Lithographed book illustration: the early years

This catalogue, based on particular copies in the author’s collection, prioritises illustrations and specifically lithographic ones.


DIL  Dictionnaire des imprimeurs-lithographes du XIXe siècle (Écoles des Chartes elec.enc.sorbonne.fr


JPHS  Journal of the Printing Historical Society


2. Adams, Henry Gardiner. Favorite song birds; containing a popular description of the feathered songsters of Britain; with an account of their habits, haunts, and characteristic traits . . . / edited by H. G. Adams; with twelve colored illustrations on stone by Edward Gilks (London: W. S. Orr & Co., Dublin: J. M’Glashan; Edinburgh: J. Menzies, 1851). 8o. xii, 196 p. letterpress, printed by Richard Taylor, Chatham; 12 hand-coloured crayon lithographed plates, distributed through the volume, one serving as a frontispiece, all signed Edward Gilks, some with the address 170 Fleet Street. No lithographic printer acknowledged. Blue cloth boards, gold-blocked on front, rear and spine. Page 165 × 100 mm.

3. Better known as a wood-engraver, Edward Gilks also worked in partnership with Thomas Gilks as lithographic printers around 1844 (DLLP).]

3. Addison, H. R. Belgium as she is / by H. R. Addison, F.A.S. (Brussels and Leipzig: C. Muquardt, 1843). 12o. [4]. iv, 318 p. letterpress; three crayon-drawn illustrations and one ink-drawn map distributed through the book, the last ‘Lith: de Hannotiau … Rue de Laeken, 85, Bruxelles’; Frederick Norie is acknowledged in the text as responsible for the illustrations, pp. 315–16. Plain buff paper-covered boards, paper label on spine. 153 × 105 mm.

lithographed plates on mounted China paper printed by C. Constans (1), Engelmann (5), and C. Motte (10), placed between pagination with tissue guards. Additional lithographic artists are Deroy and Devéria. Half-bound in grained morocco and marbled boards, gold blocked on spine. Page 355 × 260 mm.


[Both volumes with the bookplate of the Library of the Royal Artillery Institution, presented by General Sir E. Sabine. For Charles Joseph Hullmandel (active 1819–50) and his lithotint process see CJH, pp. 46–47, 76–78.]


[For Victor J. Bertauts (active 1831–82) see DIL.]


[For Victor J. Bertauts (active 1831–82) see DIL.]

8. Ancient and modern sculpture, in outline, from celebrated works of the best masters; with historical descriptions (London: C. Murton, [1845]). 8°. unpaginated letterpress, the contents pages listing 60 plates; all ink lithographs, each one facing the opening of a letterpress description, many acknowledged as lithographed by T. J. Rawlins, some by G. A. Turner, two with imprint of Standidge & Co. Half-bound in leather and marbled boards, gold-blocked on spine. Page 270 × 165 mm.

[The date is taken from the British Library description of 561*.b.16. The name Butler appears on some plates as though a lithographic draughtsman. For William Standidge & Co. (active from 1829) see DIL.]
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_DLLP._ The lithographic plates printed on paper that has suffered very much worse than the text pages, with overall browning and foxing.]

9. Antoine [de Saint-Gervais], A. _Les petits artisans devenus hommes célèbres; ouvrage fait pour inspirer des sentiments d’élévation aux jeunes gens des deux sexes_. . . , 2nd edn (Paris: F. Denn, Libraire Éditeur, s.d. [c.1836]). 8°. [4], iv, 352 p. letterpress, printed E. Dezairs, Blois; 4 ink-drawn lithographed plates, one serving as frontispiece, the others, each with a page reference, distributed through the first half of the book (the last at p. 161). No artist or lithographic printer acknowledged. With letterpress prize label dated 2 September 1836. Bound in calf, gold-blocked on spine. Page 160 ×100 mm.

10. Arden, Joseph. _Ὑπεριδου Λογοι Β._ The orations of Hyperides for Lycophron and for Euxenippus; now first printed in facsimile with a short account of the discovery of the original manuscript at Western Thebes in Upper Egypt in 1847, / by Joseph Arden, Esq., F.S.A. : the text edited with notes and illustrations by the Rev. Churchill Babington, M.A., F.L.S (Cambridge: Printed at the University Press, 1853). 2°. xvi, 16, [2] p. letterpress; 16 single-tint lithographed facsimile plates, the script ink-drawn, the tinted background for some plates laid down from inked up sheets of linen or similar cloth, no imprints, but the text reveals that the plates were executed in facsimile by Messrs Netherclift and Son. Bound in dark grey grained cloth. Page 380 × 280 mm.

[For Joseph Netherclift and Son see DLLP and ELB, pp. 234–40.]


[For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) see CJH.]


[For Day & Haghe see DLLP.]

[The publication was accompanied by a volume of plates and has a complicated history. See Michael Twyman, ‘Giovanni Battista Belzoni’s portrait frontispiece in the English editions of his Narrative . . .’, *JPHS*, 29, winter 2018, pp. 13–34.]


[Numerous later editions of this popular work are in the British Library, but not this one. For Joseph Netherclift see *DLLP* and *ELB* pp. 234–40.]


[Part two of the publication is dated by Bibliothèque nationale de France on the grounds of permission granted by the Archbishop of Paris, 11 Nov 1826. An unusually ambitious use of the process of ‘engraving’ on stone with the addition of some ink work.]


18. Bird, John Davis. *An introduction to heraldry, wherein its most useful terms are displayed at length, and accompanied with twelve lithographic plates, of reference, containing upwards of 400 examples; . . .* (London: lithographed by J. D. Bird, available wholesale from John Bleaden, 1823). 12°. 56 p. letterpress, printed by Brook and King, London; 12 ink-drawn lithographed plates grouped at rear, four drawn by E. Watson, seven by C. Burton, all printed by J. D. Bird. Plate 6 lettered ‘Enter’d at Stationer’s Hall. 1 Nov’ 1822’, plate 7 ‘Enter’d at Stationer’s hall. 1 Oct. 1822’. Buff paper-covered boards, printed with a version of the title-page, but with the
title ‘An easy introduction to heraldry...’; rear boards with advertisements, one for Bird’s own ‘Lithographic Establishment’ at 1 Addle-street, Wood Street, Cheapside, another for ‘Ruthven’s [i.e. Ruthven’s] Patent Lithographic Presses’. Page 150 × 90 mm.

[Not in the British Library, though some 18th-century books with similar titles are. John Davis Bird (active 1823–24) may not have continued much beyond the date of this book (DLLP).]


20. [Bold, Edward]. *A concise history and analysis of all the principal styles of architecture; namely, Egyptian, Grecian, Roman, that of the Dark Ages, of the Arabians and of the Normans; including a detailed description of the origin, progress and decline of the Gothic... / By an amateur [i.e. Edward Bold]*. (London: T. Cadell; Edinburgh: W. Blackwood, 1829). 8°. xx, 3–212 p. letterpress, printed by T. Wood, London; 8 lithographed plates, one serving as a frontispiece, their paper matching the weight and colour of the text pages, drawn delicately in ink but with some crayon work for the tones. No artist or lithographic printer acknowledged. Brown textured-cloth boards, gold-blocked on spine label. Page 190 × 115 mm.

[The British Library has 1829 and 1835 editions.]

21. [Bold, Edward]. *A concise history and analysis of all the principal styles of architecture; namely, Egyptian, Grecian, Roman, that of the Dark Ages, of the Arabians and of the Normans; including a detailed description of the origin, progress and decline of the Gothic... / By an amateur [i.e. Edward Bold]* (London: Horatio Phillips, s.d.). 8°. xx, 3–212 p. letterpress, printed T. Wood, London; 8 lithographed plates, their paper matching the weight and colour of the text pages, drawn delicately in ink but with some crayon work for the tones, no artist or printer acknowledged. Green morocco embossed and gold-blocked, all edges gilt. Page 180 × 112 mm.

[Presentation inscription from the author dated 1836. The British Library has 1829 and 1835 editions.]


[An unusual example of the combination of an ink-drawn black working with a tint stone added.]


For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) see *CJH.*


[Some copies of the folio edition of *Seat of War in the East* have a key drawing pasted down opposite the relevant illustration, which explains why the plates of this work were printed on such thin paper. A few uncut sheets of these key drawings survive. For Day & Son see *DLLP* under Day & Haghe.]

26. British Museum. *A list of the books of reference in the Reading Room of the British Museum / [By W. B. Rye, With a preface by J. Winter Jones]* ([London]: Printed by order of the Trustees, 1859). 4°. [2], xxxi, 413 p. letterpress, printed by Woodfall and Kinder, London; 2 lithographed plates, a large folding plan drawn up by W. B. Rye and printed by Day & Son, Litho to the Queen, in about eight colours, and a small folding two-sided monochrome facsimile of Antonio Panizzi’s first sketch for the plan of the Reading Room on one side and his brief written specification for it on the other. The first tipped onto a guard the second guarded in directly. Brown ribbed-morocco cloth, the spine gold-blocked. Page 220 x 140 mm.

[Panizzi’s first sketch could have been produced by transfer lithography, but it is just possible that it was photolithographed, since Day & Son were experimenting with the process at the time. Winter Jones’s preface merely states that ‘The accompanying lithography gives an exact copy of it’ (p. xvi). For Day & Son see *DLLP* under Day & Haghe, and for the firm’s photolithography *ELB*, pp. 252–53, cat. 1.191.]


acknowledged. Half-bound in morocco-grain cloth and marbled boards.

Page 250 × 210 mm.

[One of two volumes, though this not stated on the title-page. The British Library has a digital version of an 1817 edn. For Johann Georg Zeller see R. Arnim Winkler, Die Frühzeit der deutschen Lithographie; Katalog der Bilddrucke von 1796–1821, Munich: Prestel-Verlag, 1975, no. 946.]


30. Buckland, Francis T. *Curiosities of natural history. / By Francis T. Buckland, M.A.* 4th edn (London: Richard Bentley, 1859). 8°. [4], xvi, 319 p. letterpress, printed by W. Clowes, London, with a wood-engraved frontispiece from a drawing photographed on wood; 3 (?) ink-drawn lithographed plates, signed William Moor, no printer acknowledged; the reprinted preface to the first edn of 1857, p.vii, refers to the nature of the wood-engraved frontispiece and reveals that the plates were produced by the anastatic process, ‘but have not come out so clearly as I would have wished.’ Green morocco-grain cloth boards, blind-embossed and gold-blocked on font and spine. Page 170 × 105 mm.

[At the time the term anastatic printing was often used generically to refer to lithographs transferred from paper to stone or zinc.]


[Each plate lettered ‘To face page . . .’, and with ‘Directions to the binder’. The book is of graphic interest for its use of density maps (chloropleth maps), seemingly before their use in Adolphe d’Angeville’s *Essai sur la statistique de la population française* (Bourg, 1836, 1837), and for its lithographed histogram. The British Library has editions published by Richard Bentley and Baudry’s European Library, 1834, as well as other editions.]

original letterpress wrappers. Half-bound in red morocco-grain cloth and marbled boards. Page 267 × 175 mm.

   [For Joséphine Clémence Formentin (active 1824–56) see DIL.]

   [The illustrations take the form of vignettes within identical, ink-drawn borders, which must have been transferred to each illustration stone from a master image.]

   [There is a marked difference between the delicate and detailed engravings and the relatively coarse and freely-drawn lithographed plates. For Hippolyte Caillet (active from 1850 and at the above address in 1860) see DIL.]

   [Cataloguers are reluctant to date this edition, though a 2nd edn appeared in 1856, a 3rd in 1859, and a 4th in 1869. Gabriel Aubert (active 1836–47) died in 1847 and the imprint of the firm thereafter was that of Veuve Aubert (DIL). The lithographer Benjamin also died in 1847. Late 1840s seems an appropriate date on these and stylistic grounds.]

[First edn 1852, the date of the 2nd edn is taken from catalogues of the Bibliothèque nationale de France. For Rose Joseph Lemercier (active from 1828–87) see DIL.]


[The first edition was published in 1837.]


43. Chapuy, Nicolas-Marie Joseph. Vues pittoresques de la Cathédrale de Strasbourg, et détails remarquables de ce monument, dessinés, lithographiés et publiés par Chapuy, . . . ; avec un texte historique et descriptif par J. G. Schweighäuser (Paris: F. G. Levrault, Imprimeur-
libraire, 1827). 4°. 55 p. letterpress: 15 lithographed plates, 10 crayon-drawn (all on mounted China paper), 9 drawn by Chapuy (one with figures by Adam), one drawn by Courtin four others lithographed by him after Chapuy, 5 ink-drawn diagrams lettered ‘Atelier de Chapuy’, all printed by Engelmann.


[Evidence for ‘engraving’ on stone comes from multiple lines found in some borders, ‘crumbling’ edges to some lines, and somewhat hesitant flourishes compared with those on maps transferred from copper. For Félix Mal teste (active 1838–1880s) and Michel Pie Martenot (active 1831–60) see DIL, the latter was a lithographic writer who turned to lithographic printing, particularly for the transfer of copper-engraved maps.]


[Pierre Théodore Chalopin (active 1830–32) died in 1832 when he was succeeded by Aimable Augustin Hardel (active 1834–63), officially on 11 August 1834 (DIL).]

46. The christmas roses, and other tales. / Chiefly translated from the German (London: Joseph Cundall, 1845). 16°. [6], 256 p. letterpress, printed by John Wilson, Manchester; 4 hand-coloured tinted lithographs distributed through
the book, each with a thin paper guard, one serving as a frontispiece. No artist or lithographic printer acknowledged. Red cloth boards blind-embossed and gold-blocked on front and spine. Page 135 × 100 mm.

47. Clapham with its Common and environs; containing an historical and topographical description of the Parish and Manor . . . with a catalogue of indigenous plants . . . embellished with five views of the Church and Common, drawn expressly for this work (Clapham: compiled, printed, and sold by H. N. Batten, 1828). 12°. 196 p. letterpress; 5 crayon lithographs drawn by T. M. Baynes and printed on mounted China paper by C. Hullmandel. Bound in red morocco, blind-embossed, gold-tooled, and gold-blocked. Page 165 × 100 mm.

[The dedication mentions that the original intention was merely to provide a ‘Key to the Plan of Clapham and its environs’ (p. [5]), i.e. A key and companion to the Plan of Clapham, with its Common and environs (Clapham: H. N. Batten, 1827) [British Library 578.b.34]. For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) see CJH.]


[The plates registered with points at the corners of each image, some of which have been pricked. The unusual blue patterned end-papers, apparently printed by lithography, include, on the front paste-down, Richard Bentley’s list of ‘History and Biography’ and on the rear paste-down his ‘Voyages and Travels’. For Hullmandel & Walton see CJH pp. 56, 58, 88–90.]


[The British Library has the first edition of 1814 (D-7942.bbb.39) and the second edition of 1815 (Digital store 1043.1.57). A passage in the preface for the 3rd edn refers to the suitability of lithography for stenography: ‘La facilité d’appliquer la lithographie à l’écriture sténographique m’a déterminé à me servir de ce procédé, et à faire imprimer en caractères abréviatifs les deux plus intéressans romans qui aient peut-être paru dans aucune langue, Atala, de M. Châteaubriant, et Paul et Virginie, de Bernardin de St. Pierre.’ (p. 9). For Charles Philibert de Lasteyrie du Saillant (active 1816–25) see DIL.]

51. Conen de Prépéan, Louis Marie Félix. Sténographie exacte, ou l’art d’écrire aussi vite que parle un orateur; plus rapide et plus lisible
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[No reference to lithography in the preface (see above, 50, 1817 edn). For Étienne Mantoux (active 1824–56) see DIL.]

52. Cooke, Mordecai Cubitt. *A plain and easy account of British fungi: ... / by M. C. Cooke ... with twenty-four coloured plates* (London: Robert Hardwicke, 1862). 8°. vi, [2], 148, [4] p. letterpress, printed by Robert Hardwicke; additional pictorial lithographed title-page (hand-coloured) and 23 hand-coloured crayon-drawn lithographed plates, drawn by ‘M.C.C.’ and put on stone by E. Cooke; 4 have the imprint of T. Way (three with the address ‘3 Wellington St Strand Imp’), which may suggest that they were printed six to view. Green cloth-covered boards, embossed and gold-blocked on front cover with a fungus and ‘British Fungi’. Page 165 × 100 mm.

[An early example of the printing of Thomas Way, who printed many of Whistler’s lithographs.]

53. Cooke, T. *A practical and familiar view of the science of physiognomy, / compiled chiefly from the papers of the late Mr. T. Cooke, of Manchester, with a memoir, and observations on the temperaments, by the editor. Illustrated by lithographic plates.* (London: for Mrs Cooke, and sold at the Lithographic Institution, 198, Strand, 1819). 8°. x, [2], 328, [12] p. letterpress, printed by S. Curtis, Camberell Press [London]; 8 ink-drawn lithographic plates distributed through the book, one, a silhouette portrait of Cooke (dated ‘May 1st 1819) serving as a frontispiece, this and plates 4 to 7 lettered ‘Published for Mrs Cooke. At the Lithographic Institution, 198 Strand’. Includes a letterpress ‘List of plates’ with their proposed locations. The plates derive from Lavater and Camper [p. vii]. Half-bound, rebound in 20th century. Page 220 × 135 mm.

[‘... the plates in this work are the first production of the LONDON LITHOGRAPHIC INSTITUTION. They are not offered as specimens of what the Lithographic press is capable of producing; for, in fact, the circumstances of the present work would not admit of that delay, which every infant establishment of importance necessarily demands, before it can be said to have approached all the perfection of which it is capable (p. viii). This little-known press, sometimes referred to as the London Lithographic Institute, does not seem to have been listed in trade directories and is known only from 1819 imprints.]


[Probably dates from around 1860. The illustrations may be the work
of August Corrodi (1826–85), a Swiss author/painter.


[There is no reference to a printer on the plates, though Day may well have been responsible for them. The author's introduction reveals that there had been production problems: 'Some apology may be deemed necessary for the delay which has occurred in producing this work so long after its announcement; to those who are acquainted with the vexatious casualties of Lithographic printing, it will be unnecessary; but to those who are not, it may be proper to state, that many of the drawings, from the breaking of the stones, and other accidents, have been redrawn three or four times over; these and the delays occasionally experienced in procuring specimens of some of the rarer Genera be my excuse.' (p. iv). For Willam Day see *DLLP.*]


[For Jean-Baptiste Gorse (active in Toulouse 1836–76) see *DIL.*]

58. De Ségur, Philippe-Paul, (Comte). *History of the expedition to Russia, undertaken by the Emperor Napoleon, in the year 1812.* / By General, Count Philip de Segur, 2nd edn, with a map and seven engravings, 2 vol. (London: Treuttel and Würtz, Treuttel, jun. and Richter, 1825). 8°. viii, viii, 372 p.; 408 p. letterpress, vol. 1 printed by Thomas Davison, London, vol. 2 by C. Roworth, London; both volumes have crayon-drawn lithographed portrait plates by Maxime Gauci, printed by C. Hullmandel (one in each volume serving as a frontispiece); vol. 1 also has a crayon-drawn lithographed plate 'Passage of the Niemen' by M. Gauci, printed by C. Hullmandel, a large copper-engraved 'Map of the countries between Paris & Moscow, shewing the route of the French army, in their disastrous campaign, 1812', and 'Directions for placing the plates'; vol. 2 also has 2 crayon-drawn lithographed plates, both drawn by M. Gauci and printed by A. Fourquemin, 51, Newman St, Oxford St: 'Conflagration of Moscow' and 'Passage of the Bérézina'. Half-bound in leather and marbled boards, the same marbled paper as used for endpapers, marbling on all edges, gold-blocked on spine. Page 210 × 132 mm.

[The British Library has four early editions, but not this one. For other editions see below 59, 60. For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) see *CJH*; for A. Fourquemin (active in the mid 1820s) see *DLLP.*]

59. De Ségur, Philippe-Paul, (Comte). *History of the expedition to Russia, undertaken by the Emperor Napoleon, in the year 1812.* / By General, Count
Philip de Segur, 3rd edn revised and corrected, 2 vol. (London: Treuttel and Würtz, Treuttel, jun. and Richter, 1825). 12°. xv, 392 p.; xi, 408 p. letterpress; both volumes have an alternative lithographed title-page with a crayon-drawn vignette and a lithographed portrait drawn by Maxime Gauci serving as a frontispiece, no printer acknowledged on either; vol. 1 includes a large copper-engraved map ‘A Map of the countries between Paris & Moscow, shewing the route of the French army, in their disastrous campaign. 1812’ and ‘Directions for placing the plates’. The plates provided with tissue guards. Embossed black leather, gold-blocked on spine, a binder’s ticket of B. Fawcett in both volumes. Page 140 × 90 mm.

[The portrait plates are substantially cropped reprints of those of the 2nd edn (see above no. 58) and were therefore probably printed by Hullmandel. The British Library lists four early editions, but not this one.]

60. De Ségur, Philippe-Paul, (Comte). History of the expedition to Russia, undertaken by the Emperor Napoleon in the year 1812. / By General, Count Philip de Segur, in two volumes (vol. 2 only) (London: H. L. Hunt and C. C. Clarke, 1825). 12°. [2], 370 p. letterpress, printed by W. Clowes, London; two crayon-drawn lithographed portraits of Ney and Murat (the first pasted onto the front paste-down, the second as a reverse frontispiece) both images printed in reverse of those in the Treuttel & Würz 1825 editions, and lettered ‘Drummond litho’ / ‘Printed by C. Hullmandel’ / ‘Published by H. L. Hunt and C. C. Clarke’. Quarter bound in cloth and buff paper-covered boards. Page 180 × 105 mm.

[Appears to be British Library X3/3368 DSC. The quality of the drawing suggests that the plates were copied from one of the Treuttel & Würz 1825 editions (see above 58, 59). For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) see CJH.]


[For Barbou as publisher see Sophie Malavieille, Reliures et cartonnages d'éditeur en France au XIXe siècle (1815–1865) (Paris: Éditions Promodis, 1985), pp. 62, 64, 239. There is no known connection between this dynasty of printer-publishers and the Lucien Barbou (active as a lithographic printer in Paris 1835–52) listed in DIL.]


[For Waterlow & Sons see under James & Alfred James Waterlow (active from 1840) in D LLP.]


64. Delaville, M. F. *Clotilde ou les salutaires effets de la confiance en Dieu* / par M. F. Delaville (Limoges: Barbou frères, Imprimeurs-libraires, s.d.). 8º. 141 p. letterpress, printed by Barbou frères; lithographed frontispiece engraved on stone, no artist or lithographic printer acknowledged. Chromolithographed paper-covered boards, front, rear and spine, printed by Toupet in six colours. Page 197 × 125 mm.

   [In the series ‘Bibliothèque récréative et morale’ approved by Monseigneur l’Évêque de Limoges. For Pierre Toupet (active in Paris 1855–63) *see DIL.*]


   [For Pierre Thierry (active in Paris from 1833) *see DIL* and Dominique Lerch, ‘L’éditeur lithographique Engelmann à Paris 19ème et 20ème siècle’, *forthcoming.*]


   [For Jean François Bénard (active 1832–50) and Jean Georges Frey (active 1828–52), the two associated with one another from 1836, *see DIL.*]


[For Hullmandel & Walton see CJH, pp. 56, 58, 88–90, and for Hullmandel’s Patent Lithotint CJH, pp. 46–47, 76–78. For Day & Haghe see DLLP.]

68. Descriptive sketches, illustrating Mr. William Simpson’s drawings of the Seat of War in the East. First series. / By George Brackenbury . . . (London: Paul and Dominic Colnaghi and Co., 1855). 4°. x, 112 p. letterpress, printed by J. B. Nichols and Sons, London ; 34 ink-drawn key-line images, printed by Day & Haghe Lithrs to the Queen (two drawings to each plate on light-weight stock) and inserted at appropriate places in the text. Quarter-bound in brown ribbed-morocco grain cloth and brown-paper boards, gold blocked on spine. Page 280 × 215 mm.

[Some copies of the folio edition have the key pasted down opposite the relevant illustration, which explains why the plates of this work were printed on such thin paper. Uncut sheets of these drawings survive. For Day & Haghe see DLP.]


[For Jean-Baptiste Légé (active in Bordeaux 1821–48) see DIL.]


[The date c.1855 proposed by the British Library is improbable, as the Bemrose sons were not made partners until 1858. The stab stitching suggests an even later date, 1875 or after according to some of the publications advertised on the inner wrappers.]


[Later editions were published by Barbou 1877, 1881. Charles Valentin Gaildrau was a pupil of Cogniet; he exhibited at the Paris Salons 1849–59 and drew plates for the Voyages pittoresques et romantiques dans l’Ancienne France, vol. XVIII, XIX, XX (1857–78). For Philippe Antoine Amédée Garjanne (active in Limoges 1855–62) see DIL.]

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[The identity of the artist has not yet been established, but the most likely candidate is Émile C. Lassalle (1813–71), who was a professional lithographer (Getty Art Index). For Alphonse Godard (active 1838 to at least the mid 1850s) see DIL.]

73. Dufresne, Abel. Contes à Henri et à Henriette / par Abel Dufresne. -- Illustres de 12 dessins imprimes à deux teintes (Paris: P.-C. Lehuby, à La Librairie de l'Enfance et de la Jeunesse, s.d.). 12°. [8], v, 220 p. letterpress ; 12 single-tint lithographed plates distributed through the book, one serving as frontispiece, some plates signed with the monogramme FR or RF, no printer acknowledged. Black cloth-covered boards, gold-blocked on front, spine, and rear. Page 190 × 120 mm.

[In the series ‘Bibliothèque spéciale de la Jeunesse’, with a note of approval on behalf of the archbishop of Rouen dated 8 February 1843.]


[A fine example of ‘engraving on stone’, even including swelling and tapering lines. For Louis Hippolyte Adolphe Jouy (active 1833–56) and Michel Pie Martenot (active 1831–60) see DIL. The latter, originally a lithographic writer, ran a press that specialised in printing from transfers of impressions taken from copper and steel plates.]

75. Les enfants studieux qui se sont distingués par leurs progrès rapides et leur bonne conduite; ouvrage propre à exciter l’émulation de la jeunesse. Quinzième édition. Revue, corrigée, augmentée et ornée de gravures (Paris: à la Librairie de l’Enfance et de la Jeunesse, P.-C. Lehuby, s.d.). 8°. 216 p. letterpress, printed by Créte, Corbeil ; 12 single-tint lithographed plates distributed through the book, one serving as frontispiece, some signed C. Delhomme, all with the imprint of Auguste Bry, several with the address 134 rue du Bac. Black cloth boards, blind-embossed and gold-blocked on front, spine, and rear. Page 190 × 120 mm.

[In the series ‘Bibliothèque spéciale de la jeunesse’, with a note of approval dated 2 August 1843. For Edme Auguste Marc Bry, whose address in Paris was 134 rue du Bac from September 1842 to 1858, see DIL.]

76. Fellowes, William Dorset. Historical sketches of Charles the First, Cromwell, Charles the Second, and the principal personages of that period; including the King’s trial and execution: ... illustrated by fifty lithographic plates / by W. D., Esq. (London: printed for John Murray; Paris: of Bobée and Hingray, 1828). 4°. [6], ix, 432, lxxvi p. letterpress ; 50 lithographed plates including crayon-drawn portraits, ink-drawn fac-similes of documents, and ink-drawn line reproductions of paintings, put on stone by A. Bour (3) N. H. Jacob (2), Delaporte (8), C. Fauconnier (2), H. Garnier (1), K. Garnier (1), Grevedon (1), Maurin (4), and Sudré (2) ; printed by J. Cluis, place du Châtelet (9), Ducarme (10), Langlumé (15). The plates, distributed though the book, are smaller than the text pages of this large-paper copy. Half-bound in leather and marbled boards, gold-blocked on spine. Page 295 × 230 mm.

[Interesting deployment of French artists and printers throughout. Cluis printed many of the facsimiles and other ink-drawn plates, Ducarme and Langlumé the crayon-drawn portraits. Ducarme printed the work of Delaporte, Langlumé that of N. H. Jacob, P. Sudré, Maurin, H. Garnier,
and Grevedon. Some pages of the text block have browned badly, whereas the paper used for the illustrations remains white. For Jacques François Cluis (active 1826–1831, Pierre Langlumé (active 1820–30) and Pierre François Ducarme (active 1820–29) see DIL.]


[For the lithographic printing house of Michael & Nicholas Hanhart see DLLP.]


[For the leading lithographer for this publication, was Maria Denman’s sister-in-law. This copy, like most, lacks plate 18. For Engelmann, Graf, Coindet & Cie see Dominique Lerch, ‘Une entreprise lithographique conquérante? Le chemin de croix de la succursale londinienne du lithographe Engelmann (Mulhouse–Paris), 1826–1848?’, forthcoming, and DLLP. For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) see CJH.]


[See below, 80, for evidence of the use of glyphography. For Day & Son, see DLLP under Day & Haghe.]

80. Forster, Charles. *The monuments of Egypt, and their vestiges of patriarchal traditions: forming the second part of ‘The one primeval language.’* By the Rev. Charles Forster, B.D. (London: Richard Bentley, 1853). 8°. vi, [4], 300 p. letterpress; 15 mainly folding plates, the final 6 at rear, at least 4 of which glyphographed, the others in ink-drawn lithography. No lithographic printer acknowledged. With letterpress directions to the binder. Green ribbed-grain cloth boards, gold-blocked on spine and front boards an Egyptian motif on the boards. Page 215 × 135 mm.

[An important publication for its many references to glyphography, e.g. pp. 55, 86, 101, and a section headed ‘Final series of glyphographs and of experimental decypherments’.]


82. Frossard, É.-B.-D. [Émilien]. *Tableau pittoresque, scientifique et moral, de Nîmes et de ses environs, a vingt lieues à la ronde; en cinquante livraisons;* / par E. B. D. Frossard, pasteur, vol. 1 [of 2] (Nîmes: chez Bianquis-Gignoux, Libraire-éditeur, 1834 –[35]). 8°. viii, 160 p. letterpress ; alternative lithographed title-page and 70 numbered lithographed figures by the author (signed ‘EF’), all but three ink-drawn (the others in crayon), some several to the page. Issued in parts, the seven illustrations of the first two parts printed on the letterpress sheets, thereafter as plates (their reverse blank), figure 24 with the imprint of Trouillet & Magny. Page 200 × 130 mm.

[Frossard (1802–81) was a protestant minister of religion in Nîmes, a notable Pyréniste and a founder of the Société Ramond for the scientific study of the Pyrénées. This copy disbound, the lithographed title-page pasted down on the reverse of the letterpress title-page. Trouillet & Magny are not listed in *DIL*, but François Xavier Magny is. He was licensed as a lithographic printer in Nîmes in 1833 and left for the United States in 1837. There are copies in the British Library (576.g.16) and the Bibliothèque nationale de France (30469276).]

83. [Gandais, translator]. *Le Don Quichotte romantique, ou voyage du Docteur Syntaxe à la recherche du pittoresque et du romantique; poème en xx chants, traduit librement de l’anglais [of William Combe], et orné de 26 gravures / par M. Gandais* (Paris: chez l’auteur and Pélicier, 1821). 8°. vii, 146 p. letterpress, printed by Firmin Didot, Paris ; additional lithographed title-page and 70 numbered lithographed figures by the author (signed ‘EF’), all but three ink-drawn (the others in crayon), some several to the page. Issued in parts, the seven illustrations of the first two parts printed on the letterpress sheets, thereafter as plates (their reverse blank), figure 24 with the imprint of Trouillet & Magny. Page 200 × 130 mm.


of the latter with the imprint ‘Day & Haghe Lithrs’ to the King, 17 Gate St, all with tissue guards. Leather bound, gold-blocked on front, rear, and spine. Page 160 × 100 mm.

[For Day & Haghe see DLLP.]


[For Reeve, Benham, & Reeve as lithographic printers see DLLP.]


[Details taken from the opening of the poem, p. 1. With bookplate of Sir Charles Edward Chadwyck-Healey (1845–1911). The coarseness of the plates, two of which were printed in dark brown ink, suggests the work of an amateur artist and an early production of the Engelmann lithographic establishment in London. For Engelmann, Graf, Coindet & Cie see Dominique Lerch, ‘Une entreprise lithographique conquérante? Le chemin de croix de la succursale londonienne du lithographe Engelmann (Mulhouse–Paris), 1826–1848?’ forthcoming, and DLLP.]

[The author (1773–1827) was the first wife of the historian and statesman François Guizot (1787–1874).]

91. H, C. M. (Miss). *Rambles in Waltham Forest. A stranger’s contribution to the triennial sale for the benefit of the Wanstead Lying-in Charity* (London: Printed by J. L. Cox, 1827). 4°. [4], 33 p. letterpress; 9 lithographed plates, combining crayon and ink work, printed on mounted China-paper and distributed through the book, one as a frontispiece, all but one acknowledged as having been drawn on stone by C.M.H. and dated 1827, the one that is not shows greater expertise in the use of the crayon, which suggests another hand. No lithographic printer acknowledged. Quarter-bound, black paper and glazed paper boards, with letterpress label on front board lettered ‘Rambles in Waltham Forest. The Views drawn from Nature, and on Stone, by Miss H. / Price 12s.’ Page 235 × 185 mm.  
[An author’s note begins ‘The justice of Criticism is deprecated, as far as regards the Lithographic Prints which accompany this little poem, if poem it may presume to be called. They were a first trial in Lithographic Engraving; the time for drawing them was exceedingly limited, and the materials originally used, in the Author’s inexperience, very inferior … but, had time and circumstances allowed, that trifle should have been better executed.’. John Martin, *Bibliographical catalogue of privately printed books*, 2nd edn, 1854, states in a very brief record that the author was the late Countess of Blessington [omitting the ‘g’] and that only twenty-five copies were printed, p. 348. The British Library has four copies.]

92. H., C. S. *Skyrack. A fairy tale*. (London: C. Gilpin, 1849). 6°. iv, 28 p. letterpress; 6 tinted lithographs, the black stones drawn in a combination of crayon and ink work, distributed through the book following the page references on them, one serving as a frontispiece; printed on thin card, no artist or lithographic printed acknowledged. Pale green, rib-grain cloth, printed with a series of fine blue lines, blind embossed, gold blocked on spine and front boards. Page 180 × 115 mm.


[The text, p. 23, refers to Frederick Netherclift ‘making from it the facsimiles prefixed to this volume’ while it was placed in the British...


[For Day & Haghe see DLLP.]

96. [Head, Sir Francis Bond]. Bubbles from the Brunnens of Nassau / By an old man. (London: John Murray, 1834). 8°. vi, 375 p. letterpress, printed by William Clowes, London, with ‘Directions for placing the plates’ at [p. vii]; 10 crayon-drawn lithographic plates printed on mounted China paper, distributed through the book, one serving as a frontispiece, each described beneath as ‘Drawn by Burgess’s Paneidolon’, no lithographic printer acknowledged. Cloth bound (originally deep pink, now browned) and lithographed front, rear, and spine, the same ink-drawn image on front and rear boards of a man with a stick traversing the globe while blowing bubbles from a pipe. Page 198 × 120 mm.

[Held by Eric Quayle to be the first publisher’s pictorial binding – and certainly an early use of lithography for this purpose. Head’s connection with lithography goes back to his days with the Royal Engineers (1811–25) when he wrote at least one of its lithographed manuals (ELB, pp. 61, 319). Head describes his use of the Paneidolon in Bubbles (pp. 324–25). The apparatus was an invention of a Mr Burgess and for a time competed with the camera obscura, with both advantages and disadvantages (see Mechanics’ Magazine, 1834–35, vol. 22, p. 361). However, there may be some confusion, and not just over the spelling of the name, since John Murray, A publisher and his friends, 1891 (vol. 2, pp. 357–60), refers to a Miss Burges and her objection to the proposal to omit her illustrations from a second edition of Bubbles. A provisional explanation may be that Head ‘traced’ the illustrations on the spot using the Paneidolon and that Miss Burges worked them up and put them on stone. The credit line ‘Drawn by Burgess’s Paneidolon’ is in keeping with the anonymity of the author. There is also a potential confusion with H. W. Burgess, Landscape painter to William IV and a lithographer with a penchant for Greek words, who gave his publication on trees the title ‘Eidodendron’.

97. The Henley guide. With fifteen illustrations (Henley-on-Thames: printed by and for Hickman and Stapledon, 1826). 8°. iv, 80 p. letterpress with wood-engraved ‘Saxon Door-way at Fawley Court’ on title-page; folding intaglio view of ‘Henley, Oxon,’ dated 1827, as frontispiece; 8 lithographed plates showing 14 ink-drawn scenes, two signed ‘H C P’, tipped in at various places in the book, no printer acknowledged but assumed to be local. Buff letterpress-printed boards, the front repeating the title-page design but with ‘Price Four Shillings’ added, the rear with advertisements for Hickman and Stapledon’s ‘Tracts’ and for a ‘Reading Trade Directory for 1827’ printed and published by R. Horniman. 190 × 110 mm.

[Later editions lack the lithographed plates: 2nd edition of 1838, published by Hickman & Kinch, with an advertisement (known from a 1971 reprint) for fourteen views in and near Henley price six-pence; 3rd edn published by Hickman & Kinch in 1850; 4th edn published by E. Kinch in 1866].

98. Herbert, Henry. A fortnight’s journal / by the late Henry Herbert, B.A. of Balliol College, Oxford ; with a short account of the manner of his death on
one of the Jura mountains, August 2, 1837 (London: R. & W. Swale, 1838). 12o. 64 p. letterpress, printed by J. Barfield, London; a folding frontispiece (185 × 310 mm) of a crayon-drawn lithograph of ‘Mont Tendre with the village of Mount Richer and burial ground’ with the imprint ‘J. Graf, Printer to her Majesty’. Brown, textured-cloth boards, gold-blocked on spine. 185 × 110 mm.

[For Jeremiah Graf (active from 1837 to at least 1842) see DLLP.]


[Lacks pp. 275–86.]


[Part I only of three parts. A note on the final page reads ‘The Figures have not been marked on the plates, but the subjects are regularly arranged to follow in succession, as the words in a page, beginning at the top on the left hand.’ (p. 48)].

101. Howitt, Mary [Mary Botham]. Fire-side verses. / By Mary Howitt (London: Darton and Clark, [1845?]). 4o. 36 p. letterpress, printed by H. W. Martin, London; 6 crayon-drawn lithographed plates inserted to accompany six verses, no artist or printer acknowledged. Lithographed wrappers (only front surviving) with crayon-drawn vignette. 200 × 165 mm.

[Other titles by the author, listed on the title-page, include Tales in verse, Tales in prose, Birds and flowers, Sketches in natural history.]


[The British Library has a copy of the 1840 edition published by T. Allman and Charles Daly, for which the above-mentioned title-page would almost certainly have been produced (RB. 23.a.2573). For Charles Chabot (active from 1840) see DLLP.]

103. The illustrated hand-book for Harrogate, with excursions in the neighbourhood. / Compiled by the editors of the ‘Harrogate Advertiser’; also, incorporated by permission, Observations on the medicinal springs of Harrogate / By George Kennion, M. D. (Harrogate: Hollins and Moxon; London: Whittaker & Co., 1858). 12o. 168, [32] p., letterpress, printed by Hollins and Moxon (advertisements at rear); 2 folding lithographed maps and 8 double-tinted lithographs, all the latter with the imprint of W. Monkhouse, York. One map, surveyed by James Powell and dated 1858, is lettered ‘Hollins & Moxon’s Plan of Harrogate & Harrogate Wells comprising the Stray or Two Hundred Acres’ (365 × 435 mm); the other,
‘Hollins & Moxon’s Map of the country ten miles round Harrogate; G Kemp, Land Surveyor, Leeds’ (595 × 440 mm) has the imprint ‘Engraved by Franks & Johnson, Market Place, Wakefield’. Red cloth, blind embossed, front gold blocked, evidence of a lost label on the spine (now lettered in ink by hand). Page 165 × 100 mm.

[The two maps appear to have been transferred to stone from copper-engraved plates, particularly the second. If not produced this way, the first is likely to have been engraved on stone (with ink work added). For a brief note on William Monkhouse see John Phillips’s *lithographic notebook*, edited by Michael Twyman (London: Printing Historical Society, 2016, p. 23)]


[Is there a link with Norbert Pierre Duclos (b.1798), who was licensed as a lithographic printer in Nevers in 1833? (DIL).]


[The six plates printed in a single colour were produced by a method analogous to nature printing by coating a piece of crochet or similar work in gum arabic and impressing it on to stone, letting it dry, and then inking the stone. The gummed marks would have stopped the ink from attaching itself to the stone, leaving a light on dark image.]


[The corrections cover all three volumes, though none relate to the lithographed pages. For Henry Antoine Auguste Selves (active in Paris 1818–31, and at this address in 1821) see DIL.]


**108.** Land of Scott or the tourists guide to the Vale of the Tweed, also rivers of the Border Land (Berwick-upon-Tweed: W. Thompson ; London: Hall, Virtue & Co. ; Edinburgh: Oliver & Boyd, J. Menzies, Johnstone & Hunter, s.d. [1852?]). 12°. 4, iii, 120 p. letterpress; engraved title-page and 5 engraved vignette plates signed ‘Lizars sc.’; 3 squared-up crayon-drawn lithographs, one serving as a frontispiece, and a folding lithographed map, ‘The North British Railway, and its branches, &c. / Lizars, Edin’. No artist or printer acknowledged for the lithographs, the map appears to have been transferred from an intaglio plate. Green cloth boards, gold blocked on front. Page 158 × 100 mm.

[Appears to be a second edition of Berwick, the Borders, and the Land of Scott; or, the tourists guide to the Vale of Tweed, &c. (Berwick-on-Tweed: John Wilson [1850?]) (BL 10370.aa.21). This may help to explain the unusual assortment of processes for the illustrations.]


[Lasteyrie is described on the boards and title-page as ‘Lithographe du Roi et de S.A.R.M. le duc d’Angoulême, rue du Bac, No. 58’. For Charles Philibert de Lasteyrie du Saillant (active 1816–25) see DIL.]


[In the series ‘Bibliothèque religieuse, morale, littéraire, pour l’enfance et la jeunesse’. The lithographed plates show a most unusual application of ‘lithographic engraving’, most having machine-engraved tones as well as additional ink-work.]

112. Léchaudé d’Anisy, A. L. *Antiquités anglo-normandes de Ducarel, traduites de l’anglais par A. L. Léchaudé d’Anisy* (Caen: chez Mancel, Libraire-éditeur, 1824) and *Description de la Tapisserie conservée à la Cathédrale de Bayeux* . . . (Caen: Mancel, Libraire-éditeur, 1824). 8vo. xxx, 404 p. letterpress in a single pagination, printed by F. Poisson, [Caen] (the Description pp. 325–404); Antiquités with 34 guarded-in lithographed plates (lettered I–XXXIV), mainly crayon-drawn, some on mounted China paper, a few attributed to the translator, all printed by G. Engelmann; Description with 8 ink-drawn guarded-in folding plates of the Bayeux Tapestry (lettered XXXV–XLII) all with Engelmann’s imprint; bound with *Origine de la Tapisserie de Bayeux, prouvée par elle-même par H. F. Delauney* (Caen: chez Mancel, Libraire-éditeur, 1824), 8vo. 95 p. letterpress. All within letterpress-printed paper wrappers with the title of the first publication, but dated 1825. Page 255 × 160 mm.

[Includes a list of 213 subscribers to Antiquités. The eight plates of the Bayeux Tapestry were printed from the same stones as those in the Delauney monograph (*see above* 63), which includes the same subscription list as Antiquités. The plates in Léchaudé d’Anisy’s work have plate numbers (which those in the Delauney monograph do not); what is more, a tiny trace of the plate number ‘XL’ of Antiquités on the fifth plate of the former suggests that it was printed from a stone that had had its plate number removed. For Godefroy Engelmann (active in Paris 1816–33, and Mulhouse 1814–39) *see* Leon Lang, *Godefroy Engelmann imprimeur lithographe: les incunables* (Colmar: Éditions Alsatria Colmar, 1977), and Dominique Lerch, ‘L’imprimerie lithographique Engelmann et son personnel à Mulhouse (Haut Rhin) 1814–1839’, *Gutenberg Jahrbuch* 2021, 96, pp. 248–66, and ‘L’éditeur lithographique Engelmann à Paris 19ème et 20ème siècle’, *forthcoming*, and *DIL.*]

113. Leech, John. *Portraits of children of the mobility. / Drawn from nature by J. Leech. With memoirs and characteristic sketches by the author of ‘The comic English grammar,’ etc [i.e. Percival Leigh].* (London: Richard Bentley, 1841). 4°. [4], 48 p. letterpress, printed by Samuel Bentley; eight numbered and titled crayon-lithographed plates, drawn by John Leech (1817–64) and printed by J. R. Jobbins, printed on a different stock from the text. Apart from plate 1, which serves as a frontispiece, the lithographs are inserted with the relevant text pages. An introductory text (pp. 1–9) is followed by numbered chapters, which describe and comment on the illustrations. Brown rib-grain cloth, blind embossed and gold blocked on front boards. 315 × 250 mm.

[Percival Leigh, 1813–39, was a staff member of Punch. For John R. Jobbins (active from at least 1838) *see DLLP.*]

Menzies; Aberdeen: G. Davidson, 1861). 4o. p. [3]–21 letterpress; lithographed title-page (‘engraved’, with crayon work in roundel), and 12 crayon-drawn lithographed plates distributed through the book, including a single tint frontispiece, all put on stone by G. Schacher and printed by W. H. M’Farlane, 19 S’ J’ S’n, Edinb”. Green ribbed-morocco grain cloth, blind-embossed and gold-blocked on front. Page 273 × 220 mm.

[The frontispiece is in an unusual form of tinted lithography, the tint serving to reinforce some of the black crayon work, much as in a 20th-century duotone. A reduced photolithographed (?) edition, using the above title-page and illustrations, was printed by Taylor & Henderson of Aberdeen and published by D. Wyllie & Son, Aberdeen, [1935]. For William Husband Macfarlane (active on his own account 1859–71) see DLPS, pp. 73–74.]

115. [Lockhart, John Gibson]. Remarks on the novel of Reginald Dalton, with extracts from that work, illustrative of life in Oxford; With five plates drawn from nature, and on stone, by N. Whittock (Oxford: Munday & Slatter, 1824). 12o. [4], 68 p. letterpress; the five lithographed plates, one serving as frontispiece, produced by a variety of lithographic methods (crayon and ink combined, and ‘engraved’) and printed on mounted China, no printer acknowledged, but assumed to have been Whittock. The plates distributed through the book with protective tissue guards. Buff paper-covered boards with letterpress paper label on front cover. 190 × 110 mm.

[Not in the British Library, which has a digital version and a re-issue of 1825 with an engraved title-page. Nathaniel Whittock figures prominently in the early years of Oxford lithography as both artist and printer, sometimes describing himself as ‘Lithographist to the University of Oxford’. He is recorded in DLP as a lithographic printer in London 1829–32.]


117. Mantell, Gideon Algernon. The wonders of geology; or, a familiar exposition of geological phenomena; being the substance of a course of lectures delivered at Brighton. / By Gideon Algernon Mantell, 4th edn, vol. 2 only (of two) (London: Relfe and Fletcher, 1839). 8o. vii, 429–804, [28] p. letterpress, printed by Richard Clay, London (an alternative title-page with wood-engraved illustration, and wood-engravings in text); 10 lithographed plates, plate 5 serving as a frontispiece, the remainder gathered together with letterpress descriptions after the main text block. Plates 1–4 crayon lithographs drawn by J. Dinkel and put on stone by G. Scharf; plates 5, 6, hand-coloured crayon lithographs drawn by Ellen Maria Mantell and put on stone by G. Scharf; plates 7–9 ink-drawn diagrams by ‘G. A. M.’; plate 10, a map, drawn by ‘E. M. M.’; plates 7–10, all hand-coloured, have the imprint ‘Relfe & Fletcher, Litho, 17 Cornhill’. Bound in green leather, gold-blocked front, rear, and spine (with extra blocking front and rear recording a prize). Page 160 × 100 mm.

[The plates are variously numbered in Roman and Arabic numerals. There are several editions in the British Library, but seemingly not this one. Relfe & Fletcher are not listed in DLP.]

118. Marin, L.-J. Éloge historique de Monsieur le Général de Boigne. Hommage de la Chambre Royale d’Agriculture et de Commerce de Savoie, à la
mémoire du bienfaiteur de son pays; / par L.-J. Marin. ; Lu à la séance du 8 juillet 1830, et imprimé par ordre de la Chambre (Chambéry: chez Routin, Bottero et Alessio, Imprimeurs du Roi, [July 1830]). 8°. [2], 41 p. letterpress ; a crayon-drawn lithograph of Général de Boigne as frontispiece, guarded in with tissue, artist illegible, printed by Courbois & Aubert. Blue paper letterpress wrappers, printed front and rear, from which the date is taken. 220 × 135 mm.

[Courbois & Aubert not in DIL.]


[No copy of this edition in the British Library. The frontispiece has all the characteristics of a copper engraving and is likely to be identified as such without its imprint. For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) see CJH.]


[Could the lithographic printer be Louis Auguste Marin, who was born in Marseille and licensed as a lithographic printer there in 1841? No other Marin is to be found in DIL.]


[An ‘Advertisement’ identifies the author as the book’s illustrator and states that the Diary was reprinted from the Proceedings of the Archaeological Institute of Great Britain and Ireland, 1849. For John R. Jobbins (active from 1836, initially with Charles F. Cheffins) see DLLP.]


124. Miller, Hugh. *The old red sandstone; or, new walks in an old field.* / By Hugh Miller. 3rd edn (Edinburgh and London: John Johnstone, 1847). 8\(^{e}\). 324, iv, 24 p. letterpress, printed by John Johnstone, Edinburgh (the last two paginations advertisements); steel-etched plates distributed through the text; a folding ink-drawn lithographed frontispiece, hand-coloured, with imprint ‘Nichol & Co. lith, Edin.’ 170 × 220 mm. Red cloth-covered boards, blind-embossed, gold-blocked on spine. Page 200 × 130 mm.

[For Nichol, William, & Co. (active in Edinburgh 1843–49) see DLPS, pp. 91–92.]


[For Joseph François Landais, engraver and lithographer, the first lithographer in Rennes, active 1828–53) see DIL; for his connection with François Jacques Oberthür see under both names in DIL. See also Dominique Lerch, ‘Une famille de lithographes et ses implantations : la famille Oberthür à Strasbourg, Bischwiller et Rennes (vers 1818, vers 1893)’, *Le Vieux Papier*, 341, 1996, pp. 289–304.]


[Dated 1859 by the Bibliothèque nationale de France; owner’s inscription 1866. For Pierre Louis Hypolite Destouches (active 1853–69) see DIL.]

lith.’ or ‘Fitch del et lith.’ and with the imprint ‘Reeve & Nichols imp’.

Green morocco-grain cloth, blind embossed and gold-blocked front and spine. 160 × 125 mm.

[A second edition was published by Lovell Reeve, 1855, xii, 379 p., with some plates lettered ‘Vincent Brooks imp’. For the house of Reeve as lithographic printers (active from 1845) see D LLP.]


[A very oddly designed book, and a rare early example of lithographed illustrations printed on text pages, artefactual evidence suggesting that the illustrations were printed after the letterpress. An introductory page by Morison explains the difficulties experienced in the reproduction of the drawings. For Samuel Leith (active in Banff and Edinburgh 1830–56) and David Morison, Junr & Co, (active in Perth c.1825–37) see DLPS, pp. 66–68, and 85–86.]

130. [Mulhäuser, Marc Antoine]. A manual of writing; founded on Mulhäuser’s method of teaching writing, and adapted to English use under the sanction of the Committee of Council on Education (London: Published by Authority by John W. Parker, 1842). 8°. xii, 71, 8 p. letterpress, a few wood-engravings in text, the final pagination a list of Parker’s ‘Books for families and schools’; 40 lithographed pages (illustrating Tablets III–XIII), signed A–B C, follows the principal letterpress pagination, no printer acknowledged. Brown blind-embossed cloth, gold-blocked on spine. Page 193 × 125 mm.

[Further editions were published by Parker in 1844 and 1849.]


[For Félix Feury Robaut (active as a lithographic printer in Douai 1831–54) see DIL.]


[Published in parts in grey lithographed wrappers (parts 2 & 3 in author’s collection) with the imprint ‘Published by Ackermann, 101 Strand & by Hodges & M’Arthur, Dublin, 1826 / Printed at C. Hullmandel’s Lithographic Establishment 51 G’ Marlborough St’ and, at rear, a letterpress-printed ‘Conditions of Publishing’, where the
format is described as ‘royal quarto’. Both parts include a list of subscribers and (loosely sewn in) the following note: ‘Many Subscribers having applied for Copies on India Paper, which was not anticipated in the first instance, some Copies of the Second and of the succeeding Numbers will be printed on India Paper, which they can have on notifying their wishes to Mr. Newenham, or to Mr. Ackermann.’ For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) see CJH; for James Duffield Harding’s lithographs see Michael Twyman, Lithography 1800–1850 (London: Oxford University Press, 1970), pp.196–200, 203–206, 215–18, 244–45.

133. Nicholson, Francis. The practice of drawing and painting landscape from nature, in water colours; exemplified in a series of instructions . . . with observations on the study of nature, . . . / By Francis Nicholson, 2nd edn (London: John Murray, 1823). 4°. xi, 118 p. letterpress (directions to the binder p. [iii]), printed by Thomas Davison, London; 4 lithographed plates distributed through the text, each with a reference to the page it should face (all but one crayon-drawn, 3 folding, one of which hand-coloured); plus 10 crayon-drawn lithographed plates at rear. No lithographic printer acknowledged. Bound in green leather, gold-blocked on both boards and spine. Page 260 × 205 mm.

[The first edition of 1820 has aquatint plates. Though no lithographic printer is acknowledged, the likelihood is that the plates of the second edition were printed by Hullmandel, who undertook many commissions for Murray around this time. The use of the dabbing style or one of the folding plates supports this attribution. For Nicholson’s lithographs see Gordon Bell, Francis Nicholson: Lithographs and engravings of Georgian Britain (Pickering: Blackthorn Press, 2012) and Michael Twyman, Lithography 1800–1850 (London: Oxford University Press, 1970), pp. 189–92, 249n.]


[The first plate almost certainly engraved on stone, the second probably so. For Jean Nicolas Alexandre Douillier (active in the Dijon book trade 1821–56) see DIL.]


[It is not clear whether there was ever a title-page. The date is taken from the description of the British Library copy.]

137. Parish Register abstract 1831. Abstract of the answers and returns made pursuant to an Act, passed in the eleventh year of the reign of His Majesty King George IV, intituled, ‘An Act for taking an account of the population
of Great Britain, and of the increase or diminution thereof.' ([London]: ordered by The House of Commons to be printed, 2 April 1833). 4º. [4], 500, 119 p. letterpress ; 17 ink-drawn double-spread lithographed maps, all hand-coloured, the final one lettered ‘S. Arrowsmith Lithogr.’, followed by a hand-coloured intaglio map of the ‘Metropolis’. Half-bound in morocco-grain leather and salmon pink linen, gold-blocked on spine. Page 335 × 215 mm.

[Apart from a map of ‘England and Wales’, the lithographed maps are of counties, usually two or more combined, each showing lithographically handwritten population data. Arrowsmith is not listed in trade directories: was he the Parliamentary lithographer? To be compared with other such abstracts published at ten-year intervals in the British Library.]


[The Reverend Petit (1801–68), a prolific user of this proprietary name for transfer lithography, was a member of both the Anastatic Drawing Society and the Ilam Anastatic Drawing Society. The volume, now disbound, was bound using Hancock’s gutta percha process.]


[For John Phillips’s early involvement with lithography see John Phillips’s lithographic notebook: reproduced in facsimile from the original at Oxford University Museum of Natural History (London: Printing Historical Society, 2016), with an introduction and checklist of Phillips’s lithographic work up to the end of 1819 by Michael Twyman.]


[The illustrations are among the earliest work of the important Belgian lithographer Louis Haghe (1806–85), which may explain why his name does not feature on the title-page. The plates of the volume show his delicate but assured handling of the lithographic crayon at its very best. A letterpress note printed in the second part announces that the success of the ‘Lithographic Embellishments’ of the first part persuaded the proprietors ‘to believe that, with their necessary explanations in prose and verse, they would form an acceptable volume independent of the music.’ (this being the form in which the publication is most often found). For Louis Haghe’s lithographs see Michael Twyman, Lithography 1800–1850 (London: Oxford University Press, 1970), pp. 209, 219, 222–23, 244, and for William Day (active from 1824) DLLP.]


144. Poole, George Ayliffe, and John West Hugall. An historical & descriptive guide to York Cathedral and its antiquities. / By Geo. Ayliffe Poole . . . and J. W. Hugall . . . with a history and description of the Minster Organ (York: Published by R. Sunter, [1850]). 4°. xiii, 213 p. letterpress, printed by Savill and Edwards, London; 35 lithographed plates mainly drawn and/or put on stone by Francis Bedford, many of them tinted, 2 hand-coloured, 3 as double spreads, mostly printed by Day & Haghe or Day & Son, 4 (including one plate showing tiles in two colours) printed by Standidge & Co. Unnumbered plates tipped in through the book, though numbered and described on pp. 192–200 (no instructions to binder). Half-bound in leather and bead-grain cloth. Page 280 × 185 mm.

[For Day & Haghe (Day & Son) and William Standidge & Co. (active from 1829) see DLLP.]

Surrey, printed by W. Kohler Denmark St. 4°. [21] leaves, printed letterpress; title-page and illustrations lithographed, the title-page with a monochrome vignette, 14 other illustrations drawn by the author in single-tint lithography, 11 printed by Kohler and 3 drawn on zinc and printed by Day & Haghe; five of the first six tinted lithographs printed on the letterpress pages, thereafter all printed as plates. 243 subscribers listed. Green ribbed-morocco grain cloth, gold-blocked on spine. Page 290 × 235 mm.

[The tinted lithographs show the use of pin holes for their registration. For Day & Haghe and William Kohler & Co (active from 1838) see DLLP.]


[Rare early example of lithography used for facsimiles of handwriting, with a reference to the use of translucent transfer paper on p. 7. See ELB, p. 211, fig. 224.]


[Étienne Rey (1789–1867), artist and writer on antiquities, was born and died in Lyon. Though the use of French stone was common enough, specific references to its use are not. For Rey see Ch. Gabet, Dictionnaire des artistes de l’école française au XIXe siècle (Paris, 1831), pp. 390–91. He is not listed in DIL.]


[For the house of Reeve as lithographic printers see DLLP.]


[Becquet’s imprint appears on four of the sixteen plates, which probably means that the lithographs were printed four to view. For Becquet frères (active from around 1845) see Charles Germain Becquet, Louis Lubin Becquet, and their father Louis (Pierre Prudence) Becquet (died 1845) in DIL.]

151. Saillet, Alexandre. *Les écoles royales de France ou l’avenir de la jeunesse / par Alexandre de Saillet ; Dessins de MM. Charles de Saillet, Bouchot, Lemercier, Marek, etc., etc.* (Paris: P.-C. Lehuby, Libraire-editeur, s.d. [1842–1845]. 8°. xii, 404 p. letterpress, printed by E. Duverger, Paris, with wood-engravings in text : 18 single-tint lithographed plates, including a frontispiece and alternative title-page, drawn by Bouchot (5), de Saillet (9), anon (4), all printed by Bertauts (one with the address ‘r. S’marc 14’) tipped in at appropriate places in the volume. Black rib-grain cloth, blind-embossed and gold-blocked front, spine, and rear. Page 235 × 150 mm. [A copy in the Bibliothèque nationale de France (31278028) is dated 1843. For Victor J. Bertauts (active 1838–79, and at the given address between 1842 and 1845) see DIL.]

152. St-Victor. *Manuel des peintures orientale, et chinoise en relief, . . . orné de planches. / par M. St-Victor, peintre* (à Paris: chez Roret, Chamerot ; à Moulins: chez P.-A. Desrosiers fils, 1832). 12°. 129 p. letterpress ; 4 crayon-drawn lithographed plates, one folding as a frontispiece, 1 hand-coloured ink-drawn plate, three plates ‘Lith de [P.A.] Desrosiers à Moulins’ (one without the initials). Quarter bound in leather and cloth, the title gold-blocked on spine, with ‘C. H.’ at its foot. Page 130 × 83 mm. [The book was sold ‘broché planches noires. 3fr. – planches coloriées. 4’. The patterned cloth does not look French, so could ‘C. H.’ be the owner’s mark of Charles Hullmandel? For the initials CH, which were painted and written on many of the latter’s lithographic stones see Michael Twyman, ‘Hullmandel’s lithographic stones at Kingston Lacy’, *JPHS*, n.s. 28, 2018, pp. 23–74. For Pierre Antoine Desrosiers (active 1828–58) see DIL.]

153. *La Sainte Bible / publiée par la Société pour la Propagation des Bonnes Images, et ornée de 100 estampes, avec texte mis par demandes et réponses, pour servir à l'instruction de la jeunesse chrétienne de France. 25 livraisons* (à Paris: au Bureau de la Société des Bonnes Images, 1836). 8°. [4], 468 p. letterpress, printed by Felix Locquin. [Paris] ; 100 crayon-drawn lithographed plates by Napoleon Thomas, printed by Perrot, impasse du Doyenné 5. The plates distributed evenly through the book, each numbered and with a page reference. Half-bound in red morocco and marbled boards, gold-blocked on spine. Page 230 × 150 mm. [The following plates have Perrot’s imprint: 4, 8, 12, 15, 20, 24, 28, 35, 41, 47, 49, 57, 60, 61, 65, 73, 77, 81, 86, 89, 94. Allowing for some variation in the position of the imprints on the stone, and a few stones without imprints, this suggests that the plates were printed four to view. For the printer Joseph Gabriel Victor César Perrot (active 1832–45) see DIL.]

embossed front and rear, gold-blocked on front and spine. Page 190 × 125 mm.

155. Sanders, Cones and Co. *The rail and its localities; or, a guide to places along the railway line from Howrah to Raneegunj . . . with a colored map . . . and pictorial illustrations . . . and also the time table, fares, and rules* (Calcutta: printed by Sanders, Cones and Co., 1855). 12°. vi, 56 p. letterpress (including six pages of advertisements); the illustrations consist of a folding hand-coloured lithographed map bound in before the title-page and 9 crayon-drawn lithographed plates distributed through the text block. The map (330 × 390 mm) is lettered ‘East Indian Railway / Map of the line between Calcutta and Raneegunge [sic] shewing the stations and the distances from Howrah’ and ‘Lithographed by T. Black, Asiatic Lith Press’; the plates, drawn by J. Bennett (5) and W. G. Black (4), all have the imprint of T. Black at the Asiatic Lithographic Press, Calcutta. The relatively crude lithographed plates show none of the hatching techniques familiar in Europe at the time; they are bounded by a single line border and have virtually no margins. Page 165 × 105 mm.


156. [Saunders, Frederick]. *The author’s publishing assistant comprising explanations of the process of printing, preparation and calculation of manuscripts, choice of paper, type, binding, illustrations, publishing, advertising, &c, with an exemplification and description of the typographical marks used in the correction of the press*, 2nd edn (London: Saunders and Otley, 1839). 8°. [8], 58, [38] p. of advertising matter, letterpress printed by Ibotson and Palmer, London; folding lithographed plate facing p. 38, ‘Typographical marks exemplified’, showing a marked-up proof side by side with a revised proof, no printer acknowledged. Brown, ribbed cloth boards, blind embossed and gold-blocked with title on front and spine. Page 160 × 112 mm. Also a 3rd edn of 1840, identical but with the plate as a double spread and just one page of advertising matter.

[The British Library has copies of the 1st and 2nd editions dated 1839, the 2nd and 3rd editions dated 1840, and a 5th edition of 1843? The method used for producing this lithographed plate is described at its foot: ‘The impression from the Type being first taken on Paper, in Lithographic Ink, the Corrections then added with the pen, and the whole transferred to the Stone from which the Page is printed.’ The same approach had been used by C. S. Van Winkle in his *Printer’s guide* (New York, 1836), the printer of the plate being P. A. Mesier, 28 Wall St, NY].


[Though not illustrated, included for the curious use of lithography for its non-pictorial title-page.]

The lithographed title-page guarded in, the three plates sewn in. Lithographed paper-covered boards, with title and ink-drawn vignette on front boards. Page 130 × 70 mm.

[See DIL for a possible link with François Laurent Xavier Levraut, breveté in 1818 as lithographic printer and working in Strasbourg until his death in 1821.]


[Appears to be a translation of a second German edition, the first having been published in 1812. An early use of lithography in a guide book. Not in the British Library or the Bibliothèque nationale de France.]


[The plates printed by Barth on heavy wove paper, some showing worm holes. For Barth see ELB, pp. 129, 132–33.]


[Numerous later editions of various parts in the British Library, but not of this edition.]

paper wrappers lithographed front, spine, and rear, the last with the map of ‘Paris’ (but without the sketches). Page 145 × 95 mm.
[For Achille Bruno Pignatel (trained as a lithographic writer, active as a lithographic printer 1837–1850) see DIL.]

163. Simpson, George. The anatomy of the bones and muscles, exhibiting the parts as they appear on dissection, and more particularly in the living figure; as applicable to the fine arts. Designed for the use of artists, and members of the Artist’s Anatomical Society. In two parts. / By George Simpson . . . Illustrated with highly-finished lithographic impressions, (London: printed for the author by J. Johnson, 1825). Small folio. Vol. 1 [4], v, iii, 65 p. letterpress (p. i–iii a list of 132 subscribers), vol. 2 [4], 67–141 p. letterpress (accompanied by a 4 p. letterpress prospectus for the second part dedicated to Sir Thomas Lawrence, including a list of 164 subscribers and a specimen crayon lithograph ‘Drawn from the Subject by I. F. Wedgwood. – On Stone by W. Fairland / R. Martin, Printer, 124 High Holborn’). Vol. 1 has 14 crayon-drawn lithographed plates printed on mounted China paper, each with a tissue guard, all acknowledged as having been drawn on stone by Louis Haghe and printed by W. Day, 59 Gt Queen Street. Vol. 2 has 16 crayon-drawn lithographed plates printed on mounted China paper, each with a tissue guard, after drawings by W. H. Brook[e] (8), J. T. Wedgwood (4), and Albinus (3), their work put on stone by William Fairland (10), J. Newcome (5), E. T. Stothard (1), all printed by Ingrey & Madeley, 310 Strand. Quarter bound in green cloth and brown paper boards, some evidence of paper labels on spines. Page 325 × 245 mm.
[The subscription lists include the names of many well-known artists. This is the first traceable work in Britain of the Belgian lithographer Louis Haghe (1805–85) and provides even earlier evidence than 142 above of the connection between Day and Haghe. For Louis Haghe’s lithographs see Michael Twyman, Lithography 1800–1850 (London: Oxford University Press, 1970), pp. 206–209, 219, 222–23, 244; for William Day (active from 1824), Ingrey & Madeley (active from 1824–c.1829), and Robert Martin (active from 1820–c.1845) see DLP.]

164. Smith, Thomas. The life of a fox, written by himself; / With illustrations, by Thomas Smith, Esq. (London: Whittaker and Co., 1843). 12°. [2], ix, [2], 150, [1] p. letterpress, printed by Gilbert & Rivington, London ; five lithographed plates distributed through the book, one, combining crayon and ink work, serving as a frontispiece, three lettered ‘T. Smith Esq’ del’, all but one crayon-drawn, the other (a diagram of a Fox earth) in ink only ; a further small ink lithograph printed as a head piece on p. 1. Includes ‘Directions to the binder’ following the dedication. Pink cloth embossed with a pattern of small diagonal dots, printed lithographically with the frontispiece image front and rear (but with a decorative frame added). Page 195 × 120 mm.
[An early and unusual example of lithographic printing on embossed cloth.]

165. Smith, Toulmin. Memorials of old Birmingham. Men and names; founders, freeholders, and indwellers, from the thirteenth to the sixteenth century. . . . / By Toulmin Smith. . . . With illustrations and facsimiles (Birmingham: Walter J. Sackett; London: John Russell Smith, 1864). 8°. vi, 6–108 p. letterpress, printed by John Edward Taylor, London, with wood-engraved frontispiece and one small wood-engraved seal in text ; two folding photolithographed facsimiles at rear, one with a single tint the other with two. No imprint on the facsimiles, but the Preface (p. iv) mentions that they ‘are done in photo-lithography, and have been executed by Messrs. Day and Son.’. Dark green morocco-grained cloth, embossed front and rear, the front boards gold-blocked. Page 255 × 175 mm.

[For John R. Jobbins (active from 1836, initially with Charles F. Cheffins) see DLLP].

Souvestre, Émile. Les contes du foyer / par Émile Souvestre ; six récits illustrés par Morin, Haguenthal, Fagonde (à Pont-à-Mousson (Meurthe): Lithographie artistique de la Lorraine Haguenthal, s.d.). 8°. 105 p. letterpress, printed by Jules Verreonnai, Metz; six crayon-drawn lithographed plates distributed through the book, one serving as a frontispiece with the imprint ‘Lithographie artistique de la Lorraine, Haguenthal éditeur’. None of the plates signed by their artist. Chromolithographed paper-covered boards, printed front, spine, and rear in four colours, with some additional hand-colouring on front board. Page 198 × 140 mm.


[Reissued by the publisher in 1845, British Library digital store.]
Langlumé. Half-bound in leather and marbled boards, gold-blocked on spine. Page 145 × 93 mm.

[‘Avertissement de l’éditeur’, p. vi: ‘On a voulu que tout dans ce volume eût un caractère de nouveauté ; l’exécution des portraits et de la vignette, ordinairement confiée au burin du graveur, a été laissée au crayon de deux habiles dessinateurs, MM Colin et Boulanger, dont la lithographie a multiplié les esquisses pleines de finesse et de légèreté.’


[M. Hack is identified as Maria Hack, author of Winter evenings (Harvey and Darton list); Thuillier is described p. [4] as a teacher and translator of languages, 7 Everett St., Russell Square.]

[G. Scharf junior was Sir George Scharf (1820–95). After training as an artist, he was appointed Director of the National Portrait Gallery. He travelled to Asia Minor in 1843 and may have stayed in Italy en route (as he did in 1840). For Stannard & Dixon see under William Stannard in DLP.]

174. Vasseur, Ursin. Taille des arbres en espalier. Nouvelle méthode . . . / par Ursin Vasseur, Propriétaire à Lisieux (Lisieux: Imprimerie Letemplier, 1851). 8°. 39 p. letterpress; 10 ink-drawn lithographed plates showing 16 figures (one out of sequence, 2 upside down), no artist or printer acknowledged. Bound in three sections in paper wrappers, the plates guarded into the final section. Pale peach paper wrappers printed letterpress front and rear, the front repeating the title-page wording, but within a border. Page 210 × 128 mm.


[For John R. Jobbins (active from at least 1838) see DLLP.]

178. Whittock, Nathaniel. *The decorative painters’ and glaziers’ guide; containing the most approved methods of imitating . . . every . . . kind of fancy wood; . . . and . . . designs for decorating apartments; . . . with directions for stencilling, and process for destroying damp in walls, etc* (London: Virtue & Co., 1827). 4°. 332, [4] p. letterpress, including at rear a two-page ‘List of plates and directions to the binders’; lithographed plates, numbered to 74, in a wide variety of methods (crayon, ink, printed in a single colour, hand-coloured, and hand-coloured with varnish). No artist or

[This copy lacks some preliminary pages, including its title-page. The details are taken from the catalogue entries for copies in the British Library (7955.ee.18 and 787.k.15) and National Art Library (II.RC.AA.24), which collates as iv, vi, 8–332 p. Lacking any imprints it is assumed that Whittock undertook both the drawing and printing. For his press in London see DLLP. The directions to the binder state that a few are ‘erroneously numbered’ and that ‘in these instances he must rely upon the subjects’.]


180. Wilkinson, John Gardner. Manners and customs of the ancient Egyptians, including their private life, government, laws, arts, manufactures, religion, and early history; . . . illustrated by drawings of those subjects. / By J. G. Wilkinson, F.R.S. M.R.S.L. &c. 3 vol. (London: John Murray, 1837). 8º. xxxii, [2], 406; xxxiv, 446; xxiv, 404, [2] p. letterpress, printed by A. Spottiswoode, London, with wood-engravings in text ; 16 lithographed plates, 8 printed in colour (including one tinted lithographed view as frontispiece to vol. 1), the remaining 8 monochrome, some folding, all but one ink-drawn (the other crayon) ; mostly after Wilkinson’s drawings, all printed by Day & Haghe (one as lithographer to the King, some others to the Queen). Vol. 2 accounts for 4 of the chromolithographed plates and 6 of the monochrome lithographed plates. Black textured cloth, each volume blind embossed and gold-blocked on its front boards and spine with Egyptian motifs. Page 220 × 140 mm. [Interesting for its combination of wood-engravings in text and a variety of lithographic methods, including very early English chromolithography. For Day & Haghe see DLLP.]

181. Wilson, Charlotte Eleanor. Somersetshire dialogues; or, reminiscences of the Old Farm House at Weston-Super-Mare. / By C. E. Wilson (London: Thomas M’Lean and Reynell & Weight, 1855). 8º. [2], 1–6, 9–17 p. letterpress ; 7 crayon-drawn lithographed plates (4 inserted between the two sequences of letterpress pages, 3 after them), page 17 overprinted lithographically with a crayon-drawn tail piece. All lithographic plates include captions or descriptions transferred from type. Half-bound in black leather and ‘straight-grain morocco grain’ green cloth, gold-blocked on front boards and spine. Page 205 × 160 mm. [An example of an excentric use of lithography in book production (a copy at British Library 12316.i.7). A further edition was published in Weston-Super-Mare by C. Robbins in 1882.]


[Other editions were published in Shrewsbury by J. O. Sandford, the earliest in the British Library being a 2nd edn of 1859.]

184. *The Zoology of the voyage of H.M.S. Sulphur, under the command of Captain Sir Edward Belcher . . . during the years 1836–42 . . . edited and superintended by Richard Brinsley Hinds . . .* (London: Smith Elder and Co., 1843–45), no. 9, part 2 only (of 3), ‘Ichthyology’ by J. Richardson, April 1845. 4°. pp. 71–97 letterpress; 10 lithographed plates at rear, drawn on stone by D. Mitchell (1) and W. Mitchell (9), all printed by Hullmandel & Walton with the following imprints ‘Hullmandel & Walton Lithographers’ (7), ‘C. Hullmandel’s Patent’ (2), and ‘C. Hullmandel’s Lithotint’ (1). The publication details taken from the letterpress-printed wrappers, which also provide details at their rear for *The zoology of the voyage of H.M.S. Beagle* and *The botany of the voyage of H.M.S. Sulphur*. Page 315 × 250 mm.

[The complete work can be seen at the British Library (1255.k.5). For Charles Joseph Hullmandel (active as a lithographic printer 1819–50) and Hullmandel & Walton see *CJH* and *DLLP*.]

**Serial publications**


[For Pierre Langlumé (active in Paris 1820–30) see *DIL*.]


[For Étienne Mantoux (active in Paris 1824–56) see *DIL*.]


[For Étienne Mantoux (active in Paris 1824–56) see *DIL*.]

[With an inserted folding letterpress advertisement of Lacazé aîné, ‘marchand quincailler’, Auch, 5 February 1829.]

189. *Le Charivari*, 1 July to 31 December 1850, nos. 182–365 (lacks 228, 306, 332), published daily by Aubert & Cie, each issue 4 p.: pp. 1, 2, and 4 of all but Sunday issues mostly printed letterpress by the Imprimerie Lange Lévy et Cie, Paris; each with a lithographed caricature by Daumier (58), Vernier (39), Cham (23), and E. de Beaumont (23) on p. 3 (occasionally over p. 2 and p. 3), all printed by Mme Veuve Aubert, Paris, some, particularly double-spread lithographs by Daumier, folded to fit the format. Sunday issues, printed letterpress throughout, feature sets of wood-engraved comic sketches by Cham on p. 3. Quarter bound in cloth and marbled paper, blocked on spine ‘Le Charivari / Juillet à Décembre 1850’. Page 360 × 250 mm.

[These are genuine lithographs printed from stone, rather than the gillotype copies of lithographs used in *Le Charivari* from 1870. In the 1850s around 2,500 copies were being printed of each issue. This is probably one of the half-yearly sets known to have been bound up by the publisher at the time. For the Auberts see under Gabriel Aubert (active 1836–47) in *DIL*.]


191. *Journal des connaissances usuelles et pratiques . . . / publiée par M. C. de Lasteyrie.* Avec figures. (vol. 1–4, 1825–26), vol. 1–2, Paris: à la lithographie [de Lasteyrie] rue St-Marc, no. 8, Passage des Panoramas; vol. 3–4, Paris: rue de Grenelle Saint-Germain no. 59. 8°, 288, 288, 288, 284 p. letterpress, printed by Firmin Didot; with 8, 6, 6, 6 lithographed plates, some folding, either crayon-drawn or ink-drawn, the first 6 printed by Lasteyrie r. St-Marc, no. 8, the remainder by Brégeaut & Cie from the same address. Quarter-bound in leather and marbled boards, gold-blocked on spine. Page 200 × 120 mm.

[Includes an article on lithography, vol. 4, pp. 195–201, with an illustration of a novel lithographic press, plate XI. Brégeaut was the manager of Lasteyrie’s press, which was transferred to him with the rights to print in Paris in 1825. For Charles Philibert de Lasteyrie du Saillant (active 1816–25) and Rémy Louis Brégeaut (active 1825–28) see *DIL*.]


[For Jacques François Cluis (active 1826–31) and Alfred Felix de Roissy (active 1831–56) see *DIL*.]
193. *Journal des demoiselles*, vol 1, nos. 1–12, 15 February 1833 to 15 January 1834. 8°. 382 p. letterpress, printed by the Imprimerie de Prosper Dondey-Dupré, Paris; music, embroidery, and other plates printed intaglio, some hand-coloured; 2 crayon-drawn lithographs by A. de Creuse and H. Vander Burch, both printed by Bénard, and a lithographed song sheet-title (the music printed intaglio) with a crayon-drawn vignette by Jules David, also printed by Bénard. Quarter-bound in red morocco and red textured paper, gold-blocked on spine. Page 225 × 145 mm.

[No title-page for the volume, the title-taken from the parts. For Jean François Bénard (active 1832–50) see *DIL*.


[With, separately, the letterpress wrappers for number 6 (15 June, 1840) and the hand-coloured intaglio plate for that part, 245 x 160 mm.]


[No title-page for the volume, the title taken from the parts. For Lemercier, Lemercier, Bénard & Cie and François Benjamin Vayron (active 1836–60) see *DIL*.


197. *Journal des jeunes personnes*, vol. 6 (Paris: Bureau du Journal, 1838). 8°. [4], 384 p. letterpress, printed by E. Duverger, Paris, with decorative wood-engraved title-page (the block beginning to split); plates of intaglio-printed music, some 4-page; 11 lithographed plates, mainly without tissue guards, most crayon-drawn by Emile Deroy (2), Ad. Leroy (5), Régnier (3), one by F. Schenck, engraved (?) on stone, printed by Aubert et Cie (3) or Lemercier Bénard et Cie (8); some folding embroidery patterns printed by Aubert et Cie (4), Lemercier, Bénard et Cie (1), and Mantoux (1); plus some engraved Berlin-work patterns and one engraved plate. Quarter-bound, gold-blocked on spine. Page 225 × 145 mm.

[For a mention of P. Binetaeu, father of Henry Auguste Bineteau (active in Paris 1848–59), and Étienne Mantoux (active 1824–56) see DIL.]


[For a mention of P. Binetaeu, father of Henry Auguste Bineteau (active in Paris 1848–59), see DIL]


[With numerous letterpress tables, some folding. It seems likely that General H. would have drawn the lithographed plates himself on transfer paper, since military training for officers included instruction in lettering and lithography. For Rose-Joseph Lemercier (active 1828 to 1887) see DIL and Corinne Bouquin, Recherches sur l’imprimerie lithographique parisienne au XIXe siècle. L’imprimerie Lemercier (1803–1901), doctoral thesis, Université de Paris-I, 1993.]

Mémoires de la Société des Antiquaires de Normandie (Caen: chez Mancel Libraire-éditeur; Paris: chez Lance, 1828, 1830, 1833). Three ‘Atlas’ parts with letterpress title-pages for the years 1827, 1828 (25 plates); 1829, 1830 (15 plates); 1831, 1832, 1833 (25 plates), plus a later part, lacking a title-page (with 24 variously numbered plates). Part one with two intaglio plates and lithographed plates printed by Langlumé (Paris), Nicétas Périaux (Rouen) and Engelmann (three with the address ‘Faubourg Montmartre, no. 6’); part two with one intaglio plate and many lithographed plates all printed by T. Chalopin (Caen), except one by N. Périaux (Rouen); part three with all its plates lithographed by Chalopin (where acknowledged); the plates of the untitled set, all lithographs, printed by Engelmann (three with the address ‘Rue Louis le Grand 27’). The plates appear to have been drawn by local artists and antiquarians, including A. Bour, Dulomboy, Ed. Lambert, I. Manfras, Le Nourrichel, Tigel, and Arsène Lecointe (15). Plates of buildings are mostly crayon-drawn, some details and plates of other
subjects are ink lithographs. Half bound in leather and marbled boards, gold-blocked on spine. 240 × 330 mm.

[British Library Ac5320/2 (1824–36), but perhaps without the plates, a second series (1840–53) at Ac5320/3. Two plates of the set described are of some technical interest as they show that the printing of the run continued after the stones had broken (plate II, 1833; an unnumbered plate in the untitled part); the first shows the missing areas of the impression touched up by hand. For Pierre Langlumé (active 1820–30), Nicétas Péraux (active 1824–43) and Pierre Théodore Chalopin (active as a lithographic printer 1830–32) see DIL. For Godefroy Engelmann (active in Paris 1816–33, and Mulhouse 1814–39) see Leon Lang, Godefroy Engelmann imprimeur lithographe: les incunables (Colmar: Éditions Alsatia Colmar, 1977), and Dominique Lerch, ‘L’imprimerie lithographique Engelmann et son personnel à Mulhouse (Haut Rhin) 1814–1839’, Gutenberg Jahrbuch 2021, 96, pp. 248–66, and ‘L’éditeur lithographique Engelmann à Paris 19ème et 20ème siècle’, forthcoming, and DIL.]


203. The Omnium-gatherum: or, Bath, Bristol, and Cheltenham literary repository, / By us two. (Bath: printed and sold by Richard Cruttwell; London: Ridgway; Bristol: Barry and Son; Cheltenham: Henney, [1814]). 8°. 32 p. letterpress; ink-drawn lithographed frontispiece showing five numbered Roman antiquities, no artist or printer acknowledged, but described pp. 31–32. Yellow paper wrappers repeat the title-page at front, and announce the plate to be included in No. 2 at rear. Page 225 × 140 mm.

[The date is inferred by correspondence dated 20th August 1814 (p. 25). Announced as a fortnightly publication of 24 p., this initial issue, has a 14 p. ‘Introduction’ which mentions (p. x) that ‘the reader will frequently be indulged with an engraving, illustrative of the subject in discussion.’ A MS note by Joseph Hunter in the British Library copy (12356.d.7) states that the publication was edited and chiefly written by Richard Warner. It is assumed that the lithographic printer was David Redman, who was printing in Bath at the time. For David Redman see Michael Twyman (ed.), Henry Bankes’s treatise on lithography, reprinted from the 1813 and 1818 editions (London: Printing Historical
204. The Parthenon, no. 1, 11 June 1825, to no. 12, 27 August 1825. 8°. [nos. 1–5], 1–80 p. with text and illustrations lithographed throughout; [nos. 6–12], 81–194 p. with letterpress text and lithographed illustrations added, some in a single colour, but with pp. 141–46 of no. 9 ‘Chorus and military dance’ and pp. 171–78 of no. 11 (mainly music) entirely lithographed. No imprints, but known to have been printed at the Typolitographic Press, London. Half-bound in leather and green cloth covered boards. Page 232 × 155 mm. [Numbers 1–5 with ink-drawn illustrations, autographs, and pages of music, all monochrome; numbers 6–12 with ink-drawn illustrations and pages of music, most of the drawings printed in a single colour. Many of the lithographs illustrate an article, ‘Sketches historical and pictorial, of paintings in Italy, from the earliest period of its restoration’, which runs through all issues. For the Typolitographic Press see DLLP and for The Parthenon ELB, pp. 54–56, cat. 1.17.]

205. Poliorama pittoresco: opera periodica diretta a diffondere in tutte le classi della società utili conoscenze di ogni genere, e a rendere gradevoli e proficue le letture in famiglia, year 4 (Naples: dalla Tipografia e Litografia del Poliorama pittoresco (17 August 1839 to 8 August 1840). 4°. 415 p. letterpress, with crayon and ink lithographs printed on the text pages of all issues; recurring names of lithographic artists are G. Forino, G. Mariani, F. Molino, S. Puglia, G. Riccio (also R. e M. and Riccio e Molino) some of whose illustrations are acknowledged as being after other artists. Page 300 × 210 mm. [A rare example of this approach to printing lithographed illustrations and a major technical achievement, though occasionally a lithograph accidentally overlaps the letterpress text. The assumption is that the letterpress workings were printed first. The attributions to lithographic artists are printed letterpress with the text. See Giovanna Sealon, ‘Il “Poliorama pittoresco” tra le riviste illustrate di epoca romantica: la litografia si confronta con le altre tecniche grafiche’, in Le tecniche in piano litografia serigrafia, ed. by Ginevra Mariani (Roma: De Luca; Istituto Nazionale per la Grafica, 2006), pp. 113–120. For Gioacchino Forino (1797–1851) see Vladimir Valerio (et al.), Vedute, ritratti, scene popolari, esordi della litografia a Napoli (Naples: Biblioteca Nazionale di Napoli, 1999), p. 125. The British Library (PP 4183) has vols. 1–18 and vol. 19, nos. 1–37, 1836–60. For volumes 1837–48, all apparently combining lithography with letterpress in much the same was as described above, see http://periodici.biblioteca.beniculturali.it/PeriodicoScheda.aspx?id_testata=41&Start=01]

206. Le Spectateur militaire, recueil de science, d’art et d’histoire militaires, vol. XXX, quinzième année (Paris: chez M. Noirot, Directeur-Gérant, [1840]). 8°. 112 p. letterpress, printed by Bourgogne et Martinet, Paris ; 4 folding lithographed maps at rear: ‘Carte militaire des environs de Paris, Seprê1840’, with the imprint ‘Imp chez Kaeppelin et Cie 15 Quai Voltaire’ (465 × 570 mm); ‘Carte des environs de Londres. Gravée expéditivement au Dépôt Général de la Guerre, en Nivose An XII, (Décembre 1803)’, no imprint (465 × 550 mm); ‘Plan de la Ville, du Port et des Fortifications du Havre’, lettered ‘Lithé et Gravure sur Pierre de N. Gratia, R d’Asterlitz [sic] 9’ (215 × 245 mm); ‘Carte du Théâtre de la guerre en Syrie. 1840.’ lettered ‘Autogé du Dépôt de la Guerre 1840’ (545 × 420 mm). Letterpress-printed blue-paper wrappers dated 15 Octobre 1840. Page 230 × 145 mm. [These maps, three of them large and double-folding, provide an opportunity to compare different ways of lithographic map production: directly on stone with ink, engraving on stone, and, according to one imprint, ink-drawing on transfer paper. The British Library has a
complete run of the journal. For Nicolas Sulpice Gratia and his work as *dessinateur-graveur* at the Ministère de la Guerre *see DIL.*]


[Notable for the variety of its plates. For Joseph Netherclift see *DLLP* and *ELB*, pp. 234–40, and for Hullmandel’s patent lithotint process *CJH*, pp. 76–78.]