup> Century British Pamphlets (JSTOR); and 19<sup>th</sup> 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](http://www.ebay.de) which, on 24<sup>th</sup> 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).<sup>3</sup>

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 19<sup>th</sup> 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](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.

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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](https://www.llgc.org.uk/fileadmin/fileadmin/docs_gwefan/adroddiadau_blynyddol/Ab1978.pdf)

J R JONES, FELINFOEL, LLANELLI

1978006

Ffynhonnell / Source

The Reverend J R Bowen, Hampton, Middlesex.

Blwyddyn / Year

Adroddiad Blynyddol / Annual Report 1977-78

Disgrifiad / Description

Sixteen volumes containing notes relating to his research by John Richard Jones, M.A., (c. 1886 - c. 1946). J. R. Jones, a native of Felinfoel, Llanelli, graduated at Cambridge and taught for some years at the Stationers' Company's School, Hornsey, London. The notes relate mainly to research concerning the Welsh costume, the Welsh woollen industry, and prints and engravings of Welsh interest. Three of the volumes (Nos. 14-16) contain material relating to Frederick Onwhyn, Joseph Onwhyn and Thomas Onwhyn, but mainly relating to the work of Thomas onwhyn (d. 1886), the engraver. The notes relating to the woollen industry in Wales (mainly in volumes Nos. 1, 2 and 5) contain some detailed descriptions of processes, patterns, etc., obtained during visits to various factories in the period 1925-7. There are also notes relating to the following subjects: National Eisteddfod costumes and ceremonies ; hatters and feltmakers ; the Herbert family; Welsh military costumes ; old Welsh chapels in London; the Welsh Charity School; etc.

- 3) A 'Welsh Hat' blog post from 2015

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

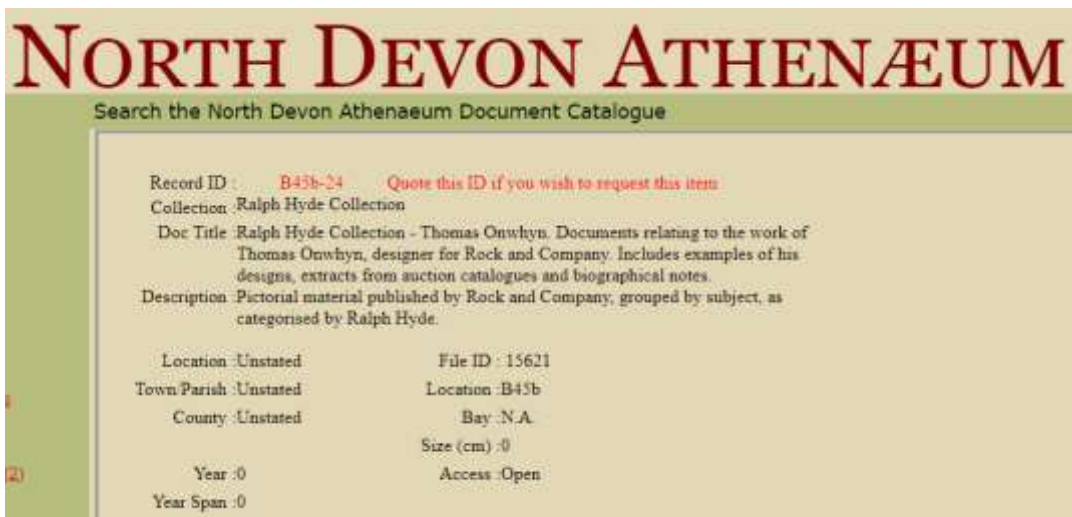
This entry claims to provide a complete catalogue of Rock & Co publications concerning Wales. The blog post simply states that Onwhyn was involved in many of the publications listed but does not indicate which ones!

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.

<https://ehive.com/collections/4559/objects/194346/life-story-of-thomas-onwhyn-18371896>

- 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!

<p>certainable, the mortgagees foreclosed, with the result that they obtained for a mere song property on which are now built considerable portions of New and East Croydon, to the detriment of those who would have been his heirs-at-law.</p>	<p>8. O Tetragrammaton.          T. ONWHYN: PETER PALETTE.—I have many illustrations signed by the above artists. Where can I find particulars of their lives and principal works? I cannot trace any mention of either in</p>
--	--

<p>528</p>	<p>NOTES AND QUERIES.</p>	<p>[7th S. IV. Dec. 31, '87.</p>
<p>Mr. Graham Everitt's 'English Caricaturists,' although their style somewhat resembles that of "Phiz," to whom he devotes much consideration. Onwhyn did some clever humorous illustrations for Henry Cockton's 'Valentine Vox,' and also a set of plates for 'Nicholas Nickleby.'</p> <p style="text-align: center;">WALTER HAMILTON.</p> <p>'LE MANUEL DES CUREZ'—I have an early Protestant book with the following title, of which,</p>	<p>appear as sitting in Parliament, I assume that he died at some period between 1653 and 1659.</p> <p style="text-align: right;">W. D. PINK.</p> <p>GENTLEMEN AT ARMS.—In Cushing's memoir or account of the 'Ancient Corps of Gentlemen at Arms,' he says that a "gentleman named Thorpe has given a description of it [the standard] as it appeared in 1637, from a drawing on vellum found amongst other documents and manuscripts in his</p>	

Nicholas, Bristol, where a large monument was erected to his memory. He was thrice married, but left no children surviving him. He was the author of 'The Aged Christian's Final Farewell to the World and its Vanities.' See the edition of 1789, to which is prefixed some account of the author by G. S. Catcott, and official return of list of members of Parliament, part i. pp. 443, 451, 464, 469. G. F. R. B.

"Will of Wm. Sternholde, Cooper, of the City of Bristol, 1587, Dec. 10th.—brother Robert Sternholde—my wife Agnes—my daughter Margaret—Cosen Robert A. Deane—brother-in-law John Whytson—my Cosen Xtop'fer Alleway—the two latter to be overseers. Witnesses, Robert A. Deane, Mathew Cable, Wm. Sternholde, and John Whytson. Proved before Wm. Drury, Dr. of laws, Feb. 8th, 1587."

The above is from the 'Great Orphan Books of Wills' at Bristol, published for the Bristol and Gloucestershire Society, 1886, and it is the only will in the book (up to 1595) in which the name of Whytson occurs. B. F. SCARLETT. Ryde.

BROWNE (7th S. iv. 529).—The Sir John Edmund Browne after whom MR. WARD inquires was probably the first baronet of Johnstown, co. Dublin, who died in 1835, or his son and successor, also Sir John Edmund Browne, who assumed the name of De Beauvoir, was M.P. for Windsor in 1834-5, and died in April, 1869.

E. W. WALFORD, M.A.

Hyde Park Mansions, N.W.

SONNETS ON THE SONNET (7th S. iv. 429, 532).—Josphin Soulayr has written a sonnet on the sonnet in 'Pastels et Mignardises.' The sonnet is famous in French modern literature, and excited Sainte-Beuve's warmest admiration. The sonnet is worth quoting, as Soulayr's works (Paris, Alph. Lemerre, éditeur) are, I believe, little known in England:—

Je n'estime pas la dit le fils en s'ant—

is said (I do not know with what foundation) to have never been circulated. Part I. was issued in 1877. It will be interesting to learn why Part II. of the Sixth Report was not, at the time of issue, as readily procurable as the other parts named, if issued at all. F. W. C.

T. ONWHYN: "PETER PALETTE" (7th S. iv. 527).—They were one and the same person, the latter name being the pseudonym of the former. The "Illustrations to Nicholas Nickleby, by T. Onwhyn," were published in eight monthly numbers at one shilling, by Grattan & Gilbert, 51, Paternoster Row, in 1839, and include ten heads of chief characters and ten scenes from the novel. Their publication had been preceded by the issue in monthly numbers of twenty scenes from 'Nickleby,' edited by "Peter Palette," published in 1838 by "E. Grattan, 51, Paternoster Row." I was a schoolboy at the time, and saved up my pocket-money to possess myself of these monthly numbers of illustrations, which I still possess, bound up with twenty-four "Heads from Nicholas Nickleby, by Miss La Creevy," published in six parts, at sixpence each, by Robert Tyas, Chesapeake, 1839. They are wood engravings, unsigned, apparently by Kenny Meadows, and greatly superior to those by Thomas Onwhyn, whose talent was better adapted for those etched headings for note-paper—Malvern Hill scenes, sea-side scenes, hunting scenes, Welsh groups, cockney subjects—many of which were executed by him, and of which I still have several in my possession. In illustrations to 'Nickleby' or Cockton's novels he could not "hold a candle" to Hablot K. Browne. Under the pseudonym "Sam Weller" Onwhyn issued thirty-two 'Additional Illustrations to the Pickwick Papers,' in eight monthly parts at one shilling, published by E. Grattan, 51, Paternoster Row, 1837. I possess a few of them. CUTHBERT BEDZ.

## 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.

Richardson, Thomas and American Bank Note Company. *Scrapbook of Proofs of Engravings and Etchings. Scrapbook Created by Thomas Richardson, circa 1854–1861.* Unpublished.

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

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

(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>).

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

Paston, G. *Old Coloured Books.* London: Methuen, 1905.

<http://doctrinepublishing.com/showbook.php?file=51352-0000.txt>



Kitton, F.G. *Dickens and his Illustrators*. London: George Redway, 2<sup>nd</sup> ed. 1899.  
<http://doctrinepublishing.com/showbook.php?file=58670-0000.txt>  
or <http://www.gutenberg.org/files/40410/40410-h/40410-h.htm>

Fitzgerald, P.H. *Pickwickian Manners and Customs*. Westminster: Roxburghe Press, 1897. <http://doctrinepublishing.com/showbook.php?file=27683-0000.txt>

Kitton, F.G. "Phiz" (Hablot Knight Browne): a Memoir. *Punch*, July 22<sup>nd</sup> 1882.  
<http://doctrinepublishing.com/showbook.php?file=49625-0000.txt>  
or <http://www.gutenberg.org/files/33723/33723-8.txt>

Matz, B.W. *Dickensian Inns & Taverns*. London: Cecil Palmer, 1922.  
<http://doctrinepublishing.com/showbook.php?file=64968-0000.txt>  
or [www.gutenberg.org/files/42908/42908-h/42908-h.htm](http://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).  
<http://doctrinepublishing.com/showbook.php?file=73714-0000.txt>

Everitt, G. *English Caricaturists and Graphic Humourists of the Nineteenth Century. - How they Illustrated and Interpreted their Times*. London: Swan Sonnenschein & Co, 2<sup>nd</sup> ed. 1893.

Onwhyn is not considered 'worthy' of a chapter, and is only the subject of a 'dismissive' footnote.

<https://archive.org/details/englishcaricatu00evergooo> {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).

Grego, J. (Ed.). (1899). *Pictorial Pickwickiana: Charles Dickens and his Illustrators: with 350 Drawings and Engravings by Robert Seymour, Buss, H.K. Browne ("Phiz"), Leech, "Crowquill", Onwhyn, Sibson, Heath, Sir John Gilbert R.A., C.R. Leslie R.A., F.W. Pailthorpe, Charles Green R.I., etc, etc. Notes on Contemporaneous Illustrations and "Pickwick" Artists*. London: Chapman and Hall. 2 volumes.  
<https://archive.org/details/pictorialpickwic01greguoft>  
<https://archive.org/details/pictorialpickwic02greguoft>

Barnard, Fred, et al. *Scenes and Characters from the Works of Charles Dickens; Being Eight Hundred and Sixty-Six Drawings... Printed from the Original Woodblocks Engraved for "The Household Edition"*. London: Chapman & Hall, 1908. (an undated edition: London: Musson & Co is available here: <https://archive.org/details/scenescharacters00londuoft>)

Spielmann, M.H. *The History of "Punch"*. London: Cassell & Co, 1895.  
<http://doctrinepublishing.com/showbook.php?file=40051-0000.txt>  
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.

Dick'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 29<sup>th</sup> March 2018. (Sent before Thomas's death certificate was sourced, which changed date of birth to 2011!).

Ask Fenimore

 **Graham Titley**  
Thu 29/03, 22:48  
[jfcooper@stny.rr.com](mailto:jfcooper@stny.rr.com)

[Reply](#)

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 illustrations. 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, 30<sup>th</sup> March 2018.

RE: Ask Fenimore

 **jfcooper** <[jfcooper@stny.rr.com](mailto:jfcooper@stny.rr.com)>  
Fri 30/03, 01:02  
You

[Reply](#)

You replied on 09/04/2018 09:53

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

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**Onwhyn, Thomas (DNB00) - Wikisource, the free online library**  
[en.wikisource.org](http://en.wikisource.org)

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.

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Nor do I see any evidence that he illustrated books published out of Great Britain. And I'm not aware of any pirated 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@stny.rr.com](mailto:jfcooper@stny.rr.com)

Response sent to Hugh 9<sup>th</sup> April 2018.  
(Better reproductions of the engravings can be found on pages 181-185).

Re: Ask Fenimore



Graham Tittle

Mon 09/04, 20:50

jfcooper (jfcooper@stny.rr.com) ✉

Reply | ▾



4 attachments (2 MB) Download all Save all to OneDrive - Personal

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 11<sup>th</sup> April 2018.

Cooper and Onwhyn



jfcooper <jfcooper@stny.rr.com>

Yesterday, 15:55

You ✉

Reply | ▾

You replied on 11/04/2018 20:55.

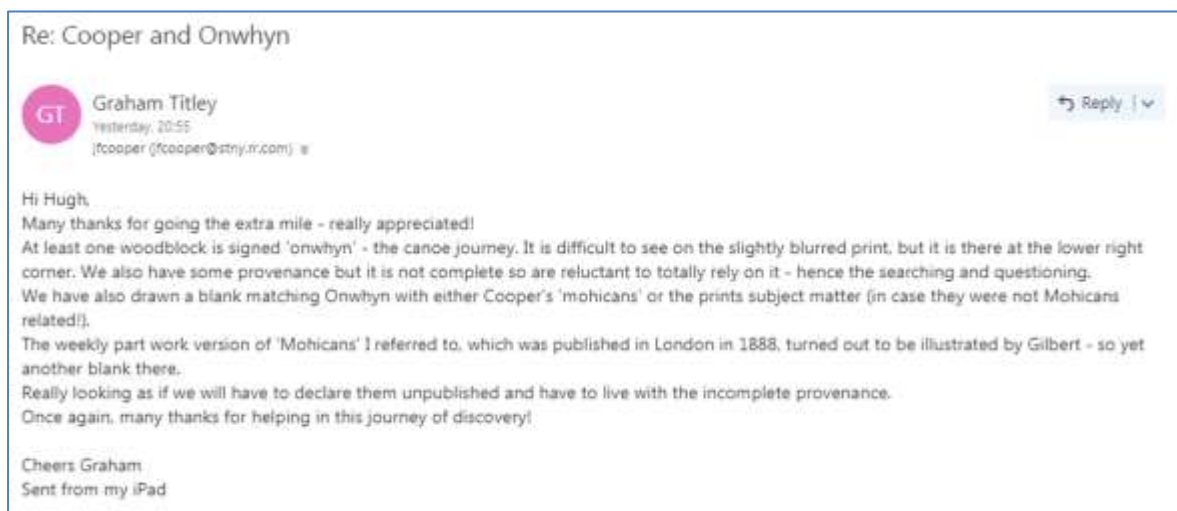
**Graham Tittle,**

**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](mailto:jfcooper@stny.rr.com)

Reply sent to Hugh 11<sup>th</sup> April 2018.



### **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).

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No date	Onwhyn	Yachting and Boating	166
No date	Onwhyn	Courtship, Marriage, and Honeymoon of Mr Tiddlely Winks	166
No date	Onwhyn	[As You Like It, Seven Ages of Man]	167
No date	Various	Pictures of London	168
No date	Onwhyn	Percy Bysshe Shelley	179
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No date	Onwhyn	Ye Customs & Manners of ye Englyshe People	181
No date	Onwhyn	'Last of the Mohicans' woodblocks (unpublished)	181
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<b>Unsigned Works</b>		<b>Possibly by Onwhyn?</b>	
1850	Unsigned	The Glass, The Bottle's Companion	187
c1850	Unsigned	Paul Province	188
c1850	Unsigned	The Bachelor's Dream	188
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### **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 12<sup>th</sup> July 2018.

I now believe these to be early publisher proof's from the engravings done for the 1848 panorama (Ieporello). 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 Biography 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 (5<sup>th</sup> 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.

\* The date rests upon information received. The fact, however, that Tilt and Bogue published early in the thirties two shilling books on Etiquette, which called forth Cruikshank's "More Hints on Etiquette," points to this date as the most probable. Nor is this contradicted by the dated copy (1849) mentioned in "The English Catalogue of Books, 1835-1863," since the copy in my possession shows the plates unworn, and is *undated*.

## 1836

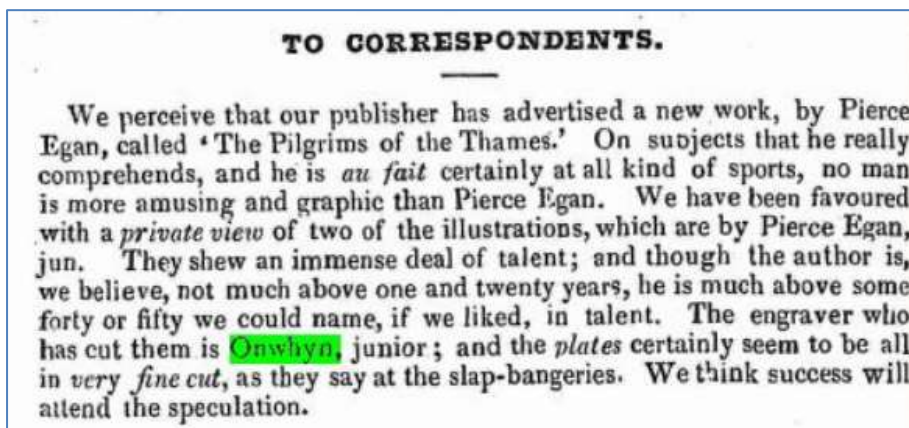
Egan, Pierce. *The Pilgrims of the Thames in Search of the National!* London: W. Strange, 1836. (with two sketches from nature, engraved by Onwhyn).

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 26<sup>th</sup>, 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=i2ZAAAAIAAJ>

## 1837

Dickens, C. *The Posthumous Papers of the Pickwick Club*. London: Chapman and Hall, 1837.

This book is also known as 'The Pickwick Papers'.

**The Pickwick Papers.** By CHARLES DICKENS.  
With the 43 Illustrations by Seymour and Phiz,  
the two Buss Plates and the 32 Contemporary  
Onwhyn Plates. 3s. 6d. net.  
This is a particularly interesting volume, containing, as it  
does, reproductions of very rare plates.

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 to 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,

Weller, Samuel (pseudonym of Thomas Onwhyn). *Illustrations to the Pickwick Club*, Edited by "Boz". London: E. Grattan, 1839.  
Copy held at The British Library.

This contemporaneous advert appeared in Gilbert, James (1839). *The Railways of England: containing an account of their origin, progress, and present state*. London: Grattan. pp.128.

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

E. Grattan's Publications,  
—  
Just completed in Eight Parts, price 1s. each, or bound  
in One Volume, price 9s.  
**SAMUEL WELLER'S**  
**ILLUSTRATIONS**  
TO THE  
**PICKWICK CLUB.**  
"These delineations are imputed to no less a person  
than Sam Weller himself; the characters are graphically  
conceived, and their features well preserved; the local  
scenery is said to be sketched on the spot. The drollness  
and spirit of these illustrations make us anxious to see  
more of the artist."—*Atlas*.

" We hail with satisfaction the commencement of a series of Illustrations to this popular work by Samuel Weller himself. Judging from his natural shrewdness, and these his earliest pencillings, we feel confident they will prove a very popular addition to the work ; indeed the first part justifies us in expecting an inimitable series of etchings.... The Fifth number of Weller's Illustrations is a decided improvement on the preceding numbers. We should advise all the readers of this inimitable work to possess themselves of these Illustrations immediately ; they will form a valuable acquisition to the work or the scrap-book."—*Observer*.

" We must confess we are much pleased with No. 5. If the succeeding numbers be as clever as the one now before us, we prophesy that every purchaser of the Pickwick Papers will illustrate the work with these etchings."—*Bell's Life in London*.

" Very clever prints, full of humour, and delightfully etched. We hope this young artist will persevere. Combining as he does the genius of the pencil and graver, he promises to be a second HOGARTH."—*Age*.

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 <i>The Pickwick papers</i>	
Author	Weller, Samuel, (ca. 1820-1886)
Title	[Plates from Carey, Lea & Blanchard's 1838 edition of <i>The Pickwick papers</i> ].
Published	[Philadelphia : Carey, Lea & Blanchard, 1838]
Physical Description	9 art reproductions : b&w ; 26 x 16 cm.
Local Notes	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. Yeager sc."
Format	 Images
Language	English
Added to Catalog	June 1, 2002
References	Podeschi, J.B. Dickens, H1121, 1st-2nd set
Subjects	Dickens, Charles, 1812-1870 > Illustrations. Dickens, Charles, 1812-1870. <i>Pickwick papers</i> .
Also listed	Yeager, Joseph, ca. 1792-1859.

## 1838

Mudie, R. *Hampshire: its Past and Present Condition, and Future Prospects*. Winchester, D.E. Gilmour & London: Orr & Co, 1838. (3 volumes). (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.

Hampshire: its past and present condition, and future prospects; by Robert Mudie ...	
Main Author:	<a href="#">Mudie, Robert, 1777-1842.</a>
Other Authors:	<a href="#">McKewen, H.</a> , <a href="#">McEwen, D.</a> , <a href="#">Shepherd, G. N.</a> , <a href="#">Sergeant, G.</a> , <a href="#">Sergeant, F. N.</a> , <a href="#">McEwen, Shepherd, J. H.</a> , <a href="#">Shepherd, F. N.</a> , <a href="#">Shepherd, F. N.</a> , <a href="#">Radcliffe, C.</a> , <a href="#">Sargent, G. F.</a> , <a href="#">Wrightson, J. d. 1865.</a> , <a href="#">Mackewen, David Hall, 1816-1873.</a> , <a href="#">Salmon, J.</a> , <a href="#">Shepherd, George, approximately 1782-approximately 1830.</a> , <a href="#">Carter, O.</a> , <a href="#">Shepherd, G. H.</a> , <a href="#">Shepherd, George Sydney, d. ca. 1860.</a> , <a href="#">Goodman, J.</a> , <a href="#">Wood, James, 1751-1840.</a> , <a href="#">Onwhyn, R.</a> , <a href="#">Onwhyn, Thomas, ca. 1820-1886.</a> , <a href="#">Shury, George Salisbury, fl. 1838-1861.</a> , <a href="#">Queen, Edward Pryce, Rev. 1788-1863.</a> , <a href="#">Woods, Joseph, 1775-1864.</a> , <a href="#">Le Kaux, John, 1783-1846.</a> , <a href="#">Dower, John, active 1838-1846?</a>
Language(s):	English
Published:	Winchester. Published for the proprietor, J. Robbins, by D. E. Gilmour; [1838]
Subjects:	<a href="#">Channel Islands &gt; Description and travel.</a> <a href="#">Isle of Wight (England) &gt; Description and travel.</a> <a href="#">Hampshire (England) &gt; Description and travel.</a> <a href="#">Engravings &gt; 1838.</a> <a href="#">Wood engravings &gt; 1838.</a>
Note:	Added t-p., engraved. The section on the Channel Islands has engraved t-p. and separate paging (98 p.)
Physical Description:	3 v. front., plates, maps (part fold.) plans. 25 cm

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  
London: Orr & Co, Paternoster Row.

## 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).

<https://www.antique-prints.de/shop/catalog.php?cat=KAT14&lang=ENG&product=P013473>

Château De Muret P013473  
France. Original steel engraving, engraved by Onwhyn after C. Rauch. 1838. Very good condition. Hand-coloured. 9,5x6,5cm. Matted.



Gravure, Stich, Engraving, France, Frankreich, Francia, Aveyron

Price: 23,00 EUR / 28,06 US\$

Final price plus shipping costs:  
**Shipping and Handling**  
The cost of shipping and handling depends on the amount of goods ordered and the mode of shipment. Shipping and handling charges will be clearly displayed before you submit your binding order.

Germany	5,00 EUR
Europe (Airmail)	6,00 EUR

"*Laon, France*" 1838. (Coloured at an unknown later date).

<https://www.antique-prints.de/shop/catalog.php?cat=KAT14&lang=ENG&product=P008779>

Laon P008779  
France. Original steel engraving drawn by C. Rauch, engraved by Onwhyn. 1838. Good condition; small repaired tear in the upper margin. Hand-coloured. 12x8cm. Matted.



Gravure, Stich, Engraving, France, Frankreich, Francia, Laon, Picardy, Picardie, Alsace

Price: 18,00 EUR / 21,96 US\$

Final price plus shipping costs:  
**Shipping and Handling**  
The cost of shipping and handling depends on the amount of goods ordered and the mode of shipment. Shipping and handling charges will be clearly displayed before you submit your binding order.



A black and white version of 'Chateau de Moret', complete with the attribution and title text, was found listed on [www.ebay.fr](http://www.ebay.fr) (on May 24<sup>th</sup> 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**

Onwhyn, T. "The Royal and Noble Residences of Europe" (Series). London: W. Thomas, 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 7<sup>th</sup> 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>

1839.]	THE ART
<b>THE COURT JOURNAL.</b> ENGRAVINGS PRESENTED GRATIS EVERY MONTH, representing the "Royal and Noble Residences of Europe," Now published, comprise THE GRAND STATE ENTRANCE,   BALL and RECEPTION ROOM, GRAND STAIRCASE,   and VICTORIA TOWER, at WINDSOR CASTLE. BUCKINGHAM PALACE. LIBRARY OF HIS ROYAL HIGHNESS THE DUKE OF SUSSEX AT KENSINGTON PALACE. No. 7 to be Presented on SATURDAY, AUGUST 24th, will represent KENSINGTON PALACE. Orders received by all Booksellers and Newsmen in Town and Country. W. THOMAS, Publisher, Court Journal Office, 19 Catherine street, Strand.	

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 8<sup>th</sup> 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.

Onwhyn, T. "*State Entrance to Windsor Castle*". London: W. Thomas, 1839. Presented with the Court Journal, Saturday January 5<sup>th</sup> 1839.

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



Onwhyn, T. "*Grand Reception and Ball Room, Windsor Castle*". London: W. Thomas, 1839. Presented with the Court Journal, Saturday February 16<sup>th</sup> 1839.

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



Onwhyn, T. "*Grand Staircase, Windsor Castle*". London: W. Thomas, 1839. Presented with the Court Journal, Saturday April 6<sup>th</sup> 1839.

(Image from the Royal Collections).



Onwhyn, T. "*Victoria Tower, formerly the King's Watch Tower, Windsor Castle*". London: W. Thomas, 1839. Presented with the Court Journal, Saturday May 25<sup>th</sup> 1839.

(Image from the Royal Collections).



Onwhyn, T. "*Buckingham Palace*". London: W. Thomas, 1839. Presented with the Court Journal, Saturday June 29<sup>th</sup> 1839.

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



Onwhyn, T. "*The Library of H.R.H. The Duke of Sussex, Kensington Palace*". London: W. Thomas, 1839. Presented with the Court Journal, Saturday July 27<sup>th</sup> 1839.

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



Onwhyn, T. "*Kensington Palace*". London: W. Thomas, 1839. Presented with the Court Journal, Saturday August 24<sup>th</sup> 1839.

(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>



Onwhyn, T. "St James' Palace". London: W. Thomas, 1839. Presented with the Court Journal, Saturday September 28<sup>th</sup> 1839.

Announced in 'The Art Union' Vol. 1, Sept. 1839, pp:142.

<https://books.google.co.uk/books?id=xBJaAAAAYAAJ>

(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

Dickens, Charles. *The Life and Adventures of Nicholas Nickleby, with 39 Illustrations by 'Phiz'*. London: Chapman & Hall, 1839.

This is the official published first edition.

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

Dickens, Charles. *The Life and Adventures of Nicholas Nickleby, with 39 Illustrations by 'Phiz' and 32 by Peter Palette (T. Onwhyn)*. London: Chapman & Hall, 1839.

or:

Dickens, Charles. *The Life and Adventures of Nicholas Nickleby (in 2 vols), with 39 Illustrations by 'Phiz' and 59 extra illustrations by Thomas Onwhyn (some signed as Peter Palette)*. London: Chapman & Hall, 1839.

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!

The following contemporaneous advert appear in Gilbert, James (1839). *The Railways of England: containing an account of their origin, progress, and present state*. London, Grattan. pp129.

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

51, Paternoster Row.

---

Just published, Parts I. to IV., price 1s. each, to be completed in Eight,

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

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

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

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

"A series of very clever engravings have been commenced by a talented young artist, named Onwhyn, in illustration of the inimitable Boz. The artist has certainly succeeded in catching the humour of the author; the work deserves encouragement, and every admirer of Nickleby 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 1st.

---

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**

Anon. *The Memoirs of Davy Dreamy. Edited by Flit! With Eight Illustrations by Thomas Onwhyn.* London: Foster and Hextall, 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=we1NAAAACAAJ> lists the illustrations as:

ILLUSTRATIONS.	
	Page
" Human Nature " and a Philosopher in " the Shades," . . . . .	20
Undignified reception of a brace of Philosophers, . . . . .	28
Revival of Patriarchal usages, . . . . .	34
Failure of the New " Vocal Society," . . . . .	45
Dr. Twinkle asking for a Constable in the land of Israel, . . . . .	80
Karl Klip's exultation at cheating the —— ! . . . . .	96
Davy is introduced to Miss Mills, . . . . .	121
Intellectual amusement of learned youths, . . . . .	123

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>

## **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>





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 Onwhyn (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.

lished like a nicely pointed joke. A well-painted portrait of Planché himself, by Briggs, the Royal Academician, which has been engraved, hung opposite to the fireplace; and,

Anon. (1845). A Walk from London to Fulham. Part 2: From the Bell and Horns, Brompton, to Little Chelsea. *Fraser's Magazine for Town and Country*. vol. 31, Issue 182 Feb., pp 188-205.

<https://books.google.co.uk/books?id=0nE-AQAAMAAJ>

### **1840's (1840-1847?)**

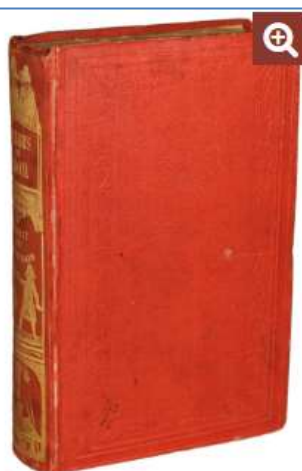
Vidocq, Francois Eugene. *Memoirs of Vidocq, as a Convict, Spy, and Agent of the French Police*. London: J. Childley. [not dated].

A volume with eight plates of illustrations by Onwhyn.

From: <https://www.lwcurrey.com/pages/books/149456/francois-eugene-vidocq/memoirs-of-vidocq-as-a-convict-spy-and-agent-of-the-french-police>

#### **Vidocq, Francois Eugene. MEMOIRS OF VIDOCQ, AS A CONVICT, SPY, AND AGENT OF THE FRENCH POLICE.**

London: I. J. Chidley, 123, Aldersgate Street, n.d. [1840s]. 12mo, pp. [i-iii] iv-vi [i] ii-xii [1] 2-562, engraved title leaf and eight inserted plates with illustrations by Thomas Onwhyn, original pictorial red cloth, front and rear panels stamped in blind, spine panel stamped in gold, all edges untrimmed, yellow coated endpapers. First complete one-volume edition? No holdings for this edition can be found in any of the libraries of COPAC, leaving some uncertainty about its exact bibliographic status. What is known and what seems likely are as follows: the first English translation of this work was issued in four volumes by Hunt and Clarke in 1828-1829. (Oxford also records another edition in 4 volumes in 1829 from Whittaker, Treacher and Arnet.) A one-volume edition appeared in 1859 in the Bohn Library and also from T. B. Peterson in the U.S., the latter running to 562 pages, the same page count as the present edition and, one may reasonably suspect, of the Bohn Library edition as well. That would place this Chidley edition somewhere between



1829 and 1859 (confirmed by a gift inscription dated July 1847 on the front free endpaper). Chidley brought out an earlier undated edition (circa 1840) titled THE LIFE AND EXTRAORDINARY ADVENTURES OF VIDOCQ. This edition consisted of only 206 pages and, therefore, may have been the first of a projected multi-volume edition.

What seems likely is that this is the first complete one-volume edition of VIDOCQ -- an important probable influence on Poe's creation of Dupin. See Queen's Quorum, pp. 8-9. Queen, *The Detective Short Story*, pp. 107-08. July 1847 gift inscription on the front free endpaper. Some foxing and age-darkening to plates, several hairline cracks along outer joints, but a very good copy with clean

binding and bright spine stamping. A very uncommon edition of this book. (#149456).

**Price:** \$750.00

From: <https://dlib.bc.edu/islandora/object/bc-ir:104557/datastream/OBJ/view>

The English translation of the work published by the London firm of I.J. Chidley contains engravings by English illustrator Thomas Onwhyn (1814–1886). Onwhyn is best known for his illustrations to Dickens's *The Pickwick Papers*, which were signed with the pseudonym Samuel Weller. He illustrates the figure of Vidocq in a lighthearted manner, and the protagonist often appears in the liminal spaces of doorways, passages, alleys, and stairwells. The narrator of "Araby" inhabits similar "blind" spaces throughout the story.

An 1859 edition is held at Princeton University Library.

Memoirs of Vidocq, principal agent of the French police / written by himself ; translated from the French.



Author: Vidocq, Eugène François, 1775-1857 [Browse]

Uniform title: Mémoires de Vidocq, English [Browse]

Format: Book

Language: English

Published/Created: London : H. G. Bohn, 1859 (Guildford, Surrey : J. Billing, Printer and Stereotyper)

Description: xiv, 562 p., [7] leaves of plates : ill. ; 18 cm.

Notes: Translation of: Mémoires.

Includes an added engraved title-page, which reads: Memoirs of Vidocq, as a convict, spy and agent of the French police. London. I.J. Chidley 123. Aldersgate Street. Engravings signed: T. Onwhyn.

## **1840**

Trollope, Frances. *The Life and Adventures of Michael Armstrong, the Factory Boy*. London: Henry Colburn, 1840.

Illustrators: 24 plates by August Hervieu, Thomas Onwhyn and Robert William Buss. Ebook at: <https://books.google.co.uk/books?id=DgJAAAAQAAJ>

## **1840**

Cockton, Henry. *The Life and Adventures of Valentine Vox, the Ventriloquist. With 60 Illustrations on Steel by Thomas Onwhyn*. London: Robert Tyas, Paternoster Row, 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.*

The American edition published by TB Peterson & Bros, Philadelphia, does not have any illustrations other than a single unsigned 'cartoon' frontispiece.

<https://archive.org/details/cu31924013464874>

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**

Cockton, Henry. *George St George Julian, the Prince. With 25 Full Page Etchings by T. Onwhyn.* London: Grattan and Gilbert, 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=6kNiAAAACAAJ>



(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](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**

Onwhyn, Thomas. *A Railway Adventure that Mr Larkins Encountered with the Lady of Capt<sup>n</sup> Coleraine: Showing the Power of Platonic Love*. London: Ackermann & Co, 96 Strand, circa 1841. Etched concertina with 20 plates.

Available in Black & White and Coloured.

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 copy of the book is held at Princeton University Library.

A Railway adventure that Mr. Larkins encountered with the lady of Captn. Coleraine. Showing the power of platonic love / T. Onwhyn, delt.

Format: Book

Language: English

Published/Created: London : Ackermann, [184-?]

Description: [20] leaves : illustrations (etchings) : 13 x 10 cm

Notes: Cover title.  
Pages folded accordion style. First leaf mounted on verso of front cover.

Binding note: GAX copy: Contemporary gray boards, with original pink decorative wrapper mounted on front cover.

OCLC: 9410688

Illustrator: Onwhyn, Thomas, approximately 1820-1886 [Browse]

## 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).

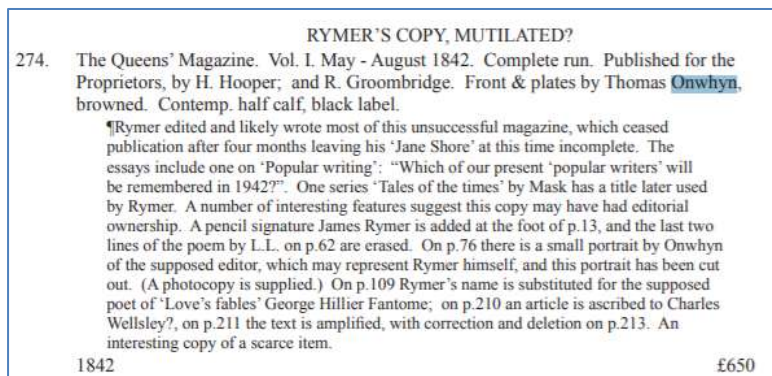
A portrait of Thomas Rymer, owner/editor of the *Queen's Magazine* (which lasted for just 4 months in 1842!).



Source: Nesvet, R (ed) *Science and Art, a Farce, in Two Acts*. *Scholarly Editing* 2017 vol 38. <http://scholarlyediting.org/2017/editions/scienceart/intro.html>

This entry in a booksellers catalogue of items for sale, suggests Onwhyn 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!

From the Jarndyce Antiquarian booksellers of London, Summer 2016 catalogue. [https://www.jarndyce.co.uk/catalogues/pdfs/Jarndyce\\_Catalogue\\_219.pdf](https://www.jarndyce.co.uk/catalogues/pdfs/Jarndyce_Catalogue_219.pdf)



### **1843**

Anon. *Ben Bradshawe: the Man Without a Head. A Novel in Three Volumes*. London: T.C. Newby, 65 Mortimer Street, Cavendish Square, 1843. Illustrations in the book are by Thomas Onwhyn.

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 Onwhyn, 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**

Pace, C (Author), Monroe, J. (Arrangement). "*Oh! What Fun!*" *New comic song. Sung with the greatest applause by Mr Glindon, Mr Moody [and] Mr Wild*. London, Monroe & May, 1843.

[Title page illustration drawn by Onwhyn. Signed 'Onwhyn Del' above the "Oh!" of the title and 'TO' in front to the Chinese figures on the right].

<https://archive.org/details/ohwhatfun00page>





## 1843

Onwhyn, T. *Gatherings from the Sea Shore*. London: Rock & Co, 1843. Illustrated by Thomas Onwhyn.

(Dating from the limited bibliographic information on Google Books.

[https://books.google.co.uk/books/about/Gatherings\\_from\\_the\\_Sea\\_Shore.html?id=eL0lkgAACAAJ&redir\\_esc=y](https://books.google.co.uk/books/about/Gatherings_from_the_Sea_Shore.html?id=eL0lkgAACAAJ&redir_esc=y))

From Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352. (pp348).

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.

delicate, 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 sea-side comic views by Thomas Onwhyn with the title *Gatherings from the Sea Shore*. There were almost certainly others.

## **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).)

Frontispiece and 2 engravings in volume 1:

<https://books.google.co.uk/books?id=wJYuAAAAYAAJ>

Frontispiece and 1 engraving in volume 2:

<https://books.google.co.uk/books?id=7pYuAAAAYAAJ>

Frontispiece and 1 engraving in volume 3:

<https://books.google.co.uk/books?id=KJcuAAAAYAAJ>

## **1843-1847**

Onwhyn, Thomas. *Pretty Pictures for Painting.* London: Dean & Co, [184?].

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'.

Author:	Onwhyn, Thomas, ca. 1820-1886 [Browse]
Uniform title:	Pretty pictures for painting [Browse]
Format:	Book
Language:	English
Published/Created:	London : Dean & Co., 35 Threadneedle Street, [between 1843 and 1847]
Description:	[6] leaves : ill. (wood engravings) ; 19 x 23 cm.
Notes:	Cover title. "In six numbers. Four pence each." Cover illustration initialled: H.H. Junr. Dean operated on Threadneedle Street from 1843 to 1847, cf. British Book Trade Index WWW site. Cotsen copy: Lacks rear wrapper.
Binding note:	Pub. blue pictorial wrappers printed in black.

Author:	Onwhyn, Thomas, ca. 1820-1886 [Browse]
Uniform title:	Pretty pictures for painting [Browse]
Format:	Book
Language:	English
Published/Created:	London : Dean & Co., 35 Threadneedle Street, [between 1843 and 1847]
Description:	[6] leaves : ill. (wood engravings) ; 19 x 23 cm.
Notes:	Cover title. "In six numbers. Four pence each." Dean operated on Threadneedle Street from 1843 to 1847, cf. British Book Trade Index WWW site. Cotsen copy: Lacks rear wrapper. Cotsen copy: A coat of arms has been sketched on the verso of the final leaf by a former owner.
Binding note:	Pub. light orange pictorial wrappers printed in black.
Source acquisition:	Cotsen copy: Gift; Pamela K. Harer, 2004.

## **1844**

Cockton, Henry. *Sylvester Sound: the Somnambulist.* London: W.M. Clarke, 1844. Illustrated by Onwhyn. (44 engravings).

<https://books.google.co.uk/books?id=bOkDAAAQAAJ>

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>

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=cREEAAAAQAAJ>

The British Library holds a copy.

A 1849 3<sup>rd</sup> 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.

ONWHYN, THOMAS AND JOSEPH.

### **Costumes of the Time of George II. Designed for Her Majesty's State Ball.**

Lodon, John Lee, 1845 ?. London John Lee, 1845 ? First edition 8vo, with lithographed pictorial title page, 11 lithographed costume plates, all of which are finely hand-coloured, tissue interleaves, bound in original red morocco textured cloth, ornately stamped in gilt and blind to upper board, original blue endpapers, a little rubbed and dulled, else a very good copy; an unusually nice copy of this very attractive costume item. Ed.: .. Vol.: 1 vol Binding in original red morocco textured cloth, ornately stamped in gilt and blind to upper board, original blue endpapers, Size: 8° ( 25 x 16,4 cm ) A little rubbed and dulled, else a very good copy.

 **biblib** Private seller

Book number: 130311

€ 600.00 [Appr.: US\$ 741.53 | £UK 523 | JPY 79279]

Two copies are held at Yale University Library.

<i>Costumes of the time of George II : designed for Her Majesty's state ball</i>		Available from:
Author	Onwhyn, Thomas, ca. 1820-1886, ill.	BRITISH ART CENTER, Rare Bks & Mss (Non-Circulating)
Title	Costumes of the time of George II : designed for Her Majesty's state ball / by J. & T. Onwhyn.	GT736 .O59 1845 ✓ Available
Published	London : Published by John Lee, 440, Strand, [1845]	LSF-Use in SML, Manuscripts and Archives only (Non-Circ) Request for Use in Manuscripts and Archives Nkm85 8450 ✓ Available
Physical Description	[n] leaves of plates : all ill. ; 26 cm.	
Local Notes	BAC: British Art Center copy has armorial bookplate of William, Duke of Bedford. Bound in blind- and gold-stamped red publisher's binding. Title stamped in gilt on upper board surrounded by a foliage border incorporating the coat of arms of Queen Victoria.	
Notes	Consists of an illustrated title page and 11 hand-colored ill. of women's costume. Entirely lithographed. Date of publication from NSTC.	

[http://www.fashion-era.com/fashion\\_plates\\_old/georgian\\_fancy\\_dress\\_costume.htm#Costumes of the Reign of George II in Designed for Her Majestys State Ball by J. & J ONWHYN](http://www.fashion-era.com/fashion_plates_old/georgian_fancy_dress_costume.htm#Costumes_of_the_Reign_of_George_II_in_Designed_for_Her_Majestys_State_Ball_by_J._&_J_ONWHYN)

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).

**\*Title:** [The Gentleman's toilet.](#)  
**\*Published/Created:** London : Rock Brothers & Payne, [ca. 1845]  
**Description:** [20] leaves : col. ill. ; 12 cm.  
**Credit:** Gift of Julia P. Wightman, 1991.  
**Genres:** [Hand colored illustrations --England --London --19th century.](#)  
**Notes:** An imitation of Stacey Grimaldi's *The toilet*, 1821.  
 10 Hand-colored illustrations.  
 Dated from Muir.  
 Emblematic illustrations of *toilet* articles, with moral precepts; each hand-colored illustration

has a hinged flap which when lifted reveals the name of a virtue or an advice.

List of contents.  
**Binding:** Publisher's black morocco, gold and blind stamped. In modern red cloth slip case.  
**Provenance:** From the library of Julia P. Wightman.  
**Associated Names:** [Grimaldi, Stacey, 1790-1863. Toilet.](#)  
[Wightman, Julia P. \(Julia Parker\), 1909-1994, former owner.](#)  
[Rock Brothers & Payne, publisher.](#)  
**Formatted Place:** England London.  
**Standard Bibliographies:** Muir, Percy. English children's books 1600 to 1900, p. 234  
 NUC pre-1956, 728:116  
**Subjects:** [Conduct of life.](#)  
[Emblem books --Specimens.](#)  
[Toy and movable books --Specimens.](#)  
[1845.](#)  
**Dept./Collection:** Pierpont Morgan Library Dept. of Printed Books

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>

**The gentleman's toilet.**   

Contributors: Onwhyn, Thomas, approximately 1820-1886.

1850, Book , [20] leaves : Item available at Osborne Collection.

3 copies

**Reference only - not holdable**

No summary currently available.  
[Show/hide reviews and other info](#)

Details	
Publication information:	London : Rock Brothers & Payne, [185-]
Language:	English
Record ID:	1513337
Format:	Regular Print Book
Physical description:	[20] leaves : color illustrations ; 12 cm.
Date acquired:	Not available
General note:	Copy 1: Imperfect copy: one of the flaps on leaf [17] is wanting.
General note:	Copy 3: Imperfect copy: flap on leaf [19] is wanting.
General note:	Engraved title page.

General note:	Illustrations: 10 prints : aquatint, etching, hand-col. ; full-page. Comprise t.p. and 9 prints with etched legends, each with an etched flap concealing a word or words relating to the title of a poem on following leaf.
General note:	Name of illustrator from flap of ill. on leaf [11]: "Prepared by T. Onwhyn."
General note:	The ill. on leaf [11] depicts pipe and box of "Cachous aromatises" (legend on flap, representing the box lid), with legend: "To prevent the breath smelling of tobacco." Flap conceals the words "Abstain from smoking"; the title of the poem on leaf [12] is "Smoke not."
General note:	The ill. on leaf [9] depicts a decanter with legend: "For preserving the complexion"; flap conceals the word "temperance"; followed by a poem "Temperance".
General note:	Undated. Date from New York Public Library.

## 1845

Sue, Eugene. *The Godolphin Arabian, or, The History of a Thorough-Bred*. London: Chapman and Elcoate, 1845.

(Illustrated by Thomas Onwhyn and Andrew & Wagner. 5 of the seven illustrations are signed by Onwhyn).

Copy held in Yale University Library.

<i>The Godolphin Arabian, or, The history of a thorough-bred</i>	
Author	Sue, Eugene. 1804-1857
Uniform Title	Arabian Godolphin, English
Title	The Godolphin Arabian, or, The history of a thorough-bred / by Eugene Sue.
Published	London : Chapman and Elcoate, 1845.
Physical Description	116 p., [1] leaf of plates : ill. ; 19 cm.
Local Notes	BEIN 2004.698: Original wrappers. Armorial bookplate of John M. Schiff on accompanying case Advertising matter on [5] pages at end, not noted in pagination BAC: British Art Center copy: Brownish-white wrappers; printed in black on front and back outsides and insides. Black quarter morocco, and blue cloth slip-case, black leather label with gold lettering on spine. Frontispiece, title-page, 1 plate of an etching, 2 wood-engravings in text, 1 wood-engraving on title-page. Spine height: 9 7/8 inches. Note: Only one copy located.
Notes	Translated from the French "Originally translated for the Sunday Times". "Printed by Chapman and Elcoate, Peterborough Court, and 5 Shoe Lane, Fleet Street"—T.p. verso. Illustrated by Thomas Onwhyn.
Variant and related titles	Godolphin Arabian History of a thorough-bred
Available from:	BRITISH ART CENTER, Rare Bks & Mss (Non-Circulating)
	5porting 2160
	LSF-BEINECKE
	Request for Use in the Beinecke Reading Room
	2004.698
	✓ Available
	More info at Google books

A digitised version has been found at:

<https://books.google.co.uk/books?id=ZhQEAAAQAAJ>

## 1846

Rowcroft, Charles. *Fanny the Little Milliner, or, The Rich and the Poor*. London: Smith, Elder & Co, 1846.

<https://books.google.co.uk/books?id=ISoEAAAQAAJ>

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=iLVAAAAYAAJ>

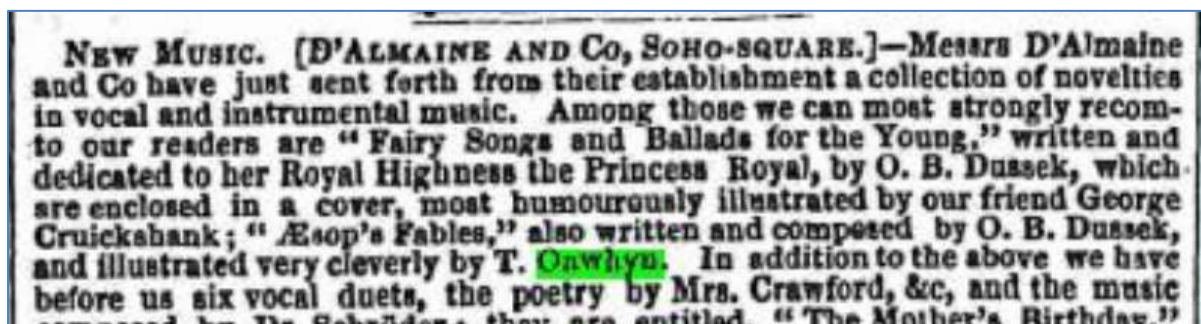
## **1847**

Dusseck, OB. *Aesop's Fables*. London: D'Almaine & Co, 1847.

A musical score; 20pages; with illustrations (lithographed title page and scenes from 11 fables by T, Onwhyn).

OB Dussek = Olivia Buckley Dussek = Buckley, Olivia Justinia Francisca Dussek (1800-1847). Wife of William Richard Buckley, artist.

[Editor] *New Music Bell's Life in London and Sporting Chronicle* Mar 21<sup>st</sup> 1847 p3.



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.

Anonymous. *A Selection of Aesop's Fables Versified and Set to Music with Symphonies and Accompaniments for the Piano Forte*, London: [publisher not given], 1847. (112 pages, setting 28 fables to music).

## **1847**

Onwhyn, Thomas. *32 Plates to Illustrate the Cheap Edition of Pickwick*. London: J. Newman, 1847.

Copy held in The British Library.

See also 'Gems from Pickwick' 1848.

## **1847 (Published posthumously in 1894)**

Onwhyn, Thomas. *12 Illustrations to the Pickwick Club, Drawn and Etched in 1847. Now First Published*. London: Albert Jackson, 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."

<https://trove.nla.gov.au/work/24425168?q&versionId=29490637>

Copy held at the British Library and the Yale University Library.



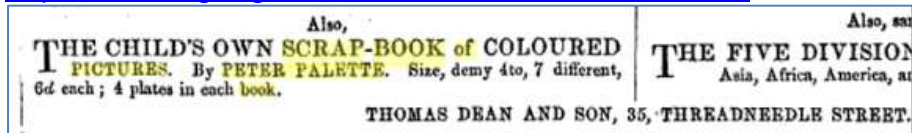
## 1847

Palette, Peter (pseudonym of Onwhyn, Thomas). *The Child's Own Scrap-Book of Coloured Pictures*. London; Dean & Son, 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=niNAAAaAAJ>



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

## 1847

Onwhyn, T. "The Friends Reconciled" *Punch, or the London Charivari*. Vol. 13, pp131, 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.

Spielmann, M.H. *The History of "Punch"*. London: Cassell & Co, 1895.

<http://doctrinepublishing.com/showbook.php?file=40051-0000.txt>

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

Thomas Onwhyn, best known, nowadays, perhaps, by his "extra illustrations" to "Pickwick" and "Nicholas Nickleby," and by his plates to "Valentine Vox" and Cockton's other novels, began to contribute a few blocks to *Punch*—a fact which has hitherto been denied. His first drawing, published on p. 130, Vol. XIII. (1847), illustrates an article by Gilbert à Beckett, entitled, "The Friends Reconciled." The next was a "Social," on p. 230 of the same volume, representing a hatter's wiles and his victims. But Onwhyn was better used to the etching-needle than the pencil, and his drawing

## **1847**

Crick, T. *Sketches from the Diary of a Commercial Traveller*. London: Joseph Masters, 1847.

<https://archive.org/details/sketchesfromdia00cricgoog>

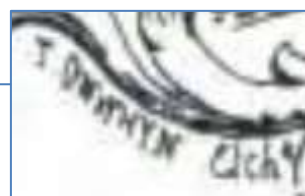
First discovered through the *Record of Prices*.

*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/bookpricescurren28londuoft/bookpricescurren28londuoft\\_bw.pdf](http://scans.library.utoronto.ca/pdf/1/13/bookpricescurren28londuoft/bookpricescurren28londuoft_bw.pdf)

Sotheby *Maggs, £8 10s.*  
Crick (T.) *Diary of a Commercial Traveller, col. front. by*  
*Onwhyn, cf. ex., uncut, t.e.g., presentation copy, with*  
*inscription, 1847, 8vo. (72), June 30, Sotheby Drake, £1 8s.*  
*Criminal Recorder or Biographical Sketches of Notorious*

However, this copy, sold on 30<sup>th</sup> 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.



## 1848


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*



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

Variant and related titles	Pickwick
Format	 Books
Language	English
Added to Catalog	June 1, 2002
References	Podeschi, J.B. Dickens, H1122

## 1848

X.M.C. [pseudonym of Thomas Onwhyn]. *Etiquette Illustrated, or, Hints on How to Conduct Oneself in the Best Society*. London: Ackermann, 1848.

A copy is held by Yale University:

28.	<b>Etiquette illustrated, or, Hints on how to conduct oneself in the best society</b>
Author	Onwhyn, Thomas, ca. 1820-1886
Published	London : Pubd. by Ackermann & Co., 96, Strand, [1849].
Location	 BRITISH ART CENTER, Rare Bks & Mss (Non-Circulating) >> BJ1872 .O59 1849
Format	 Books

The British Library also holds a copy in the General Reference Collection, but their record gives the title as '*Etiquette: Illustrated Hints on How to Conduct Oneself in the Best Society*'! (I believe this is a cataloguing error, showing where they 'missed' the small 'or' in the title!). The record does not indicate if it the coloured or black & white edition.

A hand coloured version is currently being offered by a US rare books site <http://www.whitefoxrarebooks.com/?page=shop/browse&offset=140&fsb=&categoryid=260&featured=&keyword=&searchby> (accessed 25<sup>th</sup> June 2018)

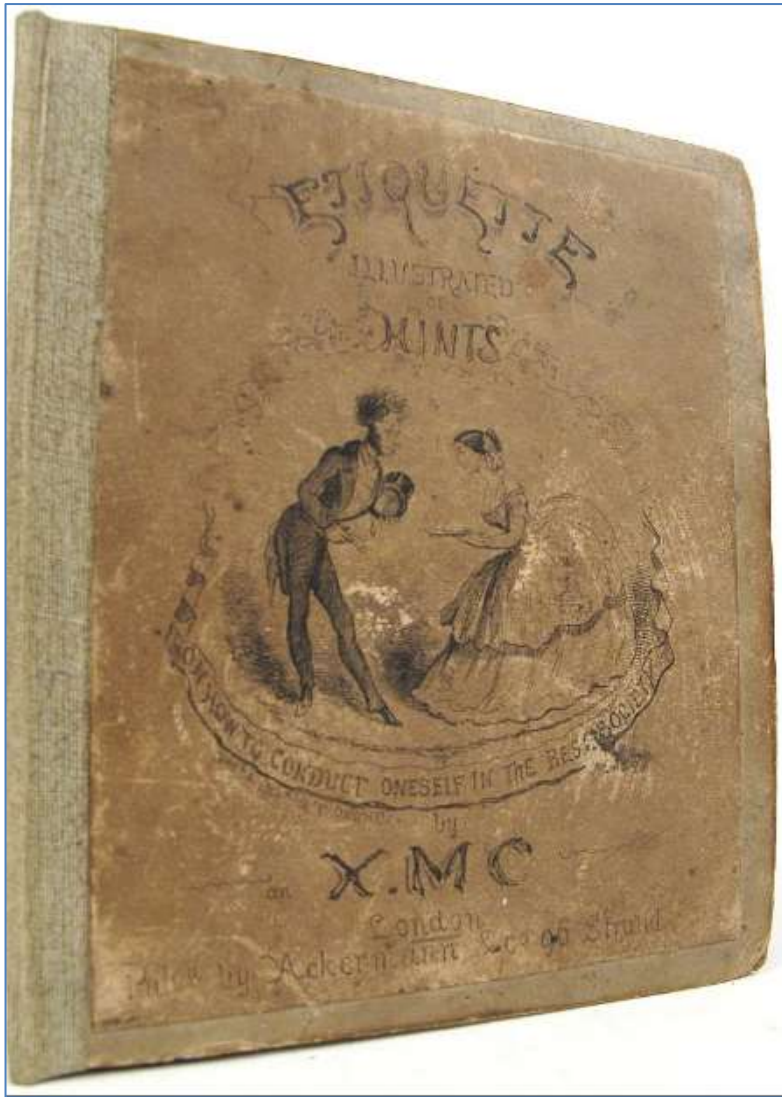
<p>154 X. M. C. [Thomas Onwhyn] <i>Etiquette Illustrated; Hints on How to Conduct Oneself in the Best Society</i>  London Ackermann &amp; Co. 1848 First Edition Full Morocco Chemise or Folder, cloth and paper pa Very Good  A delightful, hard-to-find leporello (especially when colored), with 23 hand-colored comical plates on ballroom manners, introductions and farewells, and dinner party etiquette. Closed, 13 cm square, folding out to 299 cm wide. In custom gilt-lettered green morocco chemise. The original cover is heavily soiled, and the final panel also has considerably soiling. A few folds had closed tear splitting repaired. Tearing between first two panels (not along the divide) also repaired.  Price: <b>1500.00 USD</b></p>
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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 13<sup>th</sup> April 2018).

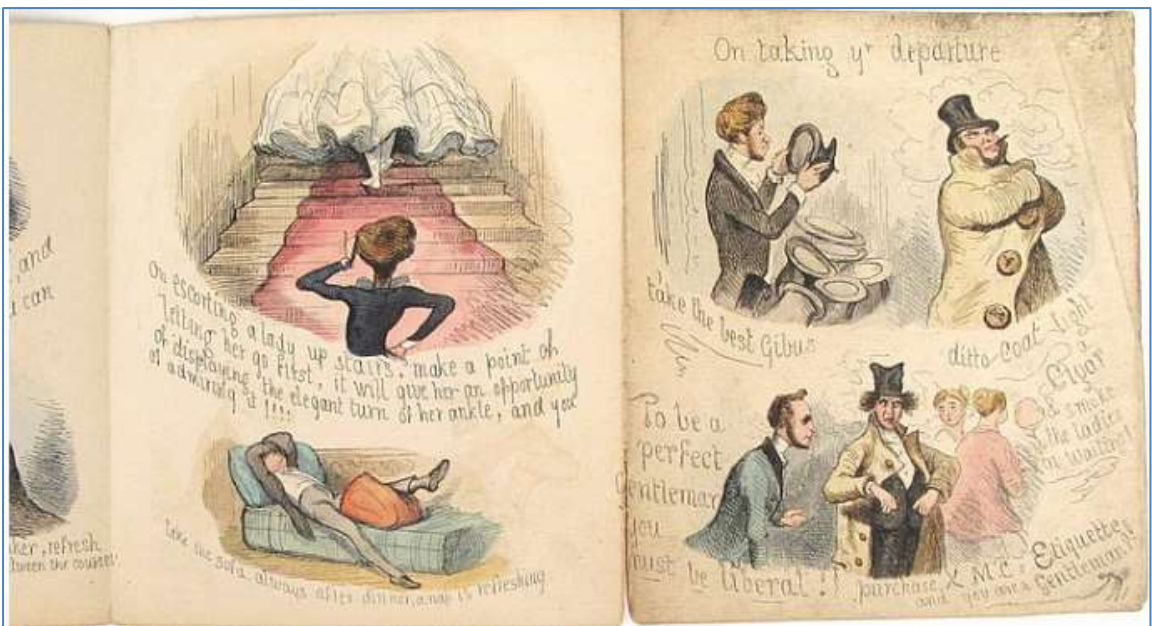
(There are other sale records for copies sold in 1999 (lot 88); 2000 (lot 31); November 2016 (lot 2693); May 2017 (lot 3085); and November 2017 (lot 2845)).

X.M.C. (a pseudonym for Onwhyn, Thomas). *Etiquette: Illustrated Hints on How to Conduct Oneself in the Best Society*. London: Ackermann & Co, 1848. (Panorama (leporello) item).

(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.

[http://www.marlboroughbooks.com/catalogues/pdfs/MRB\\_Catalogue\\_56.pdf](http://www.marlboroughbooks.com/catalogues/pdfs/MRB_Catalogue_56.pdf)

41 **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]. **£ 400**

*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 consequentially 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. Satirising tourism, teetotalism, and fashion...' (*Oxford DNB*).



Pickering & Chatto also listed a black & white version for sale in their April 2014 bulletin. [http://www.pickering-chatto.com/PC/Catalogues\\_and\\_Lists\\_files/Bull43.pdf](http://www.pickering-chatto.com/PC/Catalogues_and_Lists_files/Bull43.pdf)



**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 consequentially 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

Onwhyn, T. Illustration to "Mes impressions de voyage by a Garde Nationale in London" *Punch, or the London Charivari*. Vol. 15, pp193, 1848.  
Signed with 'OT' monogram at bottom right.



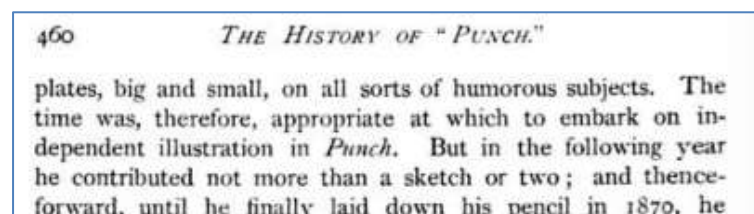
This is the only illustration positively identified as being by Thomas Onwhyn in *Punch* in 1848, as referred to by Spielmann on page 460.



Spielmann, M.H. *The History of "Punch"*. London: Cassell & Co, 1895.

<http://doctrinepublishing.com/showbook.php?file=40051-0000.txt>

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.

<i>The age of gold : directions how to get it : with notes (ad lib) by a director</i>	
Creator	Pearce, T. B.
Title	The age of gold : directions how to get it : with notes (ad lib) by a director.
Published	London : John Shepherd ; [1849?]
Physical	1 score (3 p.) : 35 cm.
Description	
Local Notes	BEIN Zc72 +849pg: From the collection of Paul Mellon.
Notes	For voice and piano. Caption title: California!, or, Gold! with directions how to get it / T.B. Pearce. Lithograph on t.p., signed Onwhyn and Smith, surrounds the title and shows gold seekers climbing up a hill into the clouds; in the sky is a cornucopia in the form of a snake spewing gold coins out of its mouth; some coins are illustrated with scenes of gold seeking; in the center is a signpost reading "To California", and the sun behind the sea is in the background. Engraver: S & J.
Variant and related titles	California!, or, Gold! with directions how to get it Gold! with directions how to get it

**Available from:**

LSF- BEINECKE  
Request for Use in the Beinecke Reading Room  
Zc72 +849pg  
✔ Available

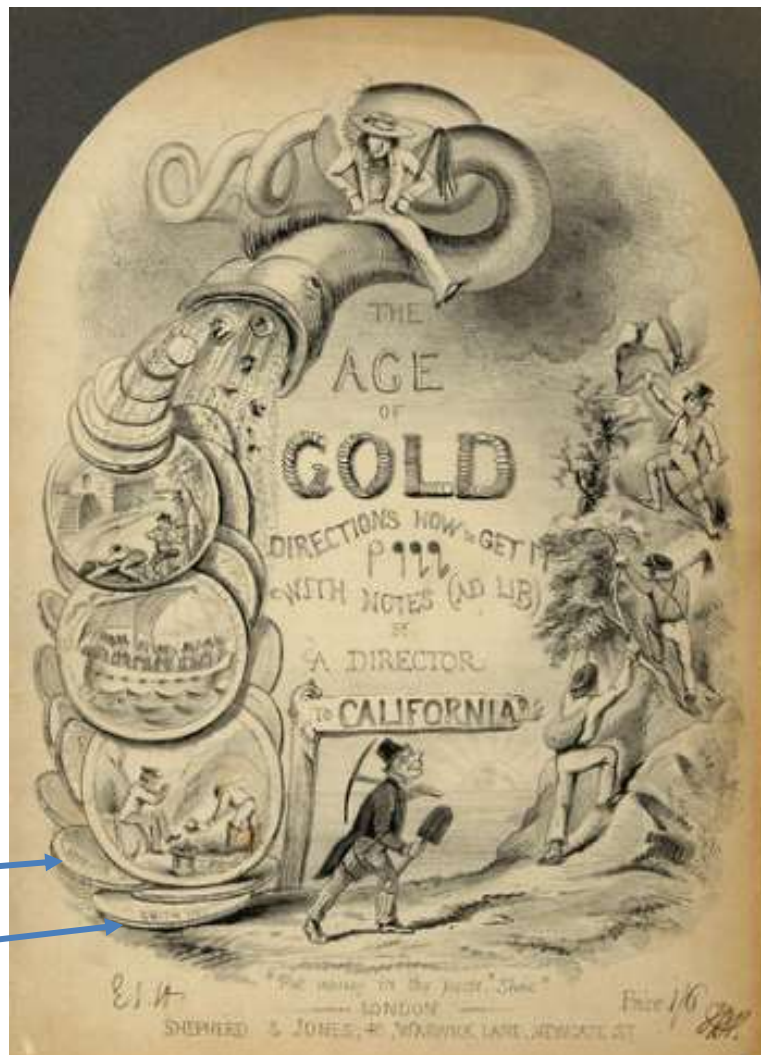
[More info at Google books](#)

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.

## Core Record

Title	Age of gold (The) : directions how to get it
Collection	Spellman Collection of Victorian Music Covers
Artist/Lithographer	Smith del. / Onwhyn L[lith?]
Composer	[Pearce, T.B.]
Date	[ca. 1848-1850]
Description	Allegorical view of the California gold rush: to the right prospectors are climbing up, bearing picks, spades, etc.; at the top a snake-like creature is spewing out coins with scenes of the discovery, etc.
Cultural Context	British
Id Number	Box 6
Current Repository	London
Location	Creation Site
Current Repository	Reading University Library
Subject	Gold mines. Events; California gold-rush. People - prospectors
Measurements	Dimensions 331 x 237 mm
Notes	Mounted.
Publisher;Printer	Shepherd & Jones;E.J.N. (.lith)
Relation	Part Of Spellman Collection of Victorian Music Covers



Onwhyn

Smith

## 1850

Cockton, Henry. *The Steward: a Romance of Real Life. With 22 Illustrations on Steel* by Onwhyn. London: W.M. Clark, 1850.

<https://books.google.co.uk/books?id=ns1AAQAAMAAJ>

<https://catalog.hathitrust.org/Record/100675237>

The British Library holds a copy.

## **1850**

Shakesides, W. (a pseudonym). *Welcome: An Acting Charade, in Three Comediettas. Intended to Enliven Long Evenings, Especially when "the Dear Boys and Girls" are at Home for the Holidays. Respectively Dedicated to the Juvenile Branches of the Royal Family.* London: Rock Brothers and Payne, 1850.

Etched frontispiece and plates by Thomas Onwhyn.

<http://www.worldcat.org/title/welcome-an-acting-charade-in-three-comediettas/oclc/1008253389>

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](https://archive.org/stream/bub_gb_o5o4AAAAIAAJ/bub_gb_o5o4AAAAIAAJ_djvu.txt)

## **1850 Nov. 9<sup>th</sup>**

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

Found on The Ephemera Society website blog: [http://www.ephemera-society.org.uk/queries/2009/q2\\_09.html](http://www.ephemera-society.org.uk/queries/2009/q2_09.html)

Onwhyn, T. "A Framing Girl, or Racker, in Tin Mine". London: Rock & Co, 1850.



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.marlbroughbooks.com/catalogues/pdfs/MRB\\_Catalogue\\_48.pdf](http://www.marlbroughbooks.com/catalogues/pdfs/MRB_Catalogue_48.pdf)

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).

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

An additional plate, possibly dated Nov 9<sup>th</sup> 1853 or 1858 (not clear!) was provided on the auction website.



## **1851**

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>. 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> (snippet view only).

## **1851**

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*. Compiled by Sampson Low. London: Sampson Low, 1864.

<https://books.google.co.uk/books?id=k49IAAAAYAAJ>

The British Library holds a 'plain' version of this book.



Mr & Mrs John Brown arrive at the Exhibition. Mr B. had no idea they could have carried it to such a length. She despaired of ever getting through it.



They go to have some refreshment... a party from the Cannibal Islands offer a price for a young little Johnny, in a mysterious manner, offer a price for him.



The text underneath (which has been cropped by the source for this image) reads "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**

Onwhyn, T. *What I Saw at the World's Fair, or, Notes of the Great Exhibition*. London: Rock Brothers and Payne, [1851].

A copy is held at Yale University Library.

26.	<b>What I saw at the worlds fair, or, Notes of the Great Exhibition</b>
Author	Onwhyn, Thomas, ca. 1820-1886
Published	London : Pub. by Rock Brothers & Payne, [1851]
Location	✔ BRITISH ART CENTER, Rare Bks & Mss (Non-Circulating) >> T690.L1 Q59 1851
Format	📖 Books

The title is listed in a blog post at booktryst.

<http://www.booktryst.com/2014/03/scarce-scenes-from-19th-c-courtship.html>

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*

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.

Onwhyn, T. *What I Saw at the World's Fair, or, Notes on the Great Exhibition by Mr. Comic Eye*. London, 1851.

From: Raizman, David & Robey, Ethan (eds). *Expanding Nationalisms at World's Fairs: Identity, Diversity, and Exchange, 1851-1915*. Abingdon & New York: Routledge, 2018.

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

## **1851**

Onwhyn, T. *Mr Goggleye's Visit to the Exhibition of National Industry to be Held in London on the 1<sup>st</sup> of April 1851: With a Catalogue Containing Notes and Remarks on the Most Remarkable Works in the Exhibition*. London: Timy.Takemin of Hyde Park, [1851].

[Does TimyTakemin = Tim<sup>y</sup>. 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.

<i>Mr. Goggleye's visit to the Exhibition of National Industry to be held in London on the exhibition</i>	
Author	Onwhyn, Thomas, ca. 1820-1886
Title	Mr. Goggleye's visit to the Exhibition of National Industry to be held in London on the 1st of April 1851 : with a catalogue containing notes & remarks on the most remarkable works in the exhibition.
Published	London : Timy. Takemin, Hyde Park, [1851?]
Physical Description	1 sheet : chiefly ill. ; 13 x 219 cm. folded to 13 x 10 cm.
Local Notes	BAC: Abbey copy.
Notes	Author from Abbey. Cover title. Probable date from title. At head of title: Is. plain, 2/6 col. This copy not colored.
Format	Books

V&A Museum collections has a coloured copy.

<http://collections.vam.ac.uk/item/O735665/mr-goggleyes-visit-to-the-lithographs-thomas-onwhyn/>

**Mr. Goggleye's Visit to the Exhibition of National Industry to be Held in London on the 1st of April 1851**

Object:	Lithographs
Place of origin:	London (published)
Date:	1851 (published)
Artist/Maker:	Thomas Onwhyn, born 1814 - died 1886 (artist)
Materials and Techniques:	hand-coloured lithographs in volume
Museum number:	E.989-1936
Gallery location:	Prints & Drawings Study Room, level E, case U, shelf 8, box A

In 2015, Pickering & Chatto offered a copy for sale at £850, providing additional details and some page images in their catalogue:

[http://www.pickering-chatto.com/PC/Catalogues\\_and\\_Lists\\_files/Bull48.pdf](http://www.pickering-chatto.com/PC/Catalogues_and_Lists_files/Bull48.pdf)



19. **[GREAT EXHIBITION]. ONWHYN, Thomas.** MR. GOGGLEYE'S VISIT TO THE EXHIBITION of National Industry to be held in London on the 1<sup>st</sup> of April 1851. London, Tim<sup>y</sup> Takem'in, Hyde Park, [1851] London: London: Pub<sup>d</sup> by Tim<sup>y</sup> Takem'in, Hyde Park, [1851]. **£ 850**

*Folding engraved panorama [12 x 220cm] of 23 scenes, some minor cropping at foot in places, but without any significant loss; original blue boards, upper cover with engraved title.*

An uncommon Onwhyn item produced in the run up to the Great Exhibition.

Mr Goggleye, a country gent comes up to London to see the Great Exhibition and marks up his catalogue with the most remarkable exhibits which are then illustrated by Onwhyn. These include No. 99 An electric machine Invented by an American, for not shocking the ladies; no. 50137 A plan to open the North West Passage, the tunnel to be lighted by gas from seal oil; No. No 2708071 A Machine for Extracting Sunbeams from Cucumbers. The last exhibit is our panorama numbered 90000000000 as 'A new Work! invented and designed for the Exhibition of 1851 by Tim<sup>y</sup> Takemin.

In 2017, Marlborough Rare Books offered a copy for sale, providing 6 more of the 22 fantastic inventions!

[http://www.marlboroughbooks.com/catalogues/pdfs/California\\_Book\\_Fair\\_2017\\_MRB.pdf](http://www.marlboroughbooks.com/catalogues/pdfs/California_Book_Fair_2017_MRB.pdf)



45 [GREAT EXHIBITION]. ONWHYN, Thomas. MR. GOGGLEYE'S VISIT TO THE EXHIBITION of National Industry to be held in London on the 1<sup>st</sup> of April 1851. London, Tim<sup>y</sup> Takem<sup>'</sup>in, Hyde Park, [1851] London: London: Pub<sup>d</sup> by Tim<sup>y</sup> Takem<sup>'</sup>in, Hyde Park, [1851]. £ 485

Folding engraved panorama [12 x 220cm] of 22 scenes, but without any significant loss; original blue boards, upper cover with engraved title; some wear.



The 'Irish Industry' image was also referenced in a 2012 thesis.



Meloy, ES *Imagining the West of Ireland: Landscape and Memory in the Wake of the Great Famine, 1845-1860*. DPhil Thesis, Brown University, 2012.

<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!

Title	<u>The world's gatherings at the Palace of Industry.</u>
Variant title	Great Exhibition and its contents
Publisher	[London?, 1851?]
Creation Date	1851
Format	25 plates ; 23 cm.
Language	English
Notes	Engraved.
Copy notes	Imperfect?. UkCU

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>

GREAT EXHIBITON—07/03:

The worlds gatherings at the Palace of Industry

Author: Thomas Onwhyn, Publishing Info: [London?: s.n, 1851?]

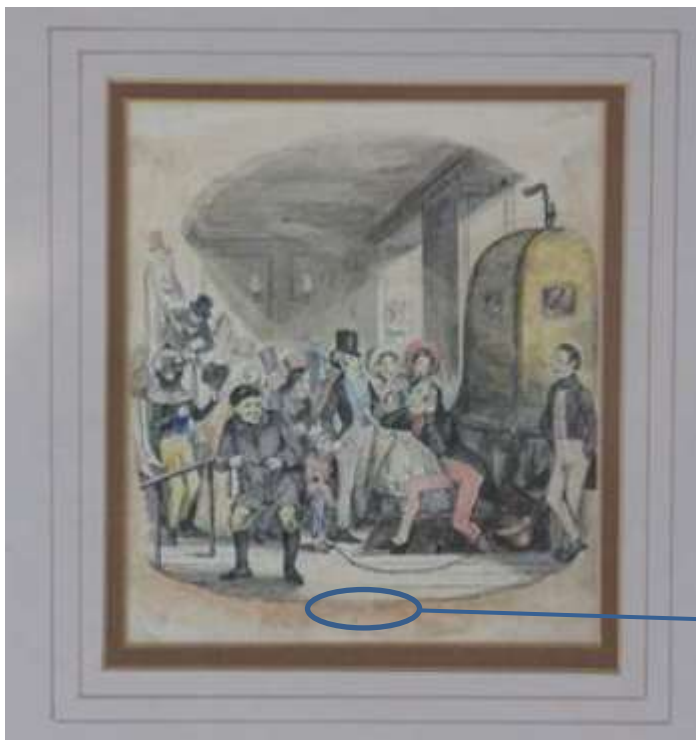
About the Great Exhibition and its contents, containing many pictures of exhibits within including the numerous contributions from different cities and countries and also from nations within the Empire. Very useful for anything on the contents of the Exhibition or on manufacturing and industry.

**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.

[www.the-saleroom.com/en-us/auction-catalogues/locke-and-england/catalogue-id-srloc10036/lot-7057ace7-a1e0-45cc-ac66-a771010f68d2](http://www.the-saleroom.com/en-us/auction-catalogues/locke-and-england/catalogue-id-srloc10036/lot-7057ace7-a1e0-45cc-ac66-a771010f68d2)



**1852**

Anon. *Volunteer Rifle Corps, by a Rifleman, With 16 Coloured Plates Drawn and Etched by T. Onwhyn*. London: Ackermann, 1852.

Information taken from:

*The English Catalogue of Books Published from January 1835 to January 1863.*

Compiled by Sampson Low. London: Sampson Low, 1864.



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**

Onwhyn, 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-Onwhyn/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).

*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)

532 HUMOROUS.-Onwhyn (T.)  
Bloombbism To Be or Not To Be ; That  
isjihe Question, n.d. (about 1860). Six  
amusing coloured plates by T. Onwhyn,  
oblong 8vo, in the original covers, 7s 6d

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

*Catalogue of a Portion of the Valuable Library of Henry G. Denny of Boston. To be sold at auction Jan. 30-31, Feb. 1-2, 1906.* C.F. Libbie & Co., auctioneers and appraisers, Boston, Mass.

[https://archive.org/stream/cu31924031351814/cu31924031351814\\_djvu.txt](https://archive.org/stream/cu31924031351814/cu31924031351814_djvu.txt)

162 CATALOGUE.  
1925 Olmsted, Frederick L. Journey in the Seaboard Slave  
States. 12° new cloth. New York, 1856  
1926 Olmsted. The Cotton Kingdom; a traveller's observa-  
tions on cotton and slavery in the American Slave  
States. Map. 2 vols. 12° cloth. New York, 1862  
1927 Onwhyn, T. **Bloomerism**; to be, or not to be, that is  
the question. 6 etched plates by Onwhyn. Oblong  
8° original wrapper. London.

## **1852 Feb, 18<sup>th</sup>**

[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](http://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 25<sup>th</sup> 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).
- 10 'Gwisgiadau Cymreig. Return from Market. Gower, Glamorgan'. dated 1st May 1853 NLW (207).  
*[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 'Ffair Cyflofi yn Nghymru. or Hiring Fair'. (a print dated 1.5.1853).  
*[image provided below; signed TO].*
- 14 'Gwisgiadau Cymreig. Hoods & Cloaks, Cardigan'. (a print dated 1.5.1853).  
*[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., *Views of Aberystwith* [including prints of Welsh costume] London, 1869.

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](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 (b/w) – from: Freeman, M. (2015). Perceptions of Welshness: tourists' impressions of the material and traditional culture of Wales, 1770-1840. *Journal of Ethnological Studies*. Vol. 53, Iss. 1, pp:57-71.

No. 6 (coloured) – from:

<http://www.ancestryimages.com/proddetail.php?prod=e6530&cat=73>

No. 8 – from <https://welshhat.wordpress.com/elements-of-welsh-costumes/shawl-siol/nursing-shawl-siol-magu/>

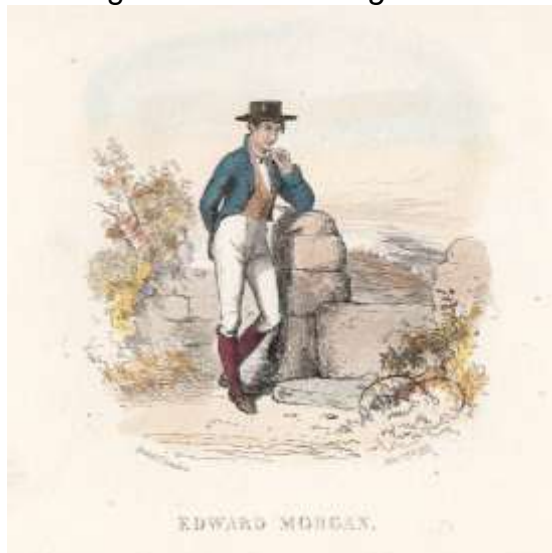
No. 15 (b/w) – from: <https://welshhat.wordpress.com/types-of-costume/working-dress/cockle-women/> (clearly published in a book, but no provenance is provided!).

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>

1: Unsigned. *Edward Morgan*. London: Rock & Co, 1852 25<sup>th</sup> Nov.



2. Onwhyn, T. *Jenny Jones*. London: Rock & Co., 1860 20<sup>th</sup> May.  
(signed 'TO' upside down, on clear path, to left of figure).



4: Onwhyn, T. *Welsh Peasantry*. London: Rock & Co, 1852 6<sup>th</sup> April.  
(signed 'TO' above 'P' of 'Peasantry').



(The torn lower edge suggests that this 'print' is actually a vignette from an illustrated letter sheet).



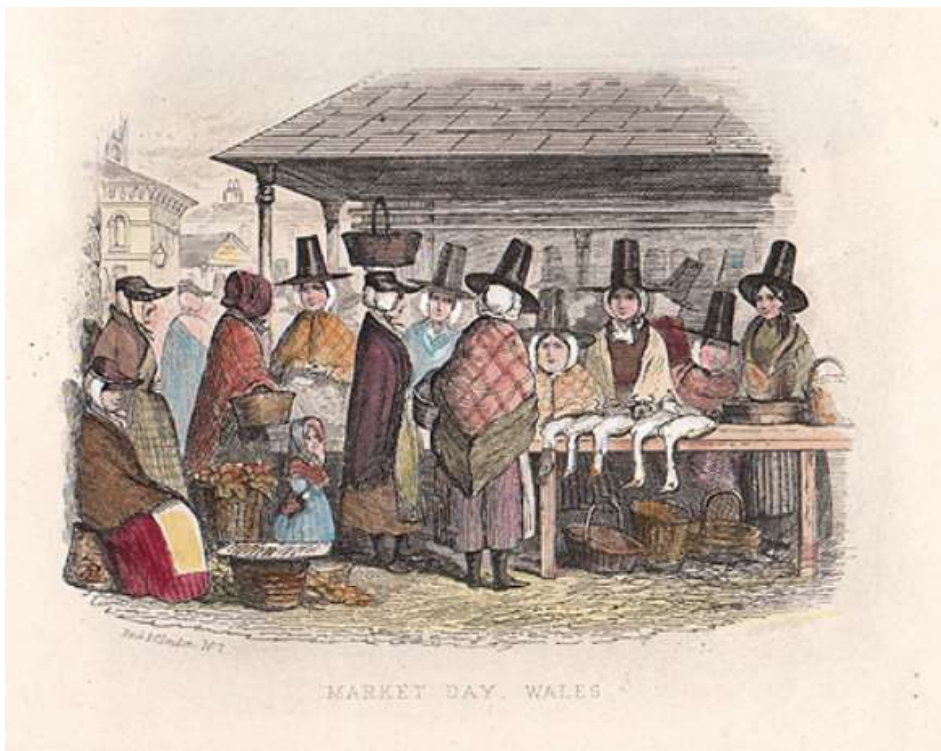


6. Onwhyn, T. *Gwisgo Bedd a Blodau. Dressing the Grave With Flowers*. London: Rock & Co., 1852 1<sup>st</sup> May.  
 (signed 'TO' on the gravestone at far left).





7. Onwhyn, T. *Market Day Wales*. London, Rock & Co., 1853 1<sup>st</sup> May.  
(signed 'TO' bottom left hand corner).



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).



10: Onwhyn, T. *Gwisgiadau Cymreig \_ Return from Market, Gower, Glamorgan*. London: Rock & Co, 1853 1<sup>st</sup> May.

(There appears to be faint TO on the basket of the woman on the right).



11. Onwhyn, T. *Fisherman with Coracles, Carmarthenshire*. London: Rock & Co, 1853 1<sup>st</sup> May.

(There is a faint TO on the bottom of the coracle on the far left, just above the oar).



12. Onwhyn, T. *Neithior yn Nghymru \_ A bidding in Wales*. London: Rock & Co, 1853 1<sup>st</sup> May.

(Signed 'OT' on the floor underneath the man carrying the basket).



13: Onwhyn, T. *Ffair Cyflogi yn nghymru - or Hiring Fair.* London, Rock & Co, 1853 1<sup>st</sup> May.  
(signed 'TO' on left hand edge of image).



14: Onwhyn, T. *Gwisgiadau Cymreig \_ Hoods & Cloaks, Cardigan<sup>e</sup>.* London: Rock & Co, 1853 1<sup>st</sup> May.  
(signed 'TO' lower right, underneath the pig).



15: Unsigned. *Welsh Fishwomen, Llangwn, Pembrokeshire*. London: Rock & Co, 1853 1<sup>st</sup> May.

(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!).

16. Onwhyn, T. *'Priodas yn Nghymru \_ A Wedding in Wales'*. London: Rock & Co, 1852 1<sup>st</sup> May.  
(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!

Ralph Hyde, on page 348 of his article on the publisher Rock, gives an indication of the subject of the engravings (Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly*. Volume 19, issue 4, pp341-352).

pseudonym 'Peter Palette'. In his own name he contributed the illustrations to several humorous books by Henry Cockton, 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

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

<http://www.booktryst.com/2014/03/scarce-scenes-from-19th-c-courtship.html>

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).

(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>



## A glass of grog.

Author: [Thomas Onwhyn](#)

Publisher: London, Read & Co., 1853.

Edition/Format:  Image : Picture

Rating:  (not yet rated)  0 with reviews - Be the first.

Notes:	Engr. incl. cover. Title on cover.
Description:	1 folding panorama. ill. 14 x 11 cm.
Responsibility:	Drawn, from the bottle, by T.O. Containing 50 excuses for the glass, and only one objection against it. Mixed by a 'thirsty old soul' for all social spirits. Teetotalers included.


### **1853** (not dated, but circa 1853).

Concanen, Edward. *A New Matrimonial Ladder. With 20 Illustrations Designed by Onwhyn, Engraved by Charles Hunt.* London: Read & Co, [1853].

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

A blog at: <http://www.booktryst.com/2014/03/scarcely-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'.

From: <http://www.heritagebookshop.com/img/assets/Holiday2013.pdf>

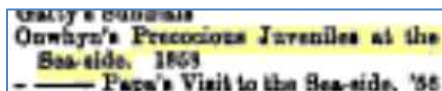
<p style="text-align: center;"><b>With Twenty Color-Plates, "Look Before Your Leap"</b></p> <p><b>25. CONCANEN, Edward.</b> <i>A New Matrimonial Ladder. With Twenty Illustrations, Designed by Onwhyn, engraved by Charles Hunt.</i> London: Read &amp; Co., n.d.c.a. 1853].</p> <p>A poem in fifty-three stanzas and with twenty color plates, including an engraved frontispiece. Quarto. (10 3/4 x 8 3/16 inches; 272 x 207 mm). Unpaginated. With twenty color-plates by Thomas Onwhyn, depicting various stages of marriage from admiration and flirtation to solemnization to separation and reconciliation. There were two states of this book, colored and uncolored. Present copy is the more desirable colored state.</p> <p>Half blue morocco over blue cloth. Morocco ruled in gilt. Spines stamped and lettered in gilt. Top edge gilt. Blue marbled endpapers. Previous owner's bookplate on front pastedown. Closed tear to margin of pages with stanzas 17 and 21, not affecting text. 'Consultation' plate with a bit of creasing and a small chip to bottom, not affecting image. Overall very good.</p> <p>"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 Dayne, and Kershaw &amp; 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 <i>Etiquette Illustrated</i> (1849), <i>A New Matrimonial Ladder</i> (c.1850),...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)." (Oxford Dictionary of National Biography). HBS 65659. <span style="float: right;"><b>\$1,500</b></span></p>	
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## 1853

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

From: *The Publishers' Circular and Booksellers' Record of British and Foreign Literature*. Vol. 73. Sampson Low, Marston & Co, 1900. (page 607).

<https://books.google.co.uk/books?id=OWxNAAAAYAAJ> (partial view only; poor quality text reproduction).



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/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog\\_djvu.txt](https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt)

631 HUMOROUS.— A SBBIBS OF AMUS-  
ING Illustrated Books, by T. Onwhyn.  
Circa 1860. Viz., " Our Trip to the Sea-  
Side, ' \* six plates, ' \* Precocious Juveniles  
at the Sea-Side," six plates. "Pleasures  
of the Water Cure, ' \* twelve plates. ' \* Yacht-  
ing and Boating," six plates. ' \* Sketches  
at the Sea-Side, ' ' six plates. " Mr. Perry  
Winks Submarine Adventures : a Dream  
at Sea," sixteen plates. "Scenes on the  
Sands," six plates. 7 oblong 12mo, in  
the original wrappers, as issued, £1 5s

(OCR has read 'Series' as 'Sbbibs'!)

A 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).

### Item Overview

Description: 1807]-Nursery Jingles, or Rhymes for the Young, engraved frontispiece and 7 plates, each with two illustrations coloured by hand, buckram, 8vo, John Bysh, [watermarked 1830]-The Story of Dame Fortune's Magic Wheel; The Story of the Indians and the Box of Beads, 2 volumes, printed on linen, wood-engraved illustrations, 16mo, W.F. Wheeler, 1852-[Onwhyn (Thomas)] Miss Fanny at the Seaside; Precious Juveniles at the Seaside, 2 volumes, each with 6 illustrations and text on three engraved pages, rebaked, oblong 8vo, Rock Brothers and Payne, [imprints dated 1856 and 1858]-Busch (Wilhelm) The Fearful Tragedy of Ice-Peter, translated by W. Harry Rogers, illustrations, oblong 8vo, Samson Low, 1868-Thornton (J.M.) Poor Poll Parrot, plain and coloured illustrations by R. Andre, 4to, New York, E.P. Dutton, [c.1881]-Rumpelstiltskin, plain and coloured illustrations by George R. Halkett, rebaked, 4to, De La Rue, 1882-Veale (E.) Bonny Birds; The Fox's Story; Funny Foxes; Jack the Giant, 4 volumes, illustrations by Palmer Cox, 8vo, Philadelphia, Hubbard, [1896-1897]-Bilder-Zauberei, flick book with plain and coloured illustrations, small 8vo, Germany, [c.1910], all but the second in original wrappers, the majority pictorial; and 30 others, mainly chapbooks or picture books, various sizes (44).

The front cover of the booklet was found on Alamy [www.alamy.com](http://www.alamy.com) (although this was a reprint, dated June 1<sup>st</sup> 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.

<b>Author</b>	<u>Onwhyn, Thomas, approximately 1820-1886, author, illustrator.</u>
<b>Title</b>	<b>Peter Palette's tales and pictures : in short words, for young folks.</b>
<b>Publication</b>	London : Dean & Son, 31, Ludgate Hill, Three doors west of Old Bailey, [1856?]
<b>Description</b>	72 unnumbered leaves : color illustrations ; 19 x 23 cm
<b>Content Type</b>	text still image

**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.

**Contents** Picture the first -- Picture the second --  
Picture the third -- Picture the fourth --  
Picture the fifth -- Picture the sixth -- Alfred  
and his cousins -- Alfred and his mamma -- A  
medley -- Ned Brown -- Pussy and Tray --  
Brave Fido -- The poultry yard -- The image  
boy -- Twelve pictures -- Six pictures -- Henry  
and his sister -- A chapter of accidents --  
Naughty Ned -- The butcher's dog -- A funny  
picture -- Boys at play -- More funny pictures  
-- Little Nell -- The walk in the wood -- Harry  
and his cat -- The picture -- The kind little girl  
-- Story of Willie Grey -- Story of poor Frank.

**Summary** A collection of thirty children's stories and  
poems of moral instruction intended to  
develop vocabulary and reading skills in  
young readers.

Princeton University Library also has a copy.

Peter Palette's tales and pictures : in short words for young folks. [First series].



Author: Onwhyn, Thomas, ca. 1820-1886 [Browse]

Format: Book

Language: English

Published/Created: London : Dean & Son, 31, Ludgate Hill, [between 1854 and 1856]

Description: [37] leaves : col. ill. (wood engravings) 19 x 23 cm.

Notes: Linen backed leaves include 18 leaves of text and 18 leaves of colored engravings on facing pages, with illustrated t.p.  
Date range from: Brown, P.A.H. London publishers and printers, p. 55.

Some engravings bear Dean & Co.'s Threadneedle Street address, the publisher's location from 1811 to 1847; cf. Brown, p. 55.

Cotsen copy: Inscribed on free endpaper: James Joseph Holdsworth with Aunty Sarah's love Christmas 1863.

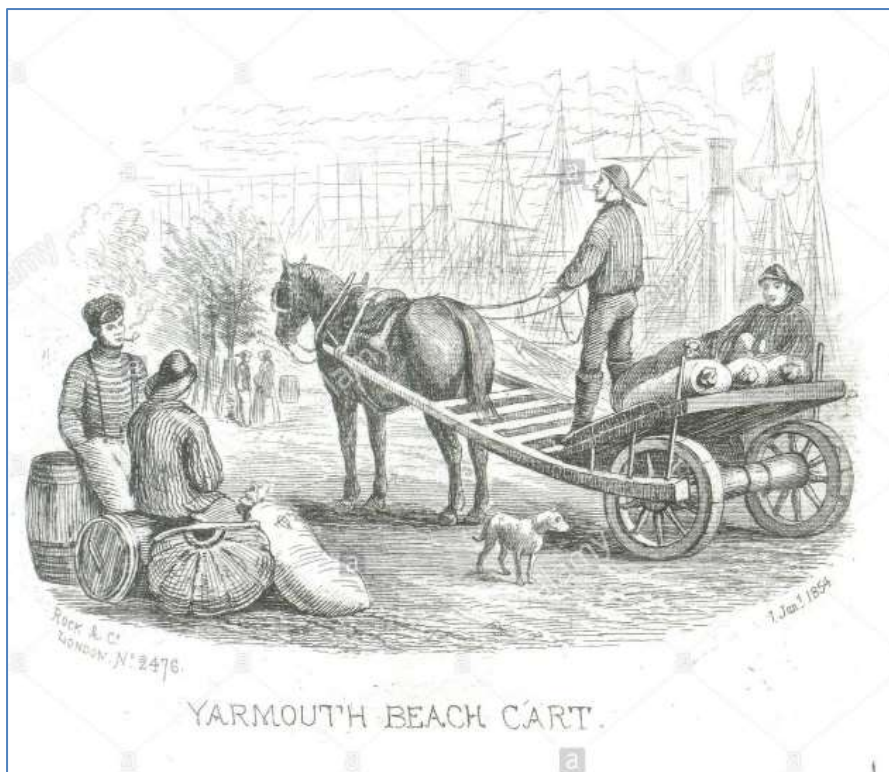
Cotsen copy: Stamp of Gilbert Brothers, Booksellers, 18 Gracechurch St., on p. 2 of cover.

Cotsen copy: Lower free endpaper torn away with some water damage to upper and lower boards.

**1854 7<sup>th</sup> Jan**

Onwhyn, T. *Yarmouth Beach Cart*. London: Rock & Co, 1854.

Signed 'TO' on the sack, lower left.



From [www.alamy.com](http://www.alamy.com), described as a 'Pictorial Writing Paper'.

## 1854

Onwhyn, T. *Master Franky's Sea Side Sufferings*. London: Rock Brothers & Payne, 1854.

Plates dated between 15<sup>th</sup> July and 20<sup>th</sup> July 1854.

Only copy traced, held at New York Public Library.

Author	Onwhyn, Thomas, approximately 1820-1886.	<a href="#">Permanent link for this record</a>	
Title	Master Franky's sea side sufferings.		
Imprint	London : pubd by Rock Brothers & Payne, [1854?]		
Location	Call No.	Status	Message
SASB - Rare Book Collection Rm 328	*KH 1854 Master 12-251	AVAILABLE	ADV REQUEST
<b>DETAILS</b>			
Description	3 leaves : all ill. ; 22 cm.		
Note	Comic story of little Master Franky who reluctantly takes a swim with his old nurse Betsy. Illustrated with vignettes of scenes at the beach, showing views of the bathing hut, and views from the bathing hut. Cover title. Plates dated between July 15, and July 20, 1854. Several of the illustrations signed with the cipher of "TO." Illustrations by Thomas Onwhyn.		
Binding	6d plain, 1s col'd. -- upper wrapper.		
Subject	Bound in pictorial pale yellow wrappers. Hand colored wrappers and plates. NN		
Genre/Form	<a href="#">Bathing beaches -- Juvenile literature.</a>		
Added Author	<a href="#">Juvenile literature -- England -- London -- 1854.</a>		
Research Call Number	<a href="#">Rock Brothers &amp; Payne, Publisher.</a> <a href="#">Children's Room Collection.</a> *KH 1854 Master 12-251		

## 1854

Onwhyn, T. *Comic Map of the Seat of War, with Entirely New Features*. London, Rock Brothers & Payne, 1854.

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



<http://www.barronmaps.com/1854-the-year-of-rock-and-droll-the-comic-map-of-europe-is-born/> (blog post about the map and the European derivatives).

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 10<sup>th</sup> Dec.**

Onwhyn, T. *Jack Tars Measuring for Russian Boots*. London: Rock & Co, 1854.



From Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly*, volume 19, issue 4, pp341-352. (pp349).

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

Hyde, pp349

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



Hyde, pp351

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'.  
Other Rock work ought to be mentioned, particu-

(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 27<sup>th</sup> Dec.**

Onwhyn, T. *The Recovery of the Flag at the Battle of Alma*. London: Rock & Co, 1854.

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**

Onwhyn, T. *Scenes of War: Alma, Balaklava, Inkerman*. London: Rock & Co, circa 1855.

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).

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: Abna, Balaklava, Inkerman*. When

## 1855 circa

Onwhyn, T. *Humours of a Watering Place*. London: Rock, Brothers, and Payne, [circa 1855].

Referred to by Ralph Hyde on pp349 of his article Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352.

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 Well Drench'd and Wrench'd and Restored to Health*.

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

The screenshot shows a library catalog entry for the book 'Humours of a watering place'. The entry includes the following information:

- Author:** Onwhyn, T.
- Publisher:** London: Rock, Brothers, and Payne, [1850?]
- Physical Description:** [2] leaves : all ill. ; 21 x 14 cm.
- Subjects:** Bathing customs > Caricatures and cartoons. English wit and humor, Pictorial.
- Publication Date:** 1855
- Note:** Cover title. Illustrations numbered 26, 25, 21, 24, 22, 23, respectively.

Additional information on the left side of the screenshot includes 'Special Collections', 'Request items at least 2 days before you visit to allow retrieval from off-site storage. You can request at most 5 items per day.', and 'Rare Books Collection' with a 'Request on site access' button.

## 1855

Onwhyn, T. [*Scarborough Spa*]. London: Rock & Co., 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. 12<sup>th</sup>. 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>



## SCARBOROUGH SPA

The Rock & Co illustration (above) was drawn by the *Punch* cartoonist Thomas Onwyn and depicts Dickie Dickinson dispensing mugs of spa water draining out of the base of the cliff at Scarborough. Whilst this plate is dated 1855 it must, judging from the style of clothing, have been drawn from an earlier image of about 1730. One was left

## 1855

Onwhyn, T. *Sketches of Malvern*. London: Rock Brothers & Payne, 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:

**Sketches of Malvern.**  
[London] : Rock Bros. & Payne, [1855?]

Details I want this Notes & Tags


[1855?]  
**Language:** English  
**Identifier:** System number 010653652  
**Notes:** Anonymous. Signed: O.T., i.e. Thomas Onwhyn.  
Cover title.  
**Physical Description:** [18]leaves : all ill.  
**Shelfmark(s):** General Reference Collection  
RB.23.a.2495  
**UIN:** BLL01010653652

Morgan Library & Museum (New York) record:

**\*Record ID:** 337825  
**\*Accession Number:** PML 88188  
**\*Title:** [Sketches of Malvern](#).  
**\*Published/Created:** London : Pub. by Rock Brothers. & Payne, [1855]  
**Description:** [18] leaves of plates : ill. ; 10 x 18 cm  
**Credit:** Gift of Julia P. Wightman, 1991.  
**Notes:** Cover title.  
Illustrations by Thomas *Onwhyn*.  
**Binding:** Publisher's yellow boards with title stamped in black inside a blind stamped lace border. In brown cloth slip case with brown leather label, stamped in gold.

**Provenance:** From the library of Julia P. Wightman.  
**Associated Names:** [Onwhyn, Thomas, approximately 1820-1886](#)  
[Wightman, Julia P. \(Julia Parker\), 1909-1994, former owner](#).  
[Rock Brothers & Payne, publisher](#).  
**Formatted Place:** England London.  
**Subjects:** [Health resorts --Great Britain](#).  
[Etching --Specimens --1855](#).  
[1855](#).  
[Malvern \(England\) --Pictorial works](#).  
**Dept./Collection:** Pierpont Morgan Library Dept. of Printed Books

Yale University Library record:

<i>Sketches of Malvern</i>	
Title	Sketches of Malvern.
Published	London : Rock Brothers & Payne, 1855.
Physical	[8] leaves of plates : all ill. ; 11 x 22 cm.
Description	
Notes	Cover title. Illustrations by Thomas Onwhyn.
Format	 Books
Language	English

A blog post on the 'Willow Spring' at Malvern provides an unconfirmed date of 30<sup>th</sup> 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>

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

## **1855**

Onwhyn, T. *Visitors' Souvenir of the Sea Side*. London: Rock Brothers and Payne, 1855.

One illustration is signed 'TO' and dated 29<sup>th</sup> Jan. 1855.  
Copy held at Yale University Library (Yale Center for British Art).

<i>Visitors' souvenir of the sea side</i>	
Author	Onwhyn, Thomas, approximately 1820-1886, illustrator.
Title	Visitors' souvenir of the sea side.
Publication	London : Rock Brothers & Payne, [1855]
Physical	[12] leaves : illustrations ; 15 cm
Description	
Local Notes	BAC: British Art Center copy is the Abbey copy. Bound in publisher's original illustrated yellow boards.
Notes	Cover title. The third illustration ("Fashions ashore") is signed "TO" and dated Jan. 29th 1855. Selected exhibitions: "Pleasures and Pastimes" (Yale Center for British Art, February 21 - April 29, 1990).
Format	 Books

## **1855 1<sup>st</sup> Nov**

Onwhyn, T. "*Hill Climbing*". London: Rock & Co, 1855.

Onwhyn, T. "*Mountaineers*". London: Rock & Co, 1855.

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

Onwhyn, T. *Miss Fanny at the Sea Side*. London: Rock Brothers & Payne, 1856.

First discovered through an auction record entitled 'Cupid's Annual Charter', a collection of children's books sold at Sotheby's New York in May 1997, on Invaluable, [www.invaluable.com](http://www.invaluable.com) (Lot 178; search the 'price archive' for Onwhyn).

### Item Overview

Description: 1807]-Nursery Jingles, or Rhymes for the Young, engraved frontispiece and 7 plates, each with two illustrations coloured by hand, buckram, 8vo, John Bysh, [watermarked 1830]-The Story of Dame Fortune's Magic Wheel; The Story of the Indians and the Box of Beads, 2 volumes, printed on linen, wood-engraved illustrations, 16mo, W.F. Wheeler, 1852-[Onwhyn (Thomas)] *Miss Fanny at the Seaside*; *Precious Juveniles at the Seaside*, 2 volumes, each with 6 illustrations and text on three engraved pages, rebounded, oblong 8vo, Rock Brothers and Payne, [imprints dated 1856 and 1858]-Busch (Wilhelm) *The Fearful Tragedy of Ice-Peter*, translated by W. Harry Rogers, illustrations, oblong 8vo, Samson Low, 1868-Thornton (J.M.) *Poor Poll Parrot*, plain and coloured illustrations by R. Andre, 4to, New York, E.P. Dutton, [c.1881]-*Rumpelstiltskin*, plain and coloured illustrations by George R. Halkett, rebounded, 4to, De La Rue, 1882-Veale (E.) *Bonny Birds*; *The Fox's Story*; *Funny Foxes*; *Jack the Giant*, 4 volumes, illustrations by Palmer Cox, 8vo, Philadelphia, Hubbard, [1896-1897]-*Bilder-Zauberei*, flick book with plain and coloured illustrations, small 8vo, Germany, [c.1910], all but the second in original wrappers, the majority pictorial; and 30 others, mainly chapbooks or picture books, various sizes (44).

A copy is held at Brigham Young University and was utilised in a 2003 conference for book collectors: *The Gentle Madness of Book Collecting: a Mini Conference for Both Expert and Novice Collectors*, October 24<sup>th</sup> 2003. Held at the Harold B. Lee Library, Brigham Young University.

Conference Program: <http://net.lib.byu.edu/scm/gentlemad/booklet.pdf>

#### **Seminar No. 6: Street Literature:**

**Common Reading, Uncommon Times**

**Brad Westwood with assistance from Linda Brown, Rare Book Cataloger and Adjunct Curator of British and American Literature**

*Miss Fanny at the Sea Side*. London: Rock, Brother's & Payne  
[1856] BYU call number: 820 A1 no. 65.

A proto-comic strip produced as a chapbook. Also a veiled satirical reference to Queen Victoria's sea bathing wagon and privy screen (known as the bathing machine) which was rolled out into the waves off the Isle of Wight, beside Queen Victoria and Prince Albert's Osborne House. Note the hazy words across the wagon on the wrapper "bathing machine."

A copy was sold by David Miles Books (sale date not known).

<http://www.davidmilesbooks.com/books-prints-maps/d/miss-fanny-at-the-sea-side-/24594> accessed 25th June 2018.

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!).

Title	MISS FANNY AT THE SEA SIDE.
Published	London. Rock Brothers and Payne. No date [circa 1856].
Stock Code	8956
Description	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 list one copy only.



## 1856

Anon. *The Anniversary: A Christmas Story. With Illustrations by T. Onwhyn.* London: David Brogue, 1856.

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

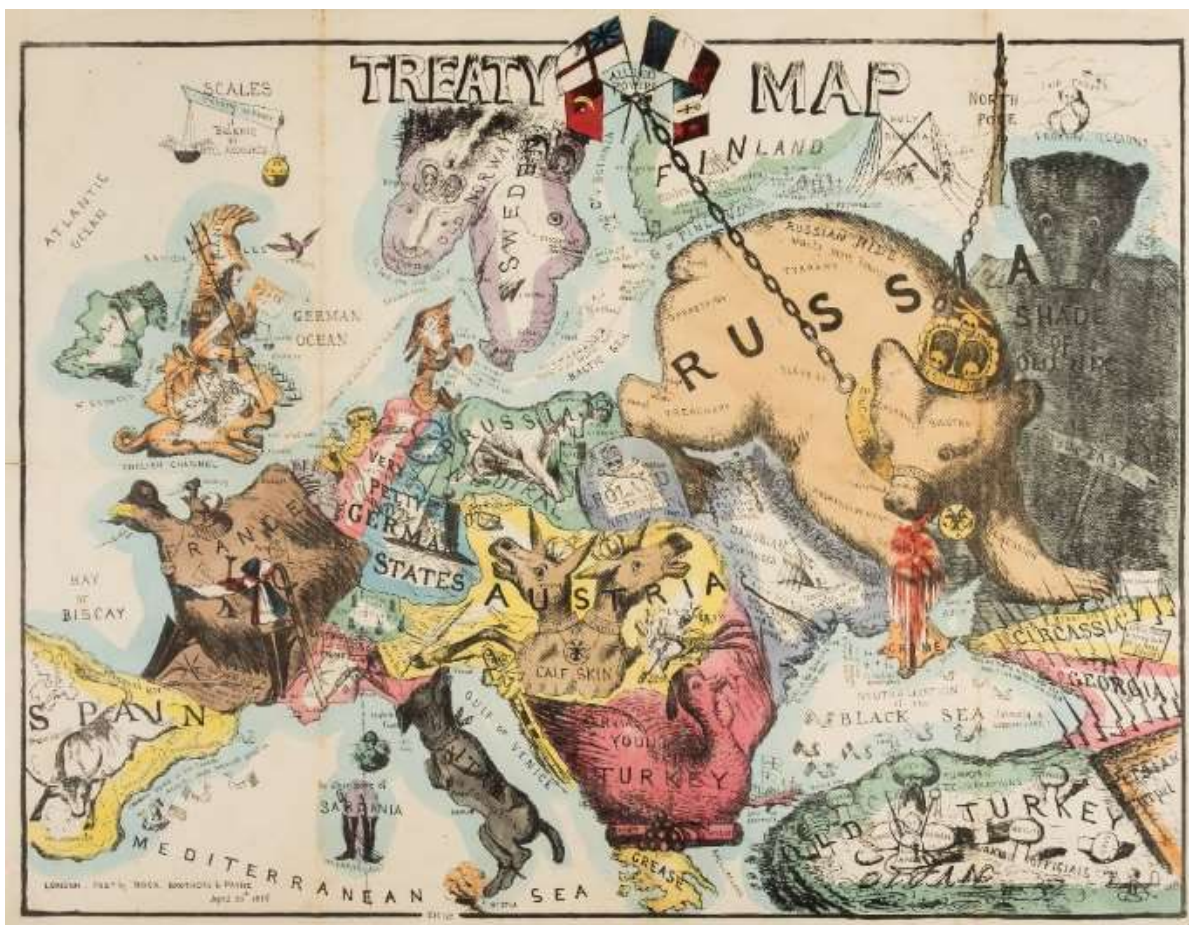
8 illustrations in b/w: <https://books.google.co.uk/books?id=HLYBAAAQAAJ>

A colourised version of illustration number 6 'Decorating the Church' is being offered for reproduction by the 1<sup>st</sup> Art Gallery [www.1st-art-gallery.com/search.html?q=onwhyn](http://www.1st-art-gallery.com/search.html?q=onwhyn)



**1856 20<sup>th</sup> April**

Onwhyn, T. *Treaty Map of Europe*. London: Rock Brothers & Payne, 1856.



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.



<http://www.barronmaps.com/patched-treaty-peace-humiliates-nobody-except-england-rock-brothers-paynes-bibliographically-unknown-comic-map-depicting-europe-end-crimean-war/>

A copy was sold at auction in 2017 for £4,780!

[https://www.dominicwinter.co.uk/documents/58\\_2017-review.pdf](https://www.dominicwinter.co.uk/documents/58_2017-review.pdf)

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

Europe. Tom Onwhyn, Treaty Map, Rock Brothers & Payne, April 20th, 1856, etched allegorical map with contemporary hand colouring, old folds, two small marginal closed tears, retaining pictorial paper wrappers with description key to verso of upper cover, upper cover detached, covers a little soiled and frayed, 485 x 620mm.

Rare anamorphic map celebrating the Treaty of Paris signed on 30th March 1856 and which formally ended the Crimean War. The Russian Bear lifts its paw (which is streaming with blood) away from the Crimean peninsula. The bear's body is covered with the words 'tyranny', 'oppression', 'treachery', 'bigotry' and 'ignorance'. However along its back is the notice 'Russian hide, wants more tanning'. Onwhyn clearly thinks little of the treaty as he shows Britannia's sword bound with 'red tape' and her lion with an eye-patch. Other European countries fare little better. Italy is depicted as a mad dog in convulsions, being strangled by a collar labelled 'popery'. Poland is depicted as a gravestone with 'Defunct nationality' engraved upon it and Austria is a double headed ass. Prussia is an obeisant cur wearing the collar of the Czar with the 'Very Petty German states' tied to its tail.

The map appears to be a follow on from Onwhyn's 1854 map 'Comic Map of the Seat of the War' which was copied and also published in Belgium by Louis Mols-Marchal. Rod Barron in his blog of June 9th 2015 'Clipping the Russian Bear's claws...' describes the 1854 map and how, as the war progressed and casualties mounted, sentiment turned against treating the war as a subject for mirth and satire. It is perhaps surprising that Rock Brothers and Payne thought it appropriate to issue another map after what must have been considerable public opprobrium. This may also explain why we have been unable to find a copy of this map appearing in auction or held by an institution.

Sold for £4,780

## **1857 to 1860**

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

Onwhyn, T. *The Pleasures of the Water Cure by a Patient who has been well Drench'd and Wrench'd and Restored to Health [and] Portraits of Celebrated Water Doctors*. London: Rock & Co [and] London: H. Wallbrook [and] Malvern: H.W. Lamb, 1857 to 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 19<sup>th</sup> & 20<sup>th</sup> Century refer to a coloured version.

2183 ——— **Pleasures of the Water Cure: By a Patient who has been well drench'd and wrench'd and restored to Health**  
*12 humorous coloured views on 6 sheets.*  
Oblong 8vo, *original covers.* London, 1857. **12s**

Maggs Bros. '*English Literature of the 19<sup>th</sup> & 20<sup>th</sup> 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=AHtOAAAAIAAJ>

A copy of the coloured 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>

Satirical poke at the 'benefits' of the spa

17. **[HYDROTHERAPY]. [ONWYN, Thomas]. [ROCK & CO.,]. PLEASURES OF THE WATER CURE** By a patient who has been well drench'd and wrench'd and restored to health. Portraits of celebrated water doctors. Pubd by Rock & Co., 11 Walbrook, London. [1855-1857].

Small oblong, 130 x 216mm, ff. [vi] leaves of thicker paper, containing 12 appealing engraved vignettes, hand-coloured; a little browned throughout, more noticeably marginal, with some light spotting and dust-soiling; stitched as issued in the original hand-coloured engraved card wrappers, spine a little worn and split and both head and tail though holding, covers quite soiled and stained, with some minor abrasions, and very faint evidence of dampstaining at head of spine on rear cover; still an appealing example of a scarce title. **\$850**

Appealing and scarce satirical swipe at the increasingly popular Victorian fad of hydrotherapy or 'taking the water cure', one of a number of such works by the noted Victorian illustrator Thomas Onwhyn (1814-86), illustrating the comic side of everyday life, and the social mores, pastimes, and dilemmas of the day. In the present pamphlet, both the physicians and the treatments endured by the patients are caricatured including 'doing penance in the wet sheet', the ascending douche, 'Sitz Bath & Wet Sheet 6 o'clock winters morn', rain baths, douching, and 'packing'. The vignettes are dated March 1st 1857, Oct 25 1855 and March 20th 1855.

Hydrophathy came to prominence in 1826, when Vincent Priessnitz established Gräfenberg in the Silesian Alps, as the first, and most famous, water cure. People flocked from all over Europe to experience the effectiveness of the treatment, with the therapy first making an impact upon Britain when Captain Claridge published his 1842 account of his visit to Gräfenberg. Though treated with suspicion by the medical profession, the public embraced the idea, thus affording plenty of commercial opportunities for the entrepreneur. Within

the United Kingdom, hydropathic hotels were a business in which Scots were disproportionately interested, with over 20 establishments opened between 1842 and 1882.

Onwhyn is best known for his pirate illustrations to works by Charles Dickens, most notably to *The Pickwick Papers* and *Nicholas Nickleby* (under the pseudonym Samuel Weller). Dickens himself commented on 'the singular vileness of the illustrations' (*Letters of Charles Dickens*). However, '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)' (ONDB).

OCLC locates copies at Wellcome, Oxford, Harvard, the NLM, Minnesota, with Yale, Michigan and Texas noting an 1860 issue.



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

1. <https://catalog.hathitrust.org/Record/100672869> or <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.

(another copy of this edition can be found here:

<https://bizarrevictoria.wordpress.com/2016/09/23/pleasures-of-the-water-cure/>)



First morning of Water Cure. Doctor  
tells the Wet Clerk  
"But I am sure 'twill prove death of cold."



John Hall & Wet Clerk. Wet Clerk writes them  
"This is delightful every!"



"THE ANCHERING BOTTLE.  
Now, Sir, please to take a seat here."



"THE FROG BATH.  
Doing penance in the Shakspeare post thro' depression."



Doctors of the Establishment.  
"Doing Penance in the Wet Sheet."



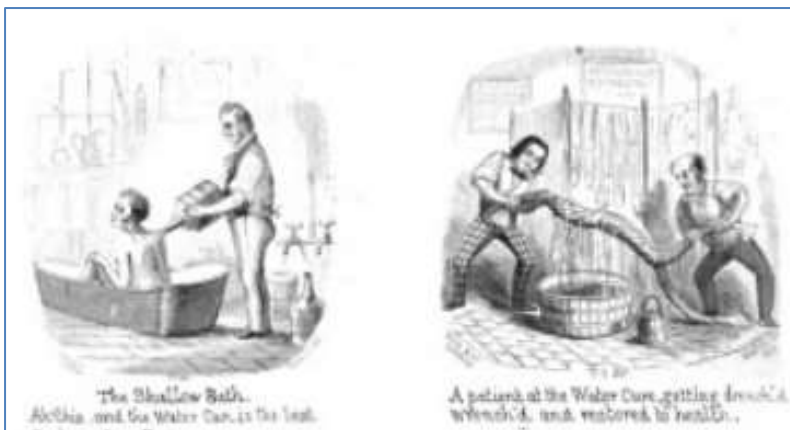
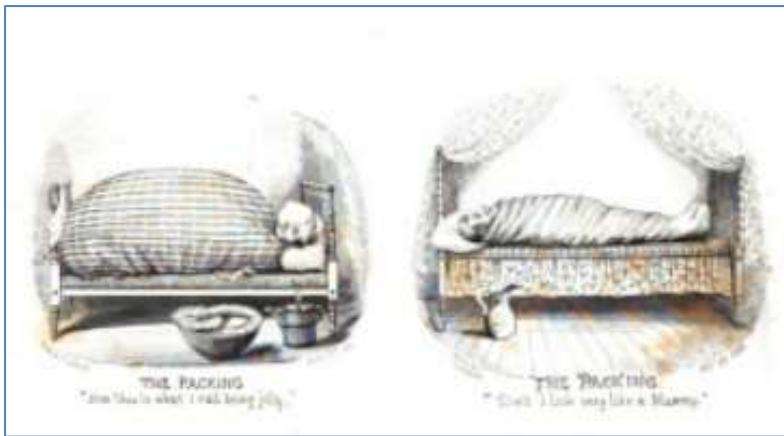
"Preparing for the Jacking."  
"Why, my virtuous and doctor friends,  
would not you give me, for a perfect remedy?"



"THE RAIN BATH.  
"You must be shut in for 15 minutes" Sir."



"The Douche.  
Oh! Oh! Oh! Oh! Oh!"



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!





1<sup>st</sup> March 1858



1<sup>st</sup> March 1858



24<sup>th</sup> April 1860



20<sup>th</sup> April 1860



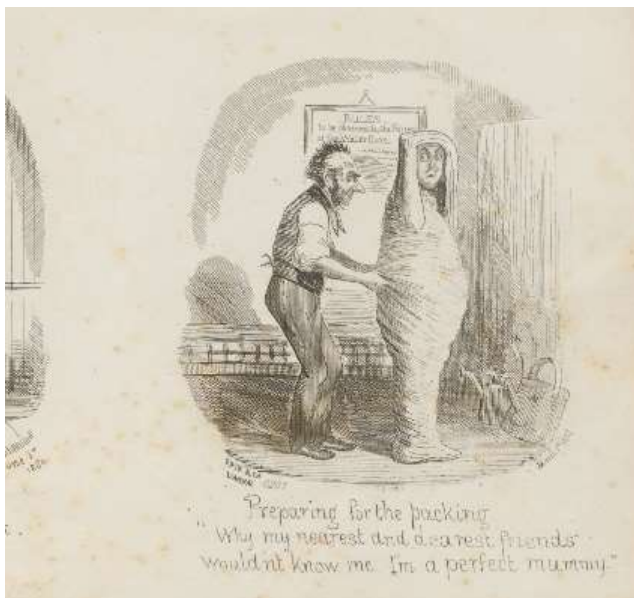
1<sup>st</sup> April 1860



1<sup>st</sup> April 1860



1<sup>st</sup> June 1860



1<sup>st</sup> March 1857



25<sup>th</sup> March 1860



25<sup>th</sup> March 1860

See also the entry at 25<sup>th</sup> March 1861.


Some of the illustrations have been used in a guide to Malvern:  
 Weaver, Cora (2016). *A Short Guide to Malvern As A Spa Town (The Water Cure)*. Malvern: Cora Weaver, 4<sup>th</sup> ed. ISBN: 978-1873809433.

## 1857

Palette, Peter (pseudonym for Onwhyn, Thomas). *The Child's Own New Scrap Book of Pictures*. London: Dean & Son, 11 Ludgate Hill, [between 1857 and 1865].

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!

The child's own new scrap book of pictures / by Peter Palette.



Author: Onwhyn, Thomas, approximately 1820-1886 [Browse]

Format: Book

Language: English

Published/Created: London : Dean & Son, 11, Ludgate Hill, [between 1857 and 1865]

Description: [28] leaves : ill. (wood engravings) : 23 x 29 cm.

Notes: Cover title.  
 Some sheets have imprint of Dean & Co., Threadneedle St.: sheets likely reissued from various Dean publications.  
 Dean & Son operated at 11 Ludgate Hill from 1857 to 1865, cf. Brown, P.A.H. London publishers and printers, p. 55.  
 Princeton copy 1: Illustrations are hand colored.

Binding note: Princeton copy 1: Pub. red cloth, pale blue bds., and white decorated onlay printed in gilt.  
 Princeton copy 2: Pub. maroon cloth, pale green bds., and cream decorated onlay printed in gilt.

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 9<sup>th</sup> May 2018).

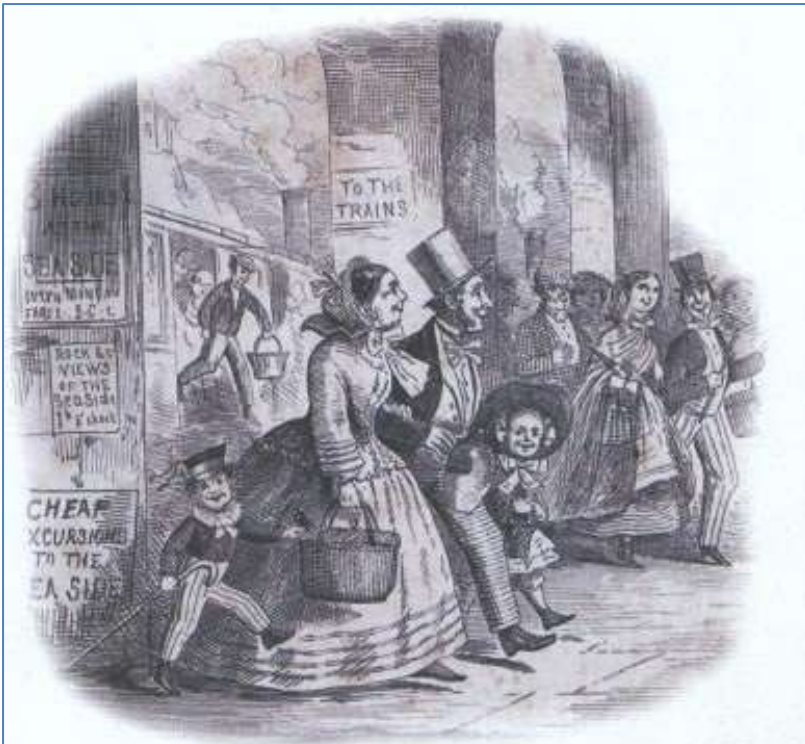
All references to this book on the internet have used a blog post by Graphic Arts at Princeton University as their information source, this includes national libraries and author authorities listings! <https://graphicarts.princeton.edu/2016/12/07/an-early-comic-strip-1841/>

## **1857**

Onwhyn, T. *Cheap Excursions, or, A Day at the Sea-Side*. London: Rock & Co, 1857.

The cover is signed ‘TO’ (bottom right), but I have been unable to find a ‘signature’ on the other images.





**The Rush to the Beach: 'Oh make haste, let us get right up to the very edge'**



**The Bathing: 'Oh it is such fun! We sport together like so many little ducks!'**

Images from: Hyde, R. (2000). Cheap excursions, or, a day at the seaside. *Country Life*. 13<sup>th</sup> July, pp96-97.

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.

The book is also mentioned by Hyde in his article on the publisher Rock (Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352).  
pp349.

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 1859 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.

He also comments:

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.<sup>10</sup>  
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

(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').

Maggs Bros. *English Literature of the 19<sup>th</sup> & 20<sup>th</sup> Centuries Being a Selection of First and Early Editions of the Works of Esteemed Authors & Book Illustrators Together with some Important Original Manuscripts. Sselected 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=AHtOAAAAIAAJ>

**Onwhyn**—*continued.*

2182 ——— **Our Trip to the Sea Side.**

*12 humorous coloured plates on 6 sheets, with descriptive text, by Onwhyn.*

Oblong 8vo, *original covers.* London, 1857.

**12s**

And:

*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)

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

631 HUMOROUS.— A SBBIBS OF AMUS-

ING Illustrated Books, by T. **Onwhyn**.

Circa 1860. Viz., " Our Trip to the Sea-

Side, ' \* six plates, ' \* Precocious Juveniles

at the Sea-Side," six plates. "Pleasures

of the Water Cure, ' \* twelve plates. ' \* Yacht-

ing and Boating," six plates. ' \* Sketches

at the Sea-Side, ' ' six plates. " Mr. Perry

### **1857 31<sup>st</sup> 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](http://www.alamy.com) described as a 'Pictorial Writing Paper'.

Onwhyn, T. *The Raffle at the Library.* "Only one wanted Ladies, who'll make one?" London: Rock & Co., 1857. Signed as 'TO' as bottom of the engraving.



Onwhyn, T. *The Lottery at the Toy Bazaar.* "Now try, you are sure to be lucky.!"  
London: Rock & Co., 1857. Signed as 'TO' as bottom of the engraving.



**1857 4<sup>th</sup> Apr. and 5<sup>th</sup> 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 4<sup>th</sup> 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.  
Onwhyn, T. *Hauling up the Boats*. London: Rock & Co., 1857.



### **1857**

Onwhyn, T. *Water Cure and Malvern*. London: Rock & Co, 1857.

A book of prints referred to by Ralph Hyde in his article (page 349): Hyde, R. (2002).  
A year for celebrating WF Rock. *Print Quarterly*. volume 19, issue 4, pp341-352.

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

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.



151. Thomas Onwhyn, *A Drink at St Anne's Well*, 1857, steel etching, vignette 80 x 95 mm (Collection Peter Jones).

This illustration is from: Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly*. volume 19, issue 4, pp341-352. (page 349).

Hyde goes on to state:

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.<sup>19</sup> The great

With the footnote stating:

<sup>19</sup>. This detail was brought to my attention by Peter J. Jones, who

identifies two of the notepapers on the line as 'St Peter's Church, Malvern Wells', and 'Malvern Wells from the Hills'.

In this alternative reproduction of the image from Alamy, [www.alamy.com](http://www.alamy.com) and described as an 'illustrated letter sheet', the signature 'TO' can just be seen under bench seat on the right.



**1858**

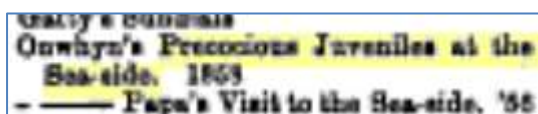
Onwhyn, T. *Papa's Visit to the Sea-Side*. [London: Rock & Co.], 1858.

(Rock & Co. most likely publishers).

Only found listed in:

*The Publishers' Circular and Booksellers' Record of British and Foreign Literature*. Vol. 73. Sampson Low, Marston & Co, 1900. (Page 607).

<https://books.google.co.uk/books?id=OWxNAAAAYAAJ> (partial view only; poor quality text reproduction).



## 1858

Onwhyn, Thomas. *Mrs Caudle in Crinoline*. London: Rock Brothers & Payne, 1858. 12 plates, panorama.

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>

Description: [Caricature]. Onwhyn, T. Mrs. Caudle in Crinoline. London, Rock Brothers & Payne, 1858, leporello, 12 handcol. woodengr. plates and orig. clothbacked woodengr. boards by THOMAS ONWHYN, sq. sm. 8vo. - Dust- and fingersoiled, mostly along edges. Corners boards showing. = Rare booklet making fun of the contemporary fashion of large crinoline dresses. Twelve humorous scenes showing a lady in various predicaments caused by her very large crinoline dress, with a twist at the end.

Cover and one plate provided as illustration.





A copy is held at Yale University.

<i>Mrs. Caudle in crinoline</i>	
Author	Jerrold, Douglas, 1803-1857.
Title	Mrs. Caudle in crinoline.
Published	London : Rock Brothers & Payne, 1858.
Physical Description	1 folded sheet (10 p) : ill. ; 15 x 150 cm., folded to 15 x 15 cm., attached to boards 16 x 16 cm.
Local Notes	BAC: British Art Center copy bound in original illustrated red boards.
Notes	Based on characters from Douglas Jerrold's Mrs Caudle's curtain lectures. Cover-title, on pictorial red cover. Illustrations by T. Onwhyn.
Format	Books
Language	English
Added to	February 10, 2005
Catalog	
References	NSTC, 2C11972

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](https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt) (with a misprint in the title due to text scanning process).

534 HUMOROUS.— Onwhyn (T.)  
Mrs. Caudle in Crinoline. 1858. Displayed in twelve clever colour illustrations by T. Onwhyn, opening in panoramic form, original covers, 7s 6d

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

[http://www.pickering-chatto.com/PC/Catalogues\\_and\\_Lists\\_files/796\\_Summer\\_Miscellany.pdf](http://www.pickering-chatto.com/PC/Catalogues_and_Lists_files/796_Summer_Miscellany.pdf)

THE PERILS OF A CRINOLINE	
56. [ONWHYHN, Thomas]. MRS CAUDLE CRINOLINE. [cover title]. London, Rock Brothers & Payne, Oct. 20th, 1858.	<b>£ 650</b>
<i>Hand-coloured etched panorama consisting of twelve illustrations and measuring [14.5 x 180 cm.]; one fold skillfully repaired folding and bound between glazed red covers, the upper cover illustrated; with blue cloth spine, with the booklabel of Anne Rennie and F.G. Renier.</i>	

The design of the upper cover consists of the title and the imprint, also an illustrations showing Mrs Caudle, putting on crinoline. The panorama follows the couple, and Mr Caudle's initial belief that the contraption is 'Quite Ridiculous' being confirmed when the couple try to go about their daily life. Various situations are used as props to the story, including walking hand-in-hand with one's children, sitting, taking a carriage, getting into an omnibus, the crinoline taking up all the sweepings from the street and the negotiation of doors and stairs. Eventually the couple are reconciled when Mrs Caudle gives up the fashion so they can again be 'Nearer & Dearer.'



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*.

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

### **1858 1<sup>st</sup> May**

Onwhyn, Thomas. *Market Day \_ Glamorganshire*. London: Rock & Co. 1858 1<sup>st</sup> May.  
(Signed 'TO' at bottom left, on the basket the woman is sat on).

<http://www.ancestryimages.com/proddetail.php?prod=e6531&cat=73>



This is a 'reworked' engraving from the series on Welsh Life (1852 to 1860).

## 1858 20<sup>th</sup> Oct

Onwhyn, Thomas. *Cupid and Crinoline*. London; Rock Brothers & Payne, 1858.

A folding panorama of 10 engravings jesting about crinoline dresses.

A copy was offered by Marlborough Books at a guide price of £300.

[http://www.marlboroughbooks.com/catalogues/pdfs/MRB\\_Catalogue\\_53.pdf](http://www.marlboroughbooks.com/catalogues/pdfs/MRB_Catalogue_53.pdf)

33 [ONWHYN, Thomas]. CUPID AND CRINOLINE. T.O. del. [i.e. Thomas Onwhyn]. London: Rock Brothers & Payne, Oct. 20th 1858. £ 300

*Engraved panorama consisting of ten illustrations and measuring 14.5 × 145 cm., bound in original decorated ochre boards with blue spine.*

The design of the front cover consists of the title and the imprint, and an illustration showing Cupid, imprisoned within a crinoline cage. Several women view the contraption with expressions of awe to the left and on the right a gentleman weeps.

The series of illustrations tell the story of the



lovely Kitty and her darling Adolphus, and how the crinoline has come between them. Adolphus is forced to stand back the 'thing all wire and whalebone' and in the last scene stands in a doorway disconsolate while Kitty and her friends fill the ballroom floor.

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!).

[http://www.marlboroughbooks.com/catalogues/pdfs/California\\_Book\\_Fair\\_2017\\_MRB.pdf](http://www.marlboroughbooks.com/catalogues/pdfs/California_Book_Fair_2017_MRB.pdf)

88 [ONWHYN, Thomas]. CUPID AND CRINOLINE. T.O. del. [i.e. Thomas Onwhyn]. London: Rock Brothers & Payne, Oct. 20th 1858. [1858]. £ 600

*Engraved panorama (14.5 × 145cm) consisting of ten hand coloured illustrations, bound between yellow covers with blue spine.*

The design of the front cover consists of the title and the imprint, and an illustration showing Cupid, imprisoned within a crinoline cage. Several women view the contraption with expressions of awe, to the left and on the right a gentleman weeps.

The series of illustrations tell the story of the lovely Kitty and her darling Adolphus, and how the crinoline has come between



Another, coloured, version was found in the JS Noel Collection

<https://www.jsnoelcollection.org/cupid-and-crinoline--onwhyn.html>

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).

21. **Cupid and crinoline**

Author Onwhyn, Thomas, approximately 1820-1886

Published London : Rock, Bros. & Payne, Oct. 20th, 1858.

Location BRITISH ART CENTER, Rare Bks & Mss (Non-Circulating) >> GT2075 .059 1858

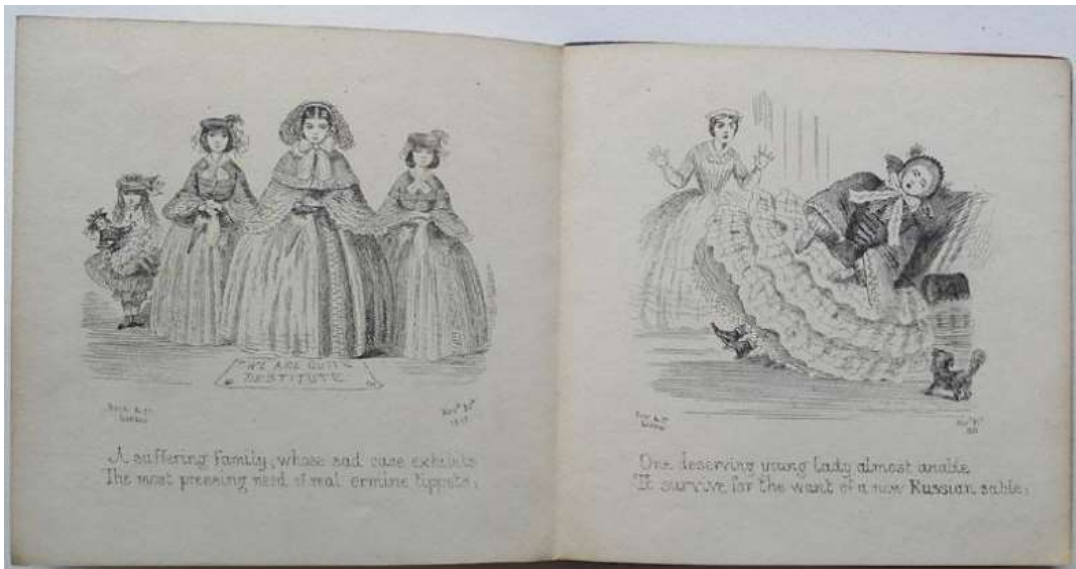
Format Images

## 1858 30<sup>th</sup> Nov

Onwhyn, Thomas. *Nothing to Wear*. London: Rock & Co, 1858.

A folding 'panorama' (leporello) of 12 comic engravings about women and fashionable clothes.

Images from Abe Books <https://www.abebooks.com/first-edition/Nothing-Wear-ONWHYN-THOMAS-Rock/11939948284/bd>





A coloured version was also available:

34 [ONWHYN, Thomas]. NOTHING TO WEAR. London: T. Onwhyn del. Rock & Co. Novr 30th 1858. £ 485



**FIRST EDITION.** Engraved panorama consisting of ten hand coloured illustrations and measuring 14.5 x 148 cm., original blue cloth backed glazed orcre 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 expensively dressed 'destitute' 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.

[http://www.marlbroughbooks.com/catalogues/pdfs/MRB\\_Catalogue\\_53.pdf](http://www.marlbroughbooks.com/catalogues/pdfs/MRB_Catalogue_53.pdf)

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.

A coloured edition was sold at Bloomsbury Auctions, London in November 2007. [www.invaluable.com](http://www.invaluable.com) (Lot 370; Search the 'price archive' for Onwhyn).



### Extended edition:

Google books also provides an 1859 edition. This was published as: Butler, William Allen. *Nothing to Wear: A Poem of Transatlantic Origin: Now Especially Edited for the Ladies of England, with Twelve Illustrations*. London: Rock Brothers & Payne, 1859. 23 pages.

<https://books.google.co.uk/books?id=huUNHAAACAAJ> (no preview).

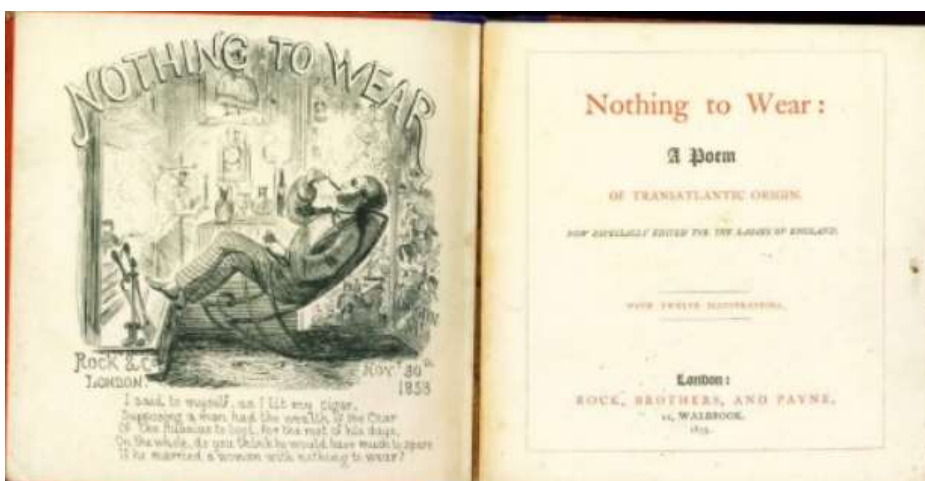
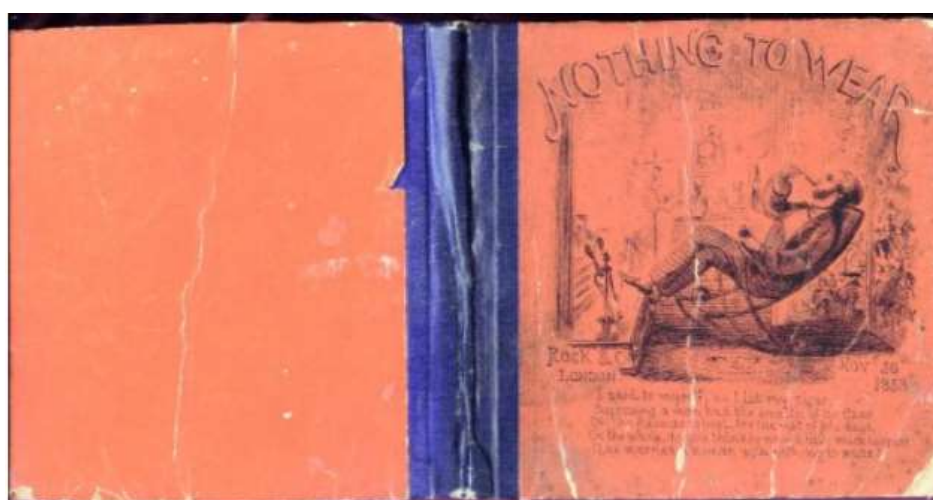
This was an extended edition where Butler wrote a poem, printed on one side and Thomas Onwhyn's earlier illustrations were provided on the facing page. Thomas is not 'credited' on the title page! (At least the Google Books home page for the book [https://books.google.co.uk/books/about/Nothing\\_to\\_Wear.html?id=huUNHAAACAAJ&redir\\_esc=y](https://books.google.co.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!

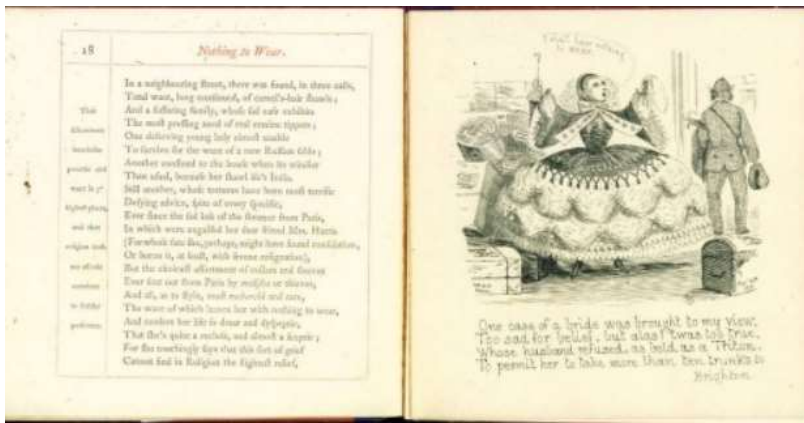
A coloured edition of the 1859 book was offered for sale at SPL Rare Books: <http://www.splrarebooks.com/collection/browse/search&category=24&order=books-author+desc&start=0/P160/>



A black & white edition, also dated as 1859, was offered for sale at Old Maps and Prints: <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 been 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

Onwhyn, T. *Dreams of Christmas*. London: Rock, Brothers & Payne, 1858.



Briefly referred to by Ralph Hyde on page 349 of his article on the publisher Rock (Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352).

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>

### Dreams of Christmas

Author: [Thomas Onwhyn](#); [Rock Brothers & Payne](#),  
Publisher: London : Rock, Brothers & Payne, [1858?]  
Edition/Format:  Print book : English  
Rating:  (not yet rated) [0 with reviews - Be the first.](#)  
Subjects: [Christmas -- England -- Pictorial works.](#)  
[Christmas.](#)  
[England.](#)  
More like this [Similar Items](#)

<b>Notes:</b>	Illustrations dated "Dec. 1st 1858"; one signed "T.O. del." [i.e. Thomas Onwhyn]. Consists of: six hand-colored etchings with captions (two each on rectos of three leaves, including p. [3] of cover); a hand-colored cover illus. printed within floral-patterned border in green; and an identical t.p. illus., also hand-colored, printed on verso of cardstock cover.
<b>Description:</b>	3 unnumbered leaves of plates : all color illustrations ; 21 cm.
<b>Contents:</b>	Illustrations: Childhoods [sic] dream of Christmas ; The schoolboys [sic] dream of Christmas -- The maiden's dream of Christmas ; The lover's dream of Christmas -- The mother's dream of Christmas ; Grandfather's dream of Christmas.
<b>Responsibility:</b>	[illustrations by Thomas Onwhyn].

## 1859

Onwhyn, T. *Marriage-a-la-Mode*. London: Rock Brothers and Payne, 1859.  
Panorama.

Listed in the Pickering & Chatto catalogue of 1894, but with very little information.  
*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) (with misspellings due to text scanning).

533 HUMOROU S.- **Onwhyn** (T.)  
Marriage a- la-Mode. 1859. - £300 a  
year, or Single and Marribd-Lifb.  
1869. - Etiquette Illustrated, or Hints  
on How to conduct oneself in the Best  
Society by an X. M. C. Aekermann, n.d.

A copy is held at Yale University Library.

**Marriage a-la-mode. - Search Yale Digital Content**

[discover.odai.yale.edu/ydc/Record/2033709](https://discover.odai.yale.edu/ydc/Record/2033709) ▼

Creator: **Onwhyn**, Thomas, ca. 1820-1886, ill. Contributor: Rock Brothers & Payne, publisher.

Language: English. Publisher: London : Rock, Brothers & Payne,. Publication Date: 1859. Type: Books & serials. Physical Description: 1 folded sheet (10 p.) : ill. ; 15 x 150 cm., folded to 15 x 15 cm., attached to boards 16 x 16 cm.

**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.


*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) (with misspellings due to text scanning).

533 HUMOROU S.— **Onwhyn** (T.)  
Marriage a- la-Mode. 1859. — £300 a year, or Single and Marriibd Lifb. 1869. — Etiquette Illustrated, or Hints on How to conduct oneself in the Best Society by an X. M. C. Aekermann, n.d.

Copy held at Yale University Library.

*£300 a year, or, Single and married life : dedicated to all young bachelors*

Author	Onwhyn, Thomas, ca. 1820-1886
Title	£300 a year, or, Single and married life : dedicated to all young bachelors.
Published	London : Rock & Co., 1859.
Physical Description	1sheet (10 p.) : ill. ; 15 x 140 cm., folded to 15 x 14 cm., attached to boards 15 x 15 cm.
Local Notes	BAC: British Art Center copy bound in original illustrated boards.
Notes	A continuous illustrated strip, accordion folded, to form 10 pages. Signed: T. Onwhyn delt. Engraved t.p.
Variant and related titles	£300 a year Three hundred pounds a year Single and married life
Format	 Books

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&objectname=&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)**

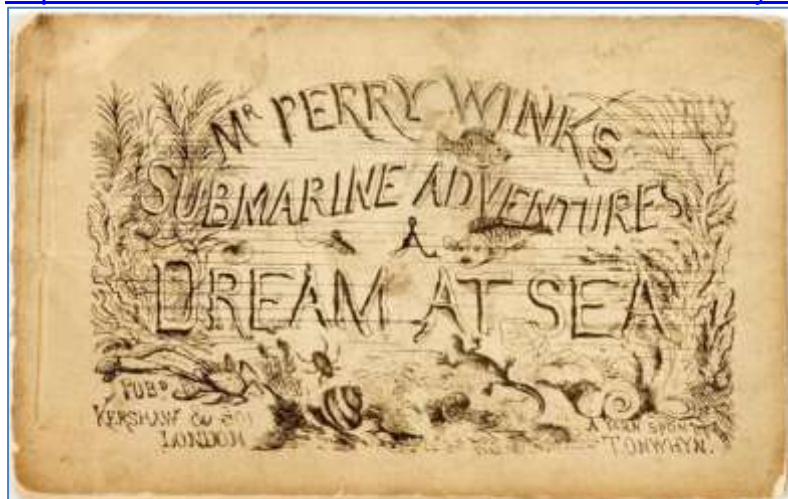
Onwhyn, Thomas. *Mr Perry Winks Submarine Adventures and Dream at Sea: a Yarn Spun by T. Onwhyn*. London: Kershaw & Son [not dated].  
 16 hand coloured engraved 'cartoons' in panorama.

1860 is the date given in Maggs Bros 'English Literature of the 19<sup>th</sup> and 20<sup>th</sup> 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.

<https://www.baumanrarebooks.com/rare-books/onwhyn-thomas/mr-perry/75952.aspx>



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)**

Onwhyn, T. "The Civilization of America." Pictorial envelope engraving, circa 1860.

Engraving signed by Onwhyn as artist, but may have been engraved by J. Valentine, whose name is on the backflap. 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!



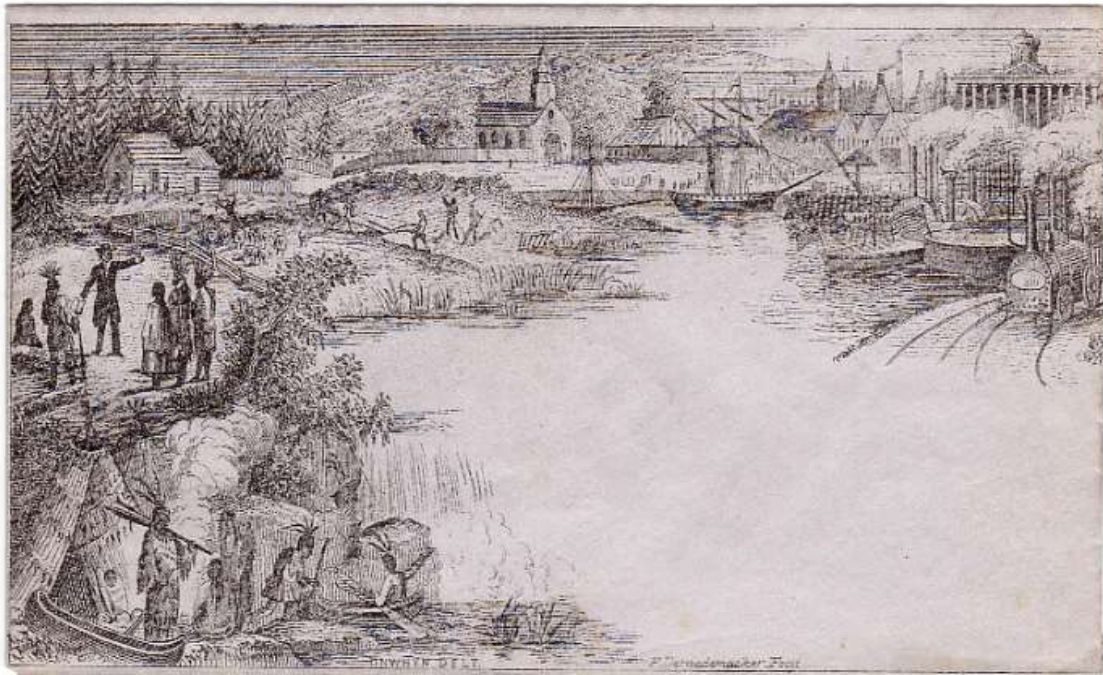
**Civilization of America.** Blue cover with J. Valentine imprint on back, depicting the civilizing of America with Indians and pilgrims at lower left progressing thru trains at right, bearing Great Britain 1p Red tied by "609" in barred oval to Plymouth, "Penzance DE 26, 1862" and receiving backstamps, Very Fine, ex Hahn and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 247 where described as the only used example known to the authors ([Image](#)).

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!

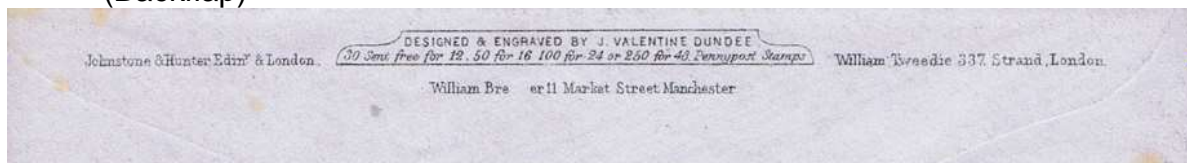
<http://www.kcphilatelics.co.uk/page%20handrawn%20&%20pictorial-envelopes.htm>



706. The Civilization of America Onwhyn fine/very fine.

Price: £60.00

(Backflap)



**Civilization of America.** Black on grayish blue unused envelope, designed by Onwhyn (imprint at bottom), Valentine, Johnston & Hunter, William Tweedie and William Bremner imprints on backflap, depicts growth of American civilization from Indians at lower left to railroads and steamships at upper right, Very Fine, fewer than five examples of this design are known

## **1860 circa**

Onwhyn, T. *Tourists in Wales, and Pencillings in the Principalities by a Pedestrian Artist.* London: Rock & Co, circa 1860.

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/> 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>

	<p>ONWHYN Thomas (1811-1886) <b>Tourists in Wales</b> London: Rock &amp; Co Tourists in Wales: &amp; pencilings in the Principalities by a Pedestrian Artist. In its original brown paper wraps. Now encased in a fine buckram slip cloth with the title and author in gold to spine and front cover. Internally the spine has been strengthened by tape, and there is some minor browning, but a spectacular and very rare production. There are twelve pages of colour images depicting humorous aspects of tourism. Page 1 is Tourists where there are 11 small images, followed by High Ways of Wales 5 images. The By-Ways with 5 images. The Beauties of Wales 7 images, Rivers of Wales 5 images, The Waterfalls with 2 images, The Mountains of Wales 5 images, Market day in Wales 9 images, Welsh Fairs and Hirings 8 images, Counties in Wales 13 images of Welsh Ladies in the Welsh dress of that county... etc. No edition stated but presume first, no date but circa 1850. All images are bright in colour with title or description below in black ink, superb! Onwhyn, 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. He also published in 1864, The Owl (a society newspaper), though its success afterwards affected his mind. Thomas Onwhyn had come to public notice by his contribution of a series of -illegitimate- illustrations to works by Charles Dickens. He also had a pseudonym - Peter Palette- Allibone 1195/1205)(See ODNB for a full Bio.)</p>
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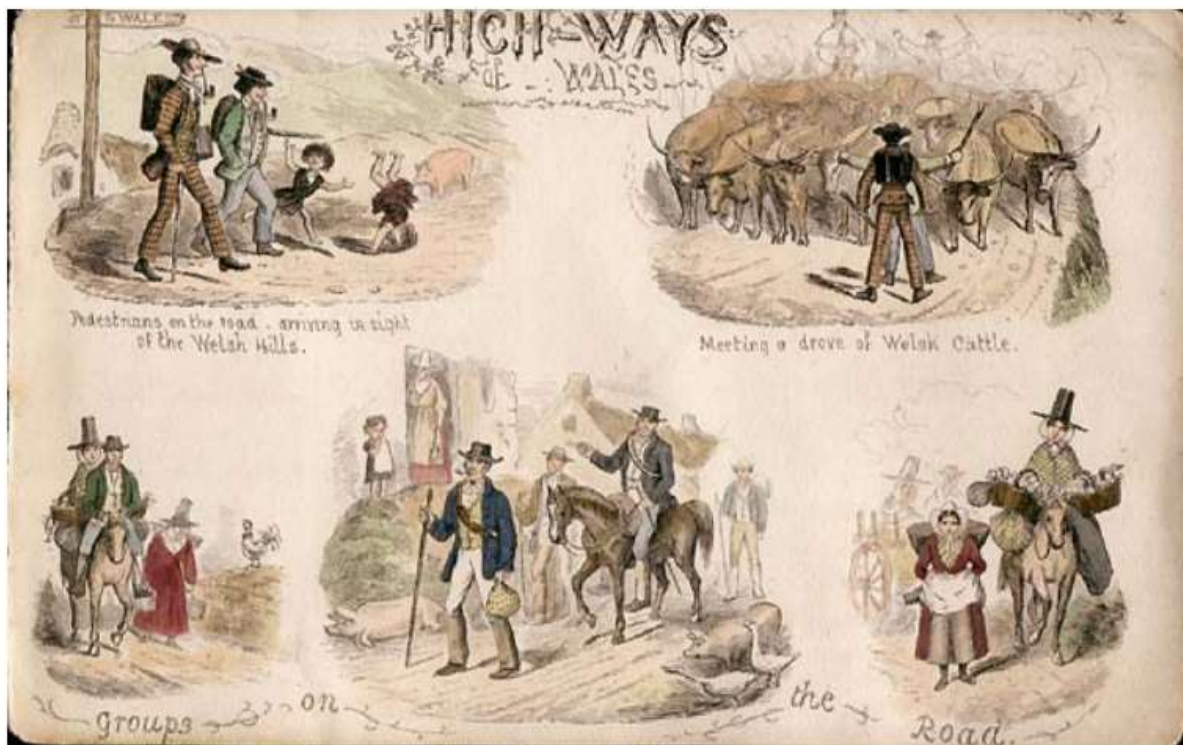
The 'antique prints & maps' website were offering images from the book at £40 to £70 each!

[http://www.antique-prints-maps.com/acatalog/Welsh\\_Costume\\_prints\\_antique\\_prints.html](http://www.antique-prints-maps.com/acatalog/Welsh_Costume_prints_antique_prints.html)

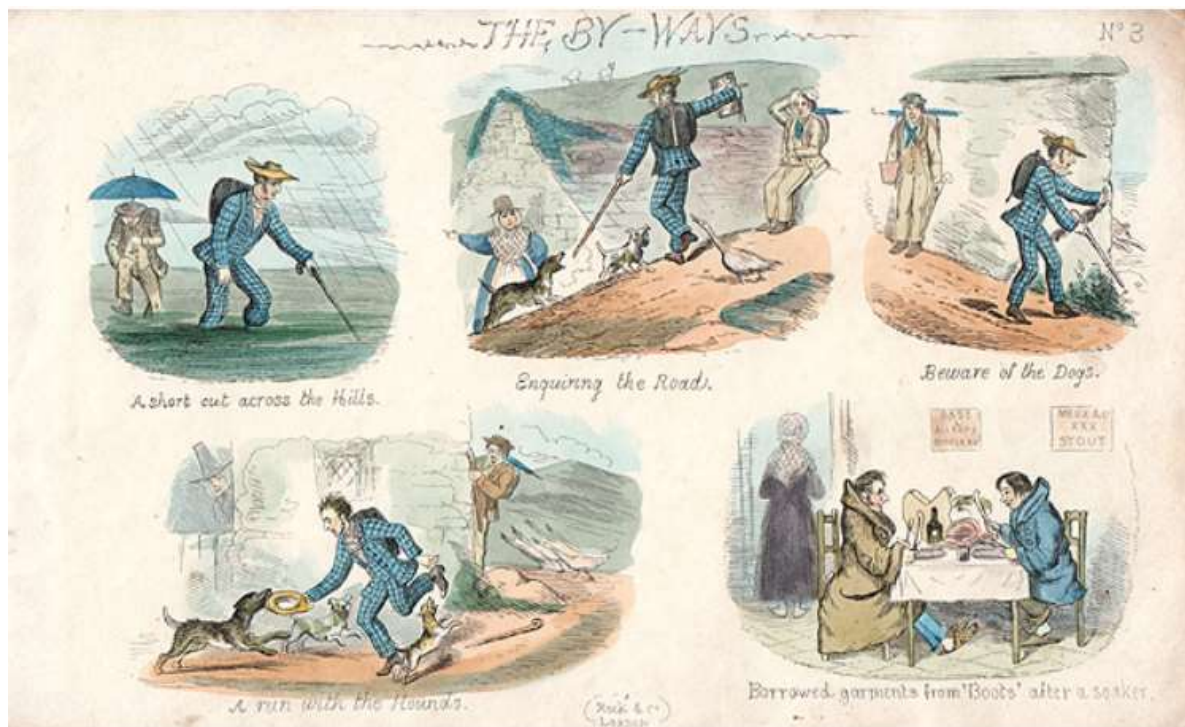
Page 1 is signed 'TO' on the direction post at top left.



Page 2 signed 'OT' on direction post at top left (opposite to 'To Wales')

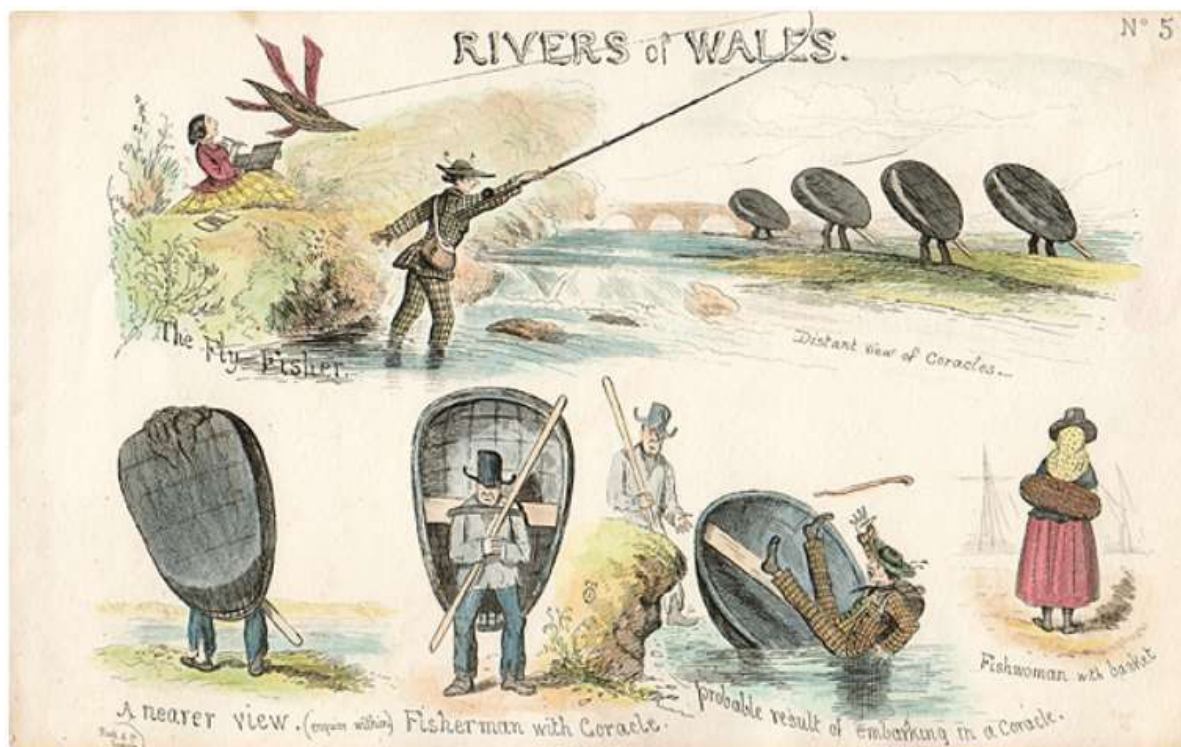


Page 3 appears to be unsigned.



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>



Onwhyn, Thomas:  
**Tourists in Wales. Pencillings in the Principalities by a Pedestrian Artist)**  
 London, Rock & Co. (ca. ) 1855 - 23 x 14 cm. 12 handkolorierte Federlithographien. In späterer Pappband. Hübsches und witziges Karikaturenalbum zum frühen englischen Tourismus. Onwhyn (1811 - 1886) wurde vor allem durch seine Illustrationen zu Dickens "Pickwicker Papers" berühmt. - Es fehlt der illustrierte Originalpappband mit dem Titel. - Selten.

[Bookseller: *Daniel Thierstein*]



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>

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 Darent, Kent. *The Fishing Gazette*. 1892, issue 793 (2<sup>nd</sup> July), pp3-5).

Since this walking and angling trip occurred, No. 1, Catherine-street, Strand, and adjoining houses have been pulled down to make room for the Gaiety Restaurant. Mr. George Onwhyn was an excellent pedestrian. He walked all over North and South Wales, and published a half-crown guide. It is full of interesting and truthful information, historically and otherwise, giving the names of the inns he stayed at, and the very moderate charges for his bed and board. He traversed hills and dales quite away from the main roads, and it must be a useful guide for tourists travelling on foot through Wales. My copy is titled 'Onwhyn's Welsh Tourist; or, New Guide to North and South Wales and the Wye, describing every Object of Interest in that most Picturesque Country, and containing likewise all Needful Information on the Subject of Travelling Expenses, Inns, Charges, &c.' With illustrations. Printed by J. Onwhyn, 1, Catherine-street, Strand, 1853.

### 1860 circa

Onwhyn, T. *Mamma at the Sea-Side*. London: Rock & Co., [1860].

Cover illustration taken from: Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352. (on page 348).






150. Thomas Onwhyn, front cover for the booklet *Mamma at the Sea-side*, 1857, steel etching, 140 × 235 mm (London, Guildhall Library, Corporation of London).

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>



**Author** [Onwhyn, Thomas, approximately 1820-1886, artist.](#)

**Title** **Mamma at the sea-side.**

**Publication** London : Rock & Co., [1860?]

**Description** 3 unnumbered leaves of plates : all illustrations ; 14 x 22 cm

**Content Type** still image

**Carrier Type** volume

[Request](#)

Location	Call Number	Status ?	Note
<a href="#">Rauner Sine Illus</a>	X37mama <a href="#">Browse Nearby Items</a>	AVAILABLE	IN LIBRARY USE

**Note** Cover title.  
Cover illustration and two illustrations dated 1857. Four illustrations dated 1860. Cover illustration signed "Onwhyn."

**Summary** Single panel cartoons with one on the cover, and two on each plate, on same side of sheet. Each cartoon with single line of text.

**Note** Special Collections / Sine Illus. copy: Gift of Edward P. Sine, Dartmouth Class of 1951.

### **1860 (circa)**

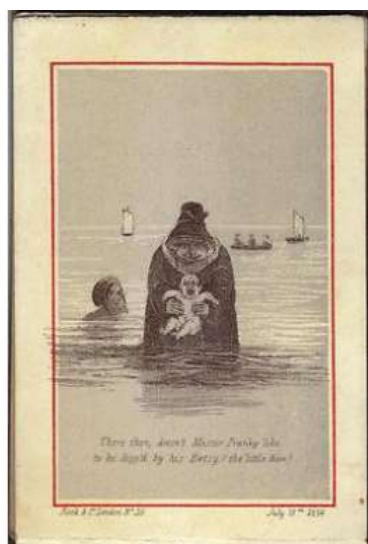
Onwhyn, T. *The Queen's Album of Sea Side*. London, Rock & Co. (Outer Board); London, Rock Brothers & Payne (Inner title page), circa 1860.

A copy was sold on [www.ebay.com](http://www.ebay.com) in 2013. On 24<sup>th</sup> 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 28<sup>th</sup> 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!

The Queen's Album of Sea Side . [Views.]. Illustrated by Thomas Onwhyn. London: Rock Brothers & Payne, 1860.

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)**

Onwhyn, T. *Love in All Weathers*. [London]: unknown, circa 1860 (most probably published by Rock & Co or J. Simmonds). Signed "Del by Onwhyn" at bottom right.

Only identified source is fotolibra [www.fotolibra.com](http://www.fotolibra.com) (simply search Onwhyn).



## **1860 (circa)**

Onwhyn, Thomas. *A Day at the Derby*. [unknown], circa 1860.

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

### **550 A Day at the Derby.**

*Series of 18 coloured plates by Onwhyn on one long strip forming a panoramic collection of pictures, measuring 4 feet by 6 inches in length, folded to narrow 8vo, in a cloth case.*

*Circa 1860.*

**£1 10s**

Maggs Bros. *English Literature of the 19<sup>th</sup> & 20<sup>th</sup> 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=AHtOAAAAIAAJ>

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<sup>6</sup>/<sub>10</sub>" by 4 feet 3<sup>1</sup>/<sub>2</sub>" 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 (Ieporello) 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.

[http://www.marlboroughbooks.com/catalogues/pdfs/MRB\\_Catalogue\\_2016.pdf](http://www.marlboroughbooks.com/catalogues/pdfs/MRB_Catalogue_2016.pdf)

21 [CRUIKSHANK, Percy?]. A DAY AT THE DERBY [London]: [c. 1850].

£ 950

*Hand coloured strip panorama, measures 92 × 1,310mm, printed on four sheets conjoined, concertina- folding down to 100 × 155; original ribbed ocre cloth, upper cover lettered with title.*



The story concerns Mr Podger and his friend with all the mishaps that befell them during their day at the Derby, told in 18 tableaux with text beneath each.

Snelgrove, D. *British Sporting and Animal Prints*, p. 5, no 34.

## **1860 25<sup>th</sup> March**

Onwhyn, T. *Water Cure 'Carte'*. London: Rock & Co, 1860.

[http://www.victorianturkishbath.org/3topics/atozarts/aapix/WetSheet/Wringing\\_w.htm](http://www.victorianturkishbath.org/3topics/atozarts/aapix/WetSheet/Wringing_w.htm)



## **1860 1<sup>st</sup> May**

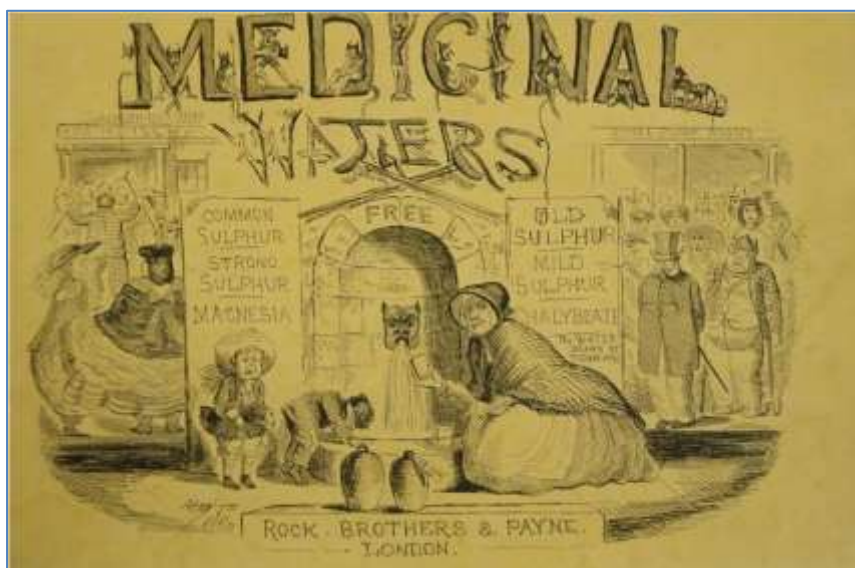
Onwhyn, T. *Medicinal Waters*. London: Rock Brothers & Payne, 1860.

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 1<sup>st</sup> 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>

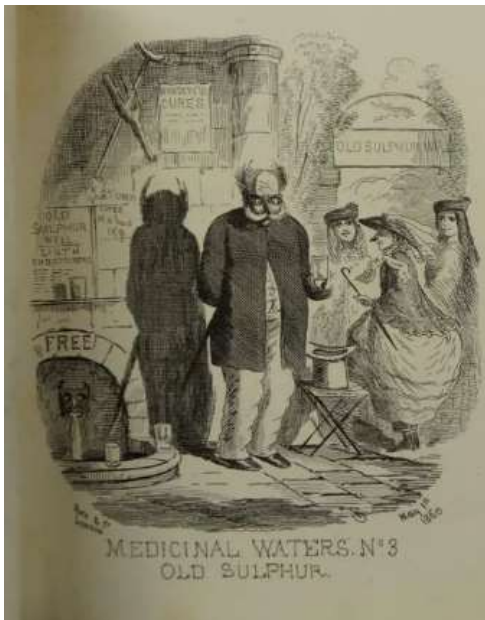




MEDICINAL WATERS N°1  
COMMON SULPHUR.



MEDICINAL WATERS N°2  
STRONG SULPHUR.



MEDICINAL WATERS N°3  
OLD SULPHUR.



MEDICINAL WATERS N°4  
MILD SULPHUR.



MEDICINAL WATERS N°5  
MAGNESIA.



MEDICINAL WATERS N°6  
CHALYBEATE.

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 17th 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 1886 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: TA11886B

## **1860**

Onwhyn, T. *Scenes on the Sands*. London: Kershaw & Son, 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".



Search the Collections

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**Print - Scenes on the Sands**

Object: Print

Place of origin: London (published)

Date: ca 1860 (published)

Artist/Maker: Thomas Onwhyn, born 1814 - died 1886 (artist)  
Kershaw & Son (publisher)

Materials and Techniques: Litho-engraving

Credit Line: Given by Miss Rosemary Hancock

Museum number: E.742-1959

Gallery location: Prints & Drawings Study Room, level D, case G, shelf 4C, box 4B

**Descriptive line**

'Scenes on the Sands'. Title page and six plates with scenes showing families at the seaside. Litho-engravings by Thomas Onwhyn, ca 1860.

**Physical description**

Title-page and six plates with scenes showing families at the seaside.

**Museum number**

E.742-1959

**URL**

<http://collections.vam.ac.uk/item/O56940/scenes-on-the-sands-print-thomas-onwhyn/>

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*

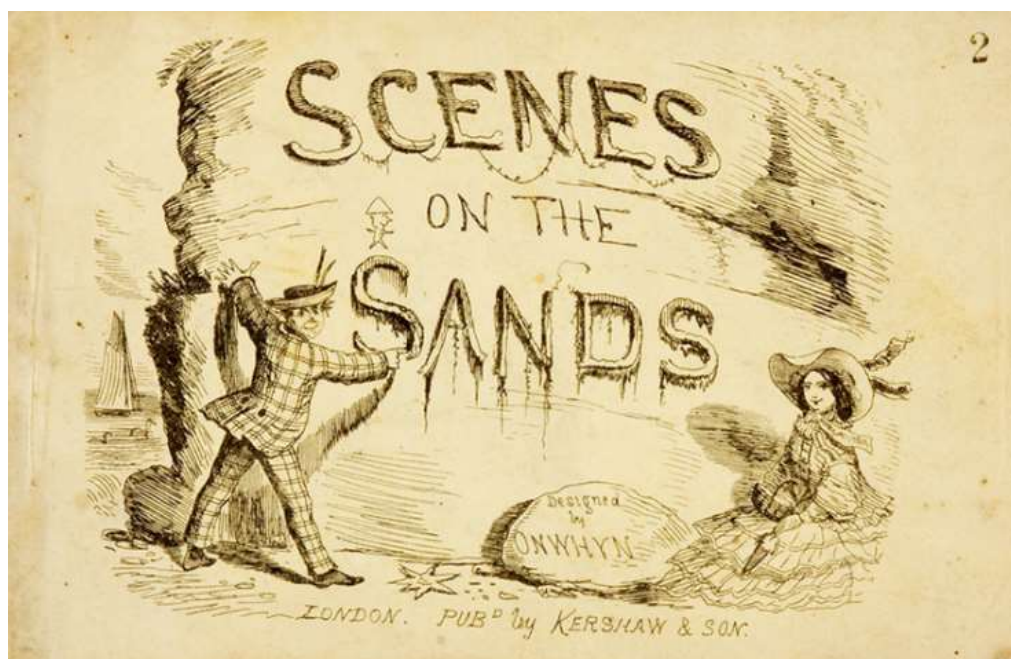
[https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog\\_djvu.txt](https://archive.org/stream/acatalogueoldan00unkngoog/acatalogueoldan00unkngoog_djvu.txt)

631 HUMOROUS.— A SBBIBS OF AMUS-  
ING Illustrated Books, by T. **Onwhyn**.  
Circa 1860. Viz., " Our Trip to the Sea-  
Side, ' \* six plates, ' \* Precocious Juveniles  
at the Sea-Side," six plates. "Pleasures  
of the Water Cure, ' \* twelve plates. ' \* Yacht-  
ing and Boating," six plates. ' \* Sketches  
at the Sea-Side, ' ' six plates. " Mr. Perry  
Winks Submarine Adventures : a Dream  
at Sea," sixteen plates. "Scenes on the  
Sands," six plates. 7 oblong 12mo, in  
the original wrappers, as issued, £1 5s

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>



4 images from a set of 6.



**1861 7<sup>th</sup> 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 9<sup>th</sup> Nov. 1850).

The specific date of 7<sup>th</sup> May 1861, given in this sale descriptions, is probably on the front cover of the book.

<https://www.the-saleroom.com/en-us/auction-catalogues/dominic-winter-book-auctions/catalogue-id-srdm10020/lot-4b027f94-d12a-4d1e-bcbf-a43200688439>

Description	Auction Details	Shipping	T&Cs & Important Info
Mining. Sketches in the Mining Districts, Cornwall, Rock & Co., May 7th 1861, [cover-title], six full-page etched plts. (complete), lightly foxed, orig. pictorial covers, lightly soiled, 10 x 18.5cm (4 x 7.25ins) Conforms to the only other copy we have traced, which is listed on WorldCat. Illustrations entitled: 'A Tin Mine. Cornwall'; 'Working in the Tin Mines Cornwall'; 'A Framing Girl, or Racker, in Tin Mine'; 'A Man Engine. Cornish Mine'; 'Underground Captain surveying Cornish Mine'; 'Picking & Jigging Girls in a Copper ore dressing floor'. (1)			

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

[http://www.marlboroughbooks.com/catalogues/pdfs/MRB\\_Catalogue\\_48.pdf](http://www.marlboroughbooks.com/catalogues/pdfs/MRB_Catalogue_48.pdf)

In the description, this catalogue entry states that the 'framing girl' date is inadvertently given as 1850, because all other plates are dated either 6<sup>th</sup> Nov. or 9<sup>th</sup> Nov. 1858. They seem to have not considered the possibility that a work could be reused or repurposed!

26 [ONWHYN, Thomas]. SKETCHES IN THE MINING DISTRICTS, CORNWALL. Rock & Co. May 7th 1861. £750

*Oblong 8vo [185 x 105 mm], 6 wood engraved plates dated Novr. 6th, and 9th, 1858 [one inadvertently dated 1850]; stitched as issued in original yellow wrappers, the upper wrappers with title and view the workings at the face of the mine*

A rare work illustrating women at work in the Cornish tin mining industry.

The subject was something of a paradox for contemporary observers, was it possible for women to do hard manual labour and be moral guardians? The illustrations somehow fudge the issue giving the purchaser the impression of coy young women happily working in dreadful conditions.

Although not stated, the work is clearly from the hand of Thomas Onwhyn, his characteristic initials are discreetly engraved on the title and most of the plates.



The six plates are titled 'A Tin Mine, Cornwall.' 'Working in the Tin Mines Cornwall.' 'A Framing Girl, or Racker, in Tin Mines.' 'A Man Engine Cornish Mine.' and 'Picking & Jugging Girls in a Copper ore dressing floor.' The plate of 'A Framing Girl, or Racker, in Tin Mines.' has been seen on headed note paper, one of many other outlets for Rock & Co. business, although no other examples have been found in this format. see [http://www.ephemera-society.org.uk/queries/2009/q2\\_09.html](http://www.ephemera-society.org.uk/queries/2009/q2_09.html)

We are unsure quite why this work was issued in its present format although it may have some connection with the opening up of Devon & Cornwall to tourism. John Murray produced guides to the area in 1850, 1851, 1856 and 1859 each with an extensive introduction on the visiting tin mines, this topicality may have spurred Rock & Onwhyn into action.

16

Simon Houfe in the ODNB calls Onwhyn '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).'

Only one copy recorded on OCLC or COPAC, at the University of California.

## **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\\_\(magazine\)](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**

Reynolds, George William McArthur. *Pickwick Abroad: or, The Tour in France. Illustrated by Alfred Crowquill, K. Meadows and T. Onwhyn.* London: H.G. Bohn, 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 4<sup>th</sup> 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, T. *The Pretty Rhyme Alphabet for Good Children.* London: [unknown]. [Almost certainly, London: Ward, Lock & Co./Ward, Lock & Tyler, 1864].

'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](http://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:

<p><b>Title:</b> The Pretty Rhyme Alphabet for Good Children. [With coloured woodcuts, principally from German originals.]</p> <p><b>Publication Details:</b> London, [1865]</p> <p><b>Language:</b> English</p> <p><b>Identifier:</b> System number 003087486</p> <p><b>Physical Description:</b> 8°.</p> <p><b>Shelfmark(s):</b> General Reference Collection 12805.i.52.</p>
---

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* 12<sup>th</sup> Dec 1865 pp849

<https://books.google.co.uk/books?id=mU4FAAAQAAJ>

by winged speakers.  
*Papa's Pretty Gift Book.* Ward, Lock, and Co. 3s. 6d. The "Pretty-Page" series of first books for children, consisting of the Rhyme Alphabet, the Primer, the Reading Book and the Fable Book, are here collected and placed in a gay cover. Each page is illustrated with a characteristic engraving from the German, and the text is printed from large readable type, on good stout paper; forming altogether a very acceptable gift-book for little girls and boys. Some of the cuts are very curious, and illustrate manners and modes of thought which,

, Dec. 12, 1865.

though well understood in the Fatherland, will be new and strange, though by no means displeasing, to young English readers.

*Home Sunshine* Dean. 1s 6d. A baker's

Publisher advert in Fern, F (1865). *Fanny Fern's New Stories for Children*. London Ward, Lock and Tyler. pp202

<https://books.google.co.uk/books?id=aw4CAAAQAAJ>

## NEW BOOKS FOR CHILDREN, With Beautiful Pictures.

**The Pretty Rhyme Alphabet.** Fcap. 4to., beautifully illustrated with Thirty-one Pictures, Coloured Wrapper, boards, half cloth, 1s.; or, with Coloured Plates, gilt edges, 2s.

**The Pretty Page Primer of Short and Easy words for Young Children.** Fcap. 4to., with Thirty-nine charming Pictures. Wrapper

Publisher advert 'One Shilling Books for Children', in Phelps, E.S. (1872). *The Gates Ajar; or, Our Loved Ones in Heaven*. London: Ward, Lock, and Tyler. pp28.

<https://books.google.co.uk/books?id=MQYCAAAQAAJ>

39. Little Book (A) about Country Life.
40. Picture A B C and Primer.
41. Child's First Book (A B C).
42. The Pretty Rhyme Alphabet.
43. The Pretty Page Primer of Short and Easy Words.
44. The Pretty Page Reading Book for Good Children.

## **1869 25<sup>th</sup> Nov**

Onwhyn, T. *Lady Godiva and Peeping Tom of Coventry*. London: Rock & Co., 1869.

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'



## **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.

Maggs Bros. *English Literature of the 19<sup>th</sup> & 20<sup>th</sup> 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=AHtOAAAAIAAJ>

2184 ——— **Sketches of Life at the Sea Side.**  
*6 coloured plates.*  
 Oblong 8vo, *original wrappers.* London, N.D. **8s 6d**

*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)

631 HUMOROUS.— A SBBIBS OF AMUS-  
 ING Illustrated Books, by T. **Onwhyn**.  
 Circa 1860. Viz., " Our Trip to the Sea-  
 Side, ' \* six plates, ' \* Precocious Juveniles  
 at the Sea-Side," six plates. "Pleasures  
 of the Water Cure, ' \* twelve plates. ' \* Yacht-  
 ing and Boating," six plates. ' \* Sketches  
 at the Sea-Side, ' ' six plates. " Mr. Perry  
 Winks Submarine Adventures : a Dream  
 at Sea," sixteen plates. "Scenes on the  
 Sands," six plates. 7 oblong 12mo, in  
 the original wrappers, as issued, £1 5s

**2) Onwhyn, T. 'Bather Fresh'. London: Rock & Co, Wallbrook, [not dated].**

From: (Hyde, R. (2000). Cheap excursions, or, a day at the seaside. *Country Life*. 13<sup>th</sup> July, pp96-97).

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.



signed TO monogram centre right hand edge

**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.  
Aekermann, n.d. Together 5 vols, 12mo,  
each opening in panoramic form, in the  
original covers, f1 1s

(automated text scanning errors 'Tiddlely' (Tiddlely) and 'Aekermann' (Ackermann)).  
OCLC Worldcat provides one library location for this book:

<http://www.worldcat.org/title/courtship-marriage-and-honeymoon-of-mr-tiddley-winks/oclc/27182333>

Harvard University Houghton Library

## Courtship, marriage and honeymoon of Mr. Tiddley Winks.

Author: [T Onwhyn](#)

Publisher: [England?] : [publisher not identified], [18-?]

Edition/Format:  Print book : English

Rating:  (not yet rated)  0 with reviews - [Be the first.](#)

Subjects [Marriage customs and rites -- Humor -- Pictorial works.](#)

More like this  [Similar Items](#)

**Notes:** Cover title.  
Final plate signed with the monogram "T.O.", possibly Thomas Onwhyn.

**Description:** 8 unnumbered leaves : color illustrations ; 10 x 14 cm

### 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

Title:	[As you like it, Seven ages of man] [graphic] / Onwhyn, d.
Variant title:	Shakspeare
Created/Published:	[London] : [s.n.], [mid-19th century]
Description:	1 print : lithograph ; 22 x 3 in. folded to 3 x 3 in.
Notes:	Date range based on style of print and Onwhyn's dates of activity. Thomas Onwhyn was active in London. Parodies on the scenes of the Seven Ages of Man in Shakespeare's <i>As you like it</i> . Measurements from Folger catalog card. Also available as a digital reproduction.
Exhibited:	Washington, D.C., Folger Shakespeare Library, 2014. Shakespeare's the Thing. Opening: flat, unfolded.
Associated names:	<a href="#">Onwhyn, Thomas, approximately 1820-1886, artist.</a>
Subjects:	<a href="#">Shakespeare, William, 1564-1616. As you like it. Selections, depicted.</a>
Genre/Form:	<a href="#">Prints -- 19th century.</a>
URL for this record:	<a href="http://hamnet.folger.edu/cgi-bin/Pwebrecon.cgi?BBID=251337">http://hamnet.folger.edu/cgi-bin/Pwebrecon.cgi?BBID=251337</a>
Call number:	ART File S528a4 no.112 (size XS)
Location:	Vault (Deck B: Craven)
Item note:	Print cut into strips and reattached in a single strip, with scenes out of order: soldier, justice, pantaloon, infant, schoolboy, lover, and old man. Accordion-folded, with printed

title 'Shakspeare' pasted to accompanying marbled paper envelope.

Linked resources: [Digital image\(s\) of Folger Shakespeare Library ART File S528a4 no.112 \(size XS\)](#)

URL for linked resources: <http://luna.folger.edu/luna/servlet/s/33e99j>

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:

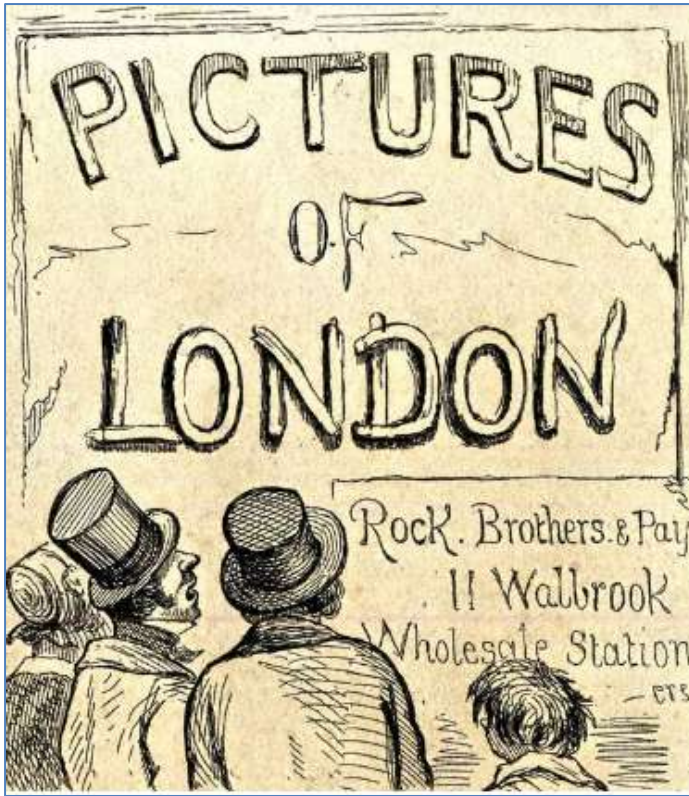
[https://www.bodleian.ox.ac.uk/\\_data/assets/pdf\\_file/0003/87780/Nonsense-Illustrated.pdf](https://www.bodleian.ox.ac.uk/_data/assets/pdf_file/0003/87780/Nonsense-Illustrated.pdf)

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](http://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)



The Court - Dress Wearers.



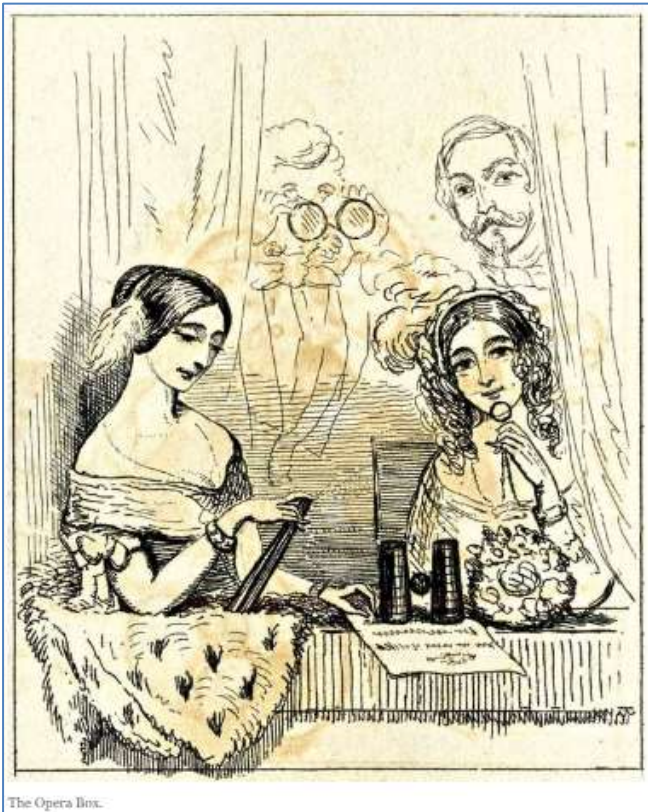
(Possible 'WIP' in fold of dress, bottom centre right).



Dressmakers.



(Signature in cloth fold, left lower centre – possibly 'HH' or 'HIL'?)



The Opera Box.



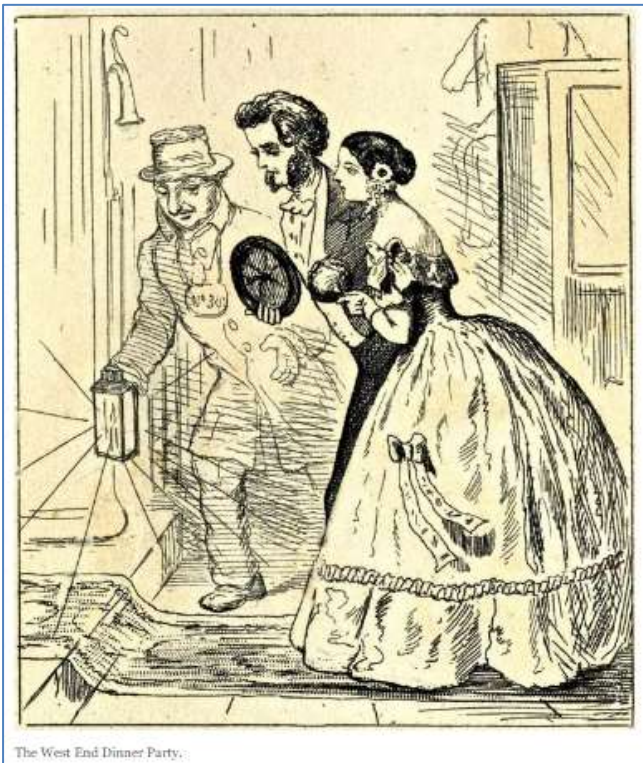
('CD' on the lady's arm)



The Gallery.



(Possible 'BL' at top of the guard rail upright)



The West End Dinner Party.



('RN' in carpet edge stitching, lower left corner).



A Charity Dinner.



('VH'? lower left hand edge).



Mayfair.



('LS' in centre, on lady's coat. Note the uncorrected error over the shop door, the number 40 is still in reverse form!).



Rag Fair.



(Possible 'OZZ' and a 'H' or ladder symbol, with '8' over '5' after, in lower right corner).

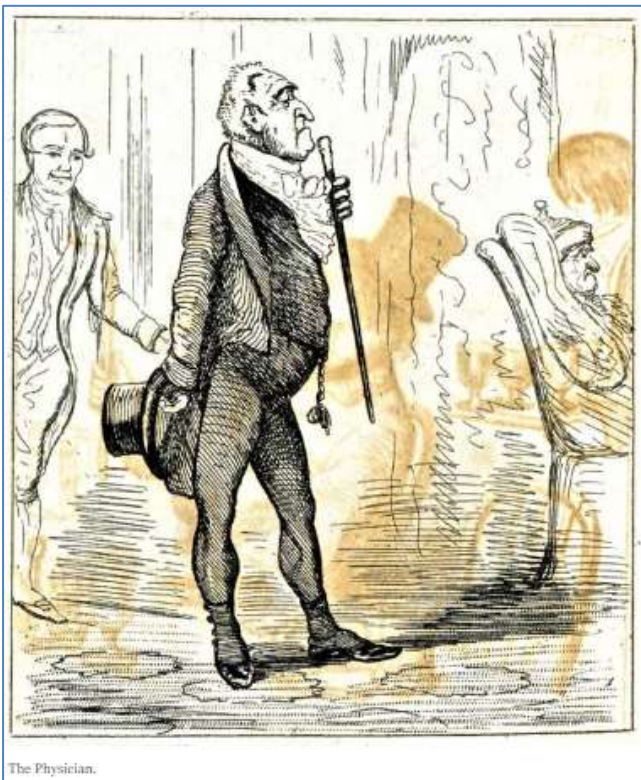


Music of the Drawing Room.

(No signature found).



Street Music.  
(No signature found).



The Physician.  
(No signature found)



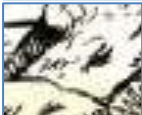
The Medical Student.



(‘TO’ on the table placemat).



The Paris - Day.



(Possible ‘LAR’ or ‘LAY’ on coat, just above the hand muff).

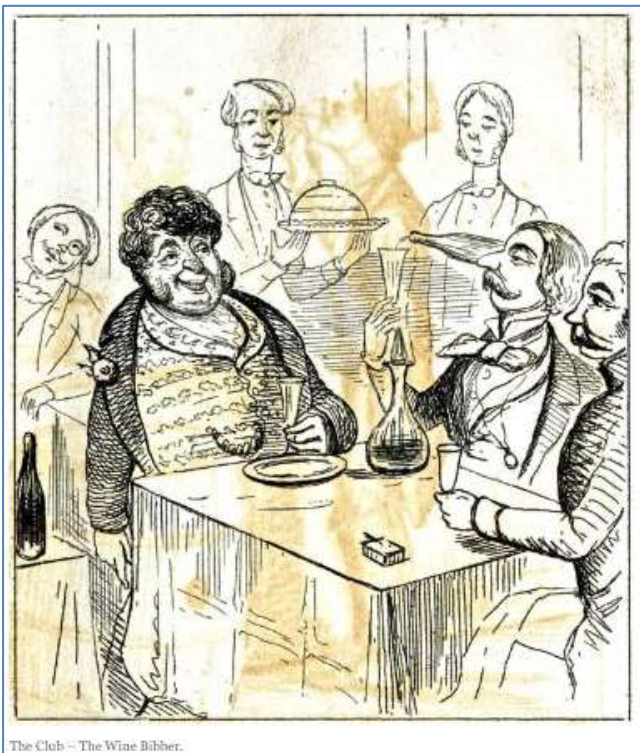




The Parks - Night.



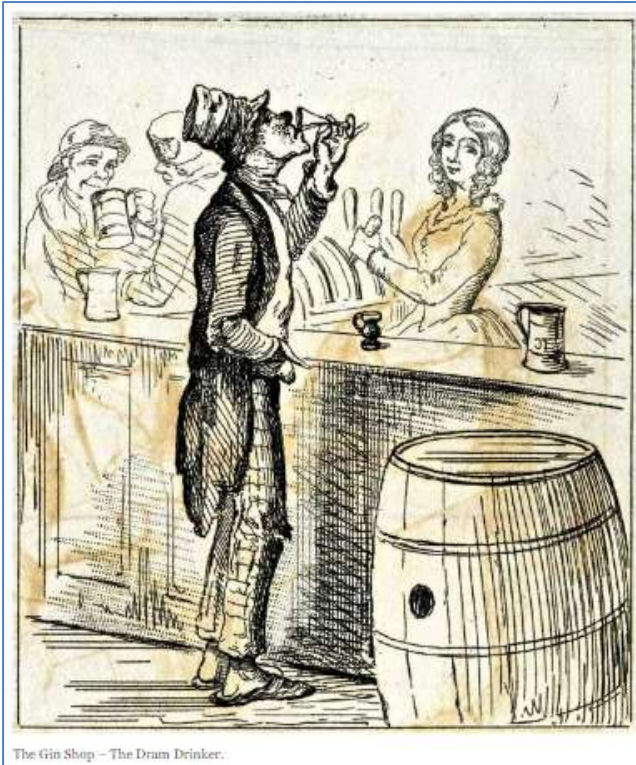
(Possible 'JON' on the ground, just underneath the woman's feet)



The Club - The Wine Bibber.



(Possible signature, beginning with a 'W' on the tablecloth - 'Wenn'?).



The Gin Shop - The Dram Drinker.



(‘LC’ upside down on the mug on the bar [it could be an incomplete ‘OT’]).



The Shopkeeper.



(Possible signature beginning with a ‘W’ on left hand edge by the shopkeeper’s arm – ‘Wenn’?).



The Shirtmaker.



(‘ST’ on the wall, next to the poster).



The Bouquet Maker.



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



The Basket Woman. (Initialed - T.O. Thomas Onwhyn)

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

Print offered for sale on [www.ebay.com](http://www.ebay.com) (available on 24<sup>th</sup> 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].

Referred to by Ralph Hyde on page 349 of his article on the publisher Rock (Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352). Hyde lists the titles and 'meanings' of the six engravings.

*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

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>

## Electioneering.

Author: [Thomas Onwhyn](#)

Publisher: London : Rock & Co., [1850?]

Edition/Format:  Print book : English

Rating:  (not yet rated) [0 with reviews - Be the first.](#)

Subjects: [Great Britain -- Politics and government -- 1837-1901 -- Caricatures and cartoons.](#)  
[Politics and government.](#)  
[Great Britain.](#)

**Notes:** Collection of political cartoons by Thomas Onwhyn.

**Description:** 3 unnumbered leaves : illustrations ; 14 x 22 cm

- 10) Onwhyn, T. *Ye Customs & Manners of ye Englyshe People*. London: Rock & Co., [not known]. (probably 1849 or 1850).

Referred to by Ralph Hyde on page 349 of his article on the publisher Rock (Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly* volume 19, issue 4, pp341-352).

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 shipping.' I have not come across a bound set of these.

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)



(Image with flash)



'David Gamut catches up with the party'



(image with flash)





'Uncas appeared leaping from a fearful height'



(image with flash)



'Hurons ambush the party'



(image with flash)

### **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 Bulthuis](#); [Augustin Burdet](#); [François-Louis Couché](#); [Jean Duplessi-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 Cordeliers 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** [Bailly, Jean Sylvain, -- 1736-1793.](#)  
[Danton, Georges Jacques, -- 1759-1794.](#)  
[Desmoulins, Camille, -- 1760-1794.](#)  
 [View all subjects](#)

**More like this**  [Similar Items](#)

### - Details

**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 Riquetti Mirabeau, comte de; Napoleon, Emperor of the French; Emmanuel Joseph Sieyès, comte; Jean-Lambert Tallien; Jean Sylvain Bailly; Georges Jacques Danton; Camille Desmoulins; Louis, King of France; Jean Paul Marat; Honoré-Gabriel de Riquetti Mirabeau, comte de; Napoleon, Emperor of the French; Emmanuel Joseph Sieyès, comte; Jean-Lambert Tallien

**Material Type:** Original artwork, Picture, Artwork reproduction

**Document Type:** Visual material, Archival Material

**All Authors / Contributors:** [Pierre Gabriel Berthault](#); [Jan Bulthuis](#); [Augustin Burdet](#); [François-Louis Couché](#); [Jean Duplessi-Bertaux](#); [Auguste Dutillois](#); [François Flameng](#); [Jean-Jacques Frilley](#); [Louise Girard](#); [William Grestbach](#); [Alfred Johannot](#); [Tony Johannot](#); [Paul Jakob Laminit](#); [Philibert Langlois](#); [Jean Marie Leroux](#); [Louis Marck](#); [Charles Monnet](#); [Thomas Orwhyn](#); [Jean Jacques Outhwalte](#); [Victor Florence Pollet](#); [Jean François Pourvoyeur](#); [J.-L. Prieur](#); [Denis Auguste Marie Raffet](#); [Alfred Revel](#); [Louis Adolphe Salmon](#); [Auguste Sandoz](#); [Ary Scheffer](#); [Henry Scheffer](#); [Jacques François Joseph Swebach de Fontaine](#); [Horace Vernet](#); [Reinier Vinkeles](#); [Daniel Vrydag](#)

**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 36 cm or smaller.

**Other Titles:** Reveil du peuple.  
Hymne à l'Être 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 Cordeliers political club; the arrest of Louis XVI at Varennes; the trial of Louis XVI; the assassination of Jean Paul Marat; revolutionary festivals; prisoners being summoned to execution; Danton, Jean Sylvain Bailly, and Camille Desmoulins going to the guillotine; Jean-Lambert Tallien speaking before the Revolutionary Tribune on July 27, 1794, the day that Robespierre was overthrown; and Napoleon and Emmanuel Joseph Sieyès 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'Être Suprême.

Many prints are anonymous. Named artists include Ary Scheffer, Tony Johannot, Alfred Johannot, Raffet, J. Bulthuis, Swebach Desfontaines, Duplessi Bertaux, Prieur, Henri Scheffer, A. Sandoz, H. Vernet, La Fosse, Serbu, Macleret, Couché fils, R. Vinkeles, Monnet, Casenave, J.P. Laminit, and François Flameng. Engravers include Revel, Pollet, R. Vinkeles and D. Vrydag, Berthault, Couché fils, A. Lefevre, Galtie, Pourvoyeur, Ph. Langlois, Blanchard, Burdet, Marck, Mme. Girard, Mauduit, Leroux, Frilley, Dutillois, W. Greatbatch, De Mare, Outhwalte, Goulu, Maulet, Salmon, Lacauchle, Masson, Orwhyn, Beyer, Cousin, and Gaujean.

Most items are undated and issued by an unidentified publisher, usually French or, in many cases, Dutch. Named publishers: Paris: F. Chardon, Furne, Baudouin frères, Revue de Paris; London: Richard Bentley.

## 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>

The glass, the bottle's companion [graphic].	
Cartoons of a drunkard's progress, with narration under each image. <a href="#">Full description</a>	
Language:	English
Type:	Visual material
Physical Description:	21 pictures on 3 joined sheets : hand-colored engravings ; sheets end-to-end 9 x 135 cm, accordion folded to 9 x 13 cm
Subject:	<a href="#">Caricatures and cartoons -- England.</a> <a href="#">Temperance -- Caricatures and cartoons.</a> <a href="#">Wit and humor, Pictorial.</a> <a href="#">Satire, English.</a> <a href="#">Great Britain -- Social life and customs -- Humor.</a> <a href="#">Chron. -- 1850.</a>
Genre:	<a href="#">Engravings Hand-colored 1850.</a> <a href="#">Accordion fold format (Binding)</a> <a href="#">Caricatures.</a>
Region:	Great Britain
Period:	1850.
Call Number:	NC1475 .G53 1850
Collection:	Rare Books and Manuscripts
Repository:	Yale Center for British Art
Tags:	No Tags, Be the first to tag this record! <a href="#">+ Add</a>

Listed in Maggs '*English Literature of the 19<sup>th</sup> & 20<sup>th</sup> Centuries*'.

<https://books.google.co.uk/books?id=AHtOAAAIAAJ>

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).

[18663] **The glass, the bottle's companion [titre de la couverture]**. Sans lieu: sans date (vers 1850), in-12 à l'italienne, 10 x 13 cm, suite de 16 dessins humoristiques légendés présentés en panoramique dépliant, décrivant les aventures de Mr. Gulp de son premier verre de vin à sa complète déchéance..  
:: Plats cartonnés avec pièce de titre, dos toile. Bon état. Vendu



### **1850 circa**

Anon. '*Paul Province*'. [London: unknown, circa 1850].

Offered for sale in Toronto in 2009.

<http://www.bibliopolis.net/cote/12-11/Cote-Toronto-12-w.pdf> (pp12).

[20240] **Paul Province [titre de la couverture]**. Sans lieu: sans date (vers 1850), in-12 à l'italienne, 10 x 13 cm, suite de 23 dessins humoristiques légendés présentés en panoramique dépliant, décrivant les aventures de Mr Paul Province durant une semaine à Londres...  
:: Plats cartonnés avec pièce de titre, dos toile. Bon état. Vendu



### **1850 circa**

Anon. '*The Bachelor's Dream*'. [London: unknown, circa 1850].

Offered for sale in Toronto in 2009.

<http://www.bibliopolis.net/cote/12-11/Cote-Toronto-12-w.pdf> (pp12).

CARICATURE - Angleterre 19e].

[20239] **The Bachelor's dream [titre de la couverture]**. Sans lieu: sans date (vers 1850), in-12 à l'italienne, 10 x 13 cm, suite de 16 dessins humoristiques légendés présentés en panoramique dépliant, décrivant les hésitations de Mr Poppleton à fréquenter Miss Julia Hicks...  
:: Plats cartonnés avec pièce de titre, dos toile. Bon état. Vendu



## **1850's (early)**

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

From: Hyde, R. (2002). A year for celebrating WF Rock. *Print Quarterly*. volume 19, issue 4, pp341-352. (pp349).

Blog post from The Rosenbach, Philadelphia. (a museum and collection of rare books). <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.

Format:	Book
Language:	English
Published/Created:	London : Rock Brothers & Payne, [185-]
Description:	[32] leaves : all ill. ; 30 mm.
Notes:	Cover title: Bijou comic album. Engraved throughout; comprises t.p. and 31 full-page etchings with brief legends. For other miniature books issued by this publisher, cf. Spielmann, P.E. <i>Miniature books</i> , 56-60, 291. Imprint first recorded in above form in 1851 (1850: Rock, Brothers & Co.).
Binding note:	Binding, publisher's, of blue leather, gilt.
Provenance:	WHS copy acquired 12/4/17 from Curtis Walters; inv. 740.
Subject(s):	Bibliography—Microscopic and miniature books—Specimens [Browse] Miniature books—Specimens [Browse]
Other title(s):	Bijou comic album.
OCLC:	14149621
Bookseller:	Walters, Curtis [Browse]
Publisher:	Rock Brothers & Payne [Browse]

## **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.

<i>12 illustrations to The Pickwick Club</i>	
Author	Onwhyn, Thomas, ca. 1820-1886.
Title	12 illustrations to The Pickwick Club / by T. Onwhyn ; drawn and etched in 1847, now first published.
Published	London : Albert Jackson, 1894.
Physical Description	12 art prints : col. ; 28 x 19 cm. + 1 portfolio (23 x 19 cm.)
Notes	Title from front cover of portfolio. Accompanied by [2] leaves (23 x 19 cm.) containing "Advertisement" and "Illustrations to Pickwick: pages to which the illustrations refer in the original edition."
Variant and related titles	Twelve illustrations to The Pickwick Club 12 illustrations to The Pickwick papers Twelve illustrations to The Pickwick papers
Format	 Images

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.”

<https://trove.nla.gov.au/work/24425168?q&versionId=29490637>

**Onwhyn, Thomas.** *Precocious Juveniles at the Sea Side*. London: Rock Brothers & Payne, 1885 or 1886.

As previously mentioned, this image was found on [www.alamy.com](http://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 1<sup>st</sup> 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.

*Nicholas Nickleby India proofs*

Author	Onwhyn, Thomas, ca. 1820-1886.
Title	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").
Published	London : George Allen, 1897.
Physical Description	38 art prints : b&w ; 30 x 23 cm. + 1 booklet ([2] leaves, 30 x 23 cm) + 1 portfolio (30 x 23 cm.)
Local Notes	BEIN Gimbel/Dickens +H1129: Incomplete: 34 plates only.
Notes	Title from booklet laid in portfolio. Plates are mounted.
Variant and related titles	Portfolio title: Dickens: extra illustrations to Nicholas Nickleby Extra illustrations to Nicholas Nickleby
Format	Images



**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.

<i>The Pickwick papers India proofs</i>	
Author	Onwhyn, Thomas, ca. 1820-1886.
Title	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").
Published	London : George Allen, 1897.
Physical Description	32 art prints : b&w ; 30 x 23 cm. + 1 booklet ([2] leaves, 30 x 23 cm.) + 1 portfolio (30 x 23 cm.)
Notes	Title from booklet laid in portfolio. Plates are mounted.
Variant and related titles	Portfolio title: Dickens: extra illustrations to The Pickwick papers Extra illustrations to The Pickwick papers
Format	 Images

The British Library holds a 1900 edition of this work.

**Grego, Joseph.** (Editor). *Pictorial Pickwickiana; Charles Dickens and his Illustrators. With 350 Drawings and Engravings by Robert Seymour, Buss, H.K. Browne ("Phiz"), Leech, "Crowquill", Onwhyn, Sibson, Heath, Sir John Gilbert, C.R. Leslie, F.W. Pailthorpe, Charles Green. Notes on Contemporaneous Illustrations and "Pickwick" Artists.* 2 Vols. London: Chapman and Hall, 1899.

Vol. 1: <https://archive.org/details/pictorialpickwic01greguoft>

Vol. 2: <https://archive.org/details/pictorialpickwic02greguoft>

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'!

**Matz, B. W.** *Dickensian Inn and Taverns, with Thirty-Nine Illustrations by T. Onwhyn, Charles G Harper ... and from photographs and old engravings.* London: Cecil Palmer, 1922; [and New York: Charles Scribner's Sons, 1922].

Both version held at Yale University Library. Also at:

(text only): <http://doctrinepublishing.com/showbook.php?file=64968-0000.txt>

(or epub): [www.gutenberg.org/files/42908/42908-h/42908-h.htm](http://www.gutenberg.org/files/42908/42908-h/42908-h.htm)

**Barratt, T.J.** *The Annals of Hampstead, With Over 500 Illustrations: a Bibliography of Hampstead and of Allusions to Hampstead in Various Branches of Literature.* London: A and C Black, 1912. (3 vols).

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'!

**Weaver, Cora.** *A Short Guide to Malvern As A Spa Town (The Water Cure).* Malvern: Cora Weaver, 2016. 4<sup>th</sup> ed. ISBN: 978-1873809433.

Reproduces some of Onwhyn's 'Water Cure' illustrations!


## Appendix

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

1. *Dictionary of National Biography, 1885-1900*. Vol. 42.  
[https://en.wikisource.org/wiki/Onwhyn,\\_Thomas\\_\(DNB00\)](https://en.wikisource.org/wiki/Onwhyn,_Thomas_(DNB00))

Article by Lionel Henry Cust.

### Onwhyn, Thomas (DNB00)

<b>Dictionary of National Biography, 1885-1900, Volume 42</b>		
←Onslow, Richard (1741-1817)	<b>Onwhyn, Thomas</b> <i>by Lionel Henry Cust</i>	Opicius, Johannes→
 <a href="#">sister projects: data item.</a>		

- [225] **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 1864, the elder Onwhyn
- [226] 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, 8vo, two shillings India proof 4to), 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 republication 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 '300l. 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 guide-books, 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. 1893; information from G. C. Boase, esq., G. S. Layard, esq., and M. H. Spielmann, esq.]

L. C.

### 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. "5<sup>th</sup> January 1886". Thomas died at 9 Mays Buildings, St Martin's Lane, London on 21<sup>st</sup> January 1886, aged 75.

2. *Oxford Dictionary of National Biography*, Oxford: OUP, 2004.  
(Provided by kind permission of ODNB Editorial Team).

## Onwhyn, Thomas

(1814–1886)

Simon Houfe

<https://doi.org/10.1093/ref:odnb/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 Vileness of the Illustrations’ (*Letters of Charles Dickens*, 1.414). 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)

J. Grego, ed., *Pictorial Pickwickiana: Charles Dickens and his illustrators*, 2 vols. (1899)

*CGPLA 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, *CGPLA 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.
9. Extra information.  
 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 25<sup>th</sup> November 1869.  
 UK probate records show that Thomas's wife Maria died on the 10<sup>th</sup> March 1886, the day after Thomas's will had administration granted! Her own will was 'proved' on the 23<sup>rd</sup> March and passed to her Executor, a William Dowding of Carnaby Street, London.

3. Spielmann, M.H. *The History of "Punch"*. London: Cassell & Co, 1895. Pp459-460

<http://doctrinepublishing.com/showbook.php?file=40051-0000.txt>  
or <http://www.gutenberg.org/files/23881/23881-h/23881-h.htm>

... signing with a pen, of ...  
**Thomas Onwhyn**, best known, nowadays, perhaps, by his "extra illustrations" to "Pickwick" and "Nicholas Nickleby," and by his plates to "Valentine Vox" and Cockton's other novels, began to contribute a few blocks to *Punch*—a fact which has hitherto been denied. His first drawing, published on p. 130, Vol. XIII. (1847), illustrates an article by Gilbert à Beckett, entitled, "The Friends Reconciled." The next was a "Social," on p. 230 of the same volume, representing a hatter's wiles and his victims. But Onwhyn was better used to the etching-needle than the pencil, and his drawing on wood was hard and unsympathetic, and his figures were usually rather strained than funny. About this time he was retiring from his position as a popular illustrator of books. Throne Crick's "Sketches from the Diary of a Commercial Traveller," embellished by Onwhyn, had just appeared; and the artist was beginning to bring out his series of albums of

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*THE HISTORY OF "PUNCH."*

plates, big and small, on all sorts of humorous subjects. The time was, therefore, appropriate at which to embark on independent illustration in *Punch*. But in the following year he contributed not more than a sketch or two; and thenceforward, until he finally laid down his pencil in 1870, he confined his artistic efforts to his own happy ideas with but few exceptions—such as "Welcome, a Charade; by W. Shakesides" (1850). Onwhyn died so late as 1886.

Comment: the first *Punch* 1848 illustration is on pp131, not pp130 as stated. Only one additional illustration was found in *Punch* for 1849.

4. Kitton, F.G. *Dickens and his Illustrators*. London: George Redway, 1899. 2<sup>nd</sup> ed.  
<http://www.gutenberg.org/files/40410/40410-h/40410-h.htm>

pp234-235:

THOMAS ONWHYN ("Sam Weller," "Peter Palette").

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 india-proof impressions, 4to, price 2s. Some of the unsigned plates are much inferior to those bearing Onwhyn's signature. A set of these "Pickwick" plates, in the original parts, have been catalogued at fifteen guineas. Lithographic *replicas* 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, india-proofs 30s.; coloured by Pailthorpe, 25s.; plain, 18s.

ILLUSTRATIONS TO "NICHOLAS NICKLEBY."—"Edited by 'Boz.' By Peter Palette, Esq." Forty etchings, comprising ten portraits and thirty scenes. Issued in nine parts, demy 8vo, price one shilling each, green and buff wrappers, having a design representing an easel with a palette affixed. Published at intervals from June 30, 1838, to October 31, 1839, and subsequently as a volume. London: E. Grattan, Paternoster Row, 1839. The publisher, when launching these designs, seemed unable to determine the exact number of parts in which they should appear. On the wrappers of Parts 1 to 5 it is stated that they would be completed in eight parts; on the wrappers of Parts 6 and 7, in ten parts; and on that of Part 8, in nine parts. Parts 1 to 5 contain four plates each, 6 to 8 contain five plates each, and 9 contains five plates, thus making the full complement of forty designs. The work was afterwards republished by Grattan & Gilbert, 51 Paternoster Row, and again reprinted (*circa* 1847)—thirty-two plates only, which were styled "proofs"—in small 4to, on buff paper. About the same time a similar number of these designs were issued as lithographs, in eight parts, small 4to. Newman, N.D.

In 1897, Mr. George Allen, of 156 Charing Cross Road, issued india-proof impressions from the thirty-two original steel plates for "Pickwick," and from thirty-eight for "Nickleby," the edition being strictly limited to 250 sets for each work. Price £5, 5s. per set. Cloth portfolio, 12 by 9 inches, with title-page and list of subjects. The plates have been well preserved.

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T. Onwhyn.—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, Junr.," and in the other that of "Peter Palette." Onwhyn 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 Onwhyn 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 Onwhyn family, and subsequently purchased by Mr. Albert Jackson, of Great Portland Street, who published them in 1894.



- 5). Hyde, R. A year for celebrating WF Rock. *Print Quarterly*. 2002. Volume 19, Issue 4, pp341-352.

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Each paper rose therefore carried 32 views. Being so delicate, 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 Cockton, 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.<sup>10</sup>

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 1859 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.<sup>19</sup> 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 Well Drench’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: Abna, 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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