



## The Drawing Book Project

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The home-page for the Drawing Book Project [can be found here.](#)

A bibliography of United Kingdom published drawing books and related material for art instruction, from the 16th century to 1900.

Books published 1901-1914 will form a later supplement. It includes instruction manuals on all forms of painting, drawing, engraving, colour theory, perspective, anatomy for artists, &c.

I would welcome details of any rarer or unusual items, especially suites of the 17th century 'drawing books' which mainly exist only in fragmentary parts, or single plates. Also ancillary material such as prospectuses, subscription announcements, trade-cards, adverts, hand-bills which relate to the books, drawing academies, and drawing masters. Manuscript material also helps build this picture.

As this is an on-line 'working' project, new material is being added constantly, so item numbers have not been added, as the bibliography is so to speak a moving feast.

Please reference this bibliography if re-using any of the entries or descriptive text, and no unauthorised copying of the Ken Spelman catalogue entries please

Found a mistake? Have some extra information?  
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Note: as this project was first started over 30 years ago, pre-internet, it was then thought impossible to gain information on the huge range of anonymous and ephemeral material published to aid students in drawing and painting. Then along came four children which side-lined it for a long time, and there was just not the time to devote to it. Lock-down and the internet has rekindled the idea, and although still a work in progress, it will now start appearing one letter, or small step, at a time.

ESTC titles have been hyperlinked to their entry, so as to keep library locations up to date.

British Museum & other Museum items have also been linked, to bring up images of material.

Place of publication is 'London' unless otherwise specified.

As this is being compiled from working notes kept over 30 years, much refinement is taking place as the project moves forward, and references &c., are not at present in a standardized form, and will later form a separate index on the website.

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MACARTHUR, Blanch., & MOORE, Jennie. Lessons in Figure Painting in Watercolours. Sixteen coloured plates from designs by Blanche Macarthur ... and Jennie Moore ... With special instructions by the painters. Cassell, Petter and Galpin. 1881.

*4to. 25, [1], [8]pp adverts., 16 mounted chromolithograph plates.*

MACGILL, William. William Macgill, 7 Hanover St, Edinburgh 1841-1859, 103 Princes St 1860-1866. Artists' colourman, printseller and stationer.

ref: British artists' suppliers, 1650-1950

MACKENZIE, Colin. Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. Printed for G. & W.B. Whittaker, Ave Maria Lane, and to be had of all booksellers, 1823.

*8vo. 815, [1p] advert., illustrations.*

MACKENZIE, Colin. Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. Second edition.

Printed for G. & W.B. Whittaker, Ave Maria Lane, and to be had of all booksellers, 1823.

*8vo. iv, [1], 6-815, [1p]., illustrations.*

A most comprehensive book of 'secrets', addressed to the public at large, rather than men of science. First published in 1823, the author lists the works he consulted, which shows him ploughing through 60 volumes of the Repertory of Arts & Sciences, 30 volumes of the Transactions of the Society of Arts, 56 volumes of the Monthly Magazine, as well as Loudon on Gardening, Tingrey on Varnishing, Hamilton on Drawing, Handmaid to the Arts, &c &c. There is a comprehensive index at the end in order to make it 'easy to refer to every article of importance'.

MACKENZIE, Colin. Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. Third edition.

Printed for G. and W.B. Whittaker, 1825.

*8vo. 827pp.*

MACKENZIE, Colin. Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. Fifth

edition.

G.B. Whittaker. 1825.

8vo. 827pp.

MACKENZIE, Colin. Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. A new edition.

for Sir Richard Phillips & Co. 1829.

8vo. iv, [1], 6-827 double column text, [1]p advert.

MACKENZIE, Colin. Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. A new edition.

printed for Sir Richard Phillips and Co., and to be had of all booksellers, 1830.

8vo. iv, [5]-827 double column text, [1]p advert

MACKENZIE, Colin. Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. A new edition.

printed for Sir Richard Phillips and Co., 1832.

8vo. iv, [1], 6-827 double column text, [1]p advert.

MACKENZIE, Colin. Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. Fourteenth edition.

printed for Sir Richard Phillips and Co., 1839.

8vo. iv, [1], 6-827 double column text, [1]p advert

McKENZIE, David Maitland. Classes for Oil Painting, Water Colour and Pencil Drawing &c. 46 Renfield Street [Glasgow].

Printed by Allan & Ferguson, [Glasgow].

A single sided lithographic hand-bill, approximately 130mm x 190mm in size.

Together with a small card setting out his 'Terms' for lessons, and an amazing survival of an original attendance card for a student. Twelve numbered squares to mark off as lessons were completed. Each card is c45mm x 75mm.

David Maitland McKenzie (c.1800-1880) was a landscape painter, advertising himself here as previously assistant to the late Revd. John Thomson (see McEwan, page 575), also a landscape painter, known as Thomson of Duddingston. McEwan notes that "some mystery surrounds this [McKenzie] artist. He was a foundation Associate of the Institution for the Encouragement of Fine Arts in 1826 where he exhibited some well executed landscapes in 1826 and 1830 . He was elected RSA in 1829 but in 1832 he forfeited his membership, apparently due to unseemly behaviour, being one of two Academicians to be deprived of their membership by disciplinary action . The ostensible reason was failing to satisfy the Council with their diploma submissions but it is probable that behaviour had more to do with it since many other artists who had never submitted works retained their membership" (McEwan, Dictionary of Scottish Art & Architecture, page 367).

EDINBURGH REPOSITORY OF THE ARTS. Large decorative engraved trade card for D[aniel] Mackintosh Repository of Arts, 49 Princes Street, Edinburgh with an attractive view of the shopfront.  
c250mm x 150mm. c1817.

Daniel Macintosh was proprietor of the Repository of Arts in Princes Street from 1817-1822. He first set up as a carver, gilder, and print-seller in South St Andrew's Street in 1799.

MCKEWAN, David Hall. Lessons on Trees in Water-Colours, from drawings made expressly for this work. By M'Kewan. Printed in Colours. The art of printing in colours has enabled the publisher to place before the student a series of lessons which cannot fail to be of great value; as each wash is given separately, and after in manipulation, it is believed it will be found to facilitate the student in painting trees, (hitherto one of the most difficult subjects in water colour painting) more than 100 pages of descriptive matter possibly could do, and in a short time enable him to paint a tree that he may not only look on, but look into - one of the great beauties in water colour painting.  
Printed and published by W. Dufour, 17a, Great George Street. 1859-60.

oblong 4to. *Title, 18 colour-printed plates, 2ff text. Consists of examples of progressive printing, showing image in several states to illustrate water colour technique.*

Originally appeared in six parts, letterpress to parts 3-5 only

Abbey, Life 151 in original six parts, price 3s per part.

MACDONALD. John Denis. Sound & Colour, their Relations, Analogies & Harmonies. Gosport. 1869.

8vo. [6], 86pp, *imprint leaf., 2 plates printed in mauve, 16 diagrams in the text (13*

*hand-coloured), and 4 tables (1 hand-coloured).*

MACKINLAY, David.

COLLINS' National Drawing Books. Designed by D. Mackinlay, Teacher of Drawing. William Collins, Sons, & Company. c1870.

oblong 8vo. Issued in 36 parts.

14 - Landscape - 18. Human Figures - 19. Animals - 20. Animals - 23-24 - Perspective Parts 1 & 2; 28 - Architecture; 30 - Landscape in Colours (2 colour plates); 31 - Landscape in Sepia (2 sepia plates); 33 - Marine Subjects in Sepia (2 sepia plates); 35 - Flowers in Colours (2 colour plates).

Mackinlay also edited Collins' Free-Hand Drawing Books No 5 - Advanced Ornamental Design.

MADDOX, George. Cheam and Kensington drawing master.

MAINWARING, Rowland. Instructive Gleanings, Moral and Scientific, from the best writers, on painting and drawing; arranged as a book of reference to the pupil and amateur; and containing much information for professional students.

London: Longman, Rees [and others...]... Meyler. Bath. 1832.

8vo. [8], viii, 169pp., *lithograph portrait frontispiece with pink tissue guard.*

An anthology of writings by Reynolds, du Fresnoy, Richardson, Opie, Gilpin, et al., arranged by subject. Mainwaring had been a naval officer for 37 years, but in "these monotonous times of peace", with "an unwilling retirement to half-pay", had time for such a work.

MAISEY, Thomas (1787-1840)

Drawing master at Dr Mayo's Preparatory School in Cheam and at the Misses Shephard's School in Kensington. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

MALAN, S.C. Aphorisms on Drawing.

Longman, Brown, Green, Longmans, and Roberts, 1856.

8vo. [4], 58, [2], 24pp adverts., *pages set within ruled borders, with decorative initial letter and head-piece.*

The author was vicar of Broadwindsor, Dorset.

MALCHAIR, John Baptist. (1730-1812). *Observations on Landskipp Drawing with many and various examples intended for the use of beginners.* By John Baptist Malchair Oxford. 1791.

4to manuscript, 117 pages; 43 pages of text, 32 pages of drawing (1 leaf 81/82 missing). Some drawings executed on different types of paper, pasted in. Title written on vellum cover. Alternative title on first page; 'Rules and Examples for the drawing of Landskipp according to practice at Oxford.'

Gilpin to Ruskin 10 (private collection). The manuscript was subsequently given to the Ashmolean by Ian Fleming-Williams in 1996 (reg. no. WA1996.497), and included in the Ashmolean exhibition 'John Malchair of Oxford, Artist and Musician' (1998), no. 96.

Born in Cologne, Malchair came to England in 1759 and settled in Oxford, teaching drawing and violin. He was a talented teacher and a popular drawing master with many noted amateur pupils, including Sir George Beaumont and the Professor of Music in Oxford, William Crotch. In later years, Crotch was a major support when Malchair became blind in old age. Malchair never published a drawing manual but left a manuscript book of instruction for landscape drawing.

MALCHAIR, John Baptist., & Elizabeth Malchair. [Set of Six Landscape Views]. Etchings.

Elizabeth Malchair, [Landscape with three trees in a field] 1771, Image 68 x 117 mm, Plate 77 x 125 mm. [Example also in BM.](#)

John Baptist Malchair, [Landscape with river and classical architecture] 1770, Image 104 x 139 mm, Plate 113 x 148 mm.

John Baptist Malchair, [Landscape with horse] 1771, Image 105 x 146 mm, Plate 112 x 150 mm. [Example also in BM.](#)

John Baptist Malchair, [Thatched cottage] c.1770, Image & Plate 156 x 187 mm.

John Baptist Malchair, [Landscape with thatched cottage] 1770, Image 157 x 220 mm, Plate 173 x 236 mm.

John Baptist Malchair, 'Godstow Abbey', 1772, Image 200 x 255 mm, Plate 210 x 265 mm. [Example also in BM.](#)

ref: Sanders of Oxford. 2022. Elizabeth Malchair nee Jenner, was an amateur British etcher active in the 1770s. She married John Baptist Malchair in 1760.

MALCOLM. J.P. *An Historical Sketch of the Art of Caricaturing, with Graphic Illustrations.* Longman, Hurst, Rees, Orme, and Browne. 1813.

4to. vi, 158, [2]pp., 31 plates (one folding).

MALTON, James. The Young Painter's Maulstick; being a practical treatise on perspective; containing rules and principles for delineation on planes...founded on the clear mechanical process of Vignola and Siragatti; united with the theoretic principles of the celebrated Dr Brook Taylor.

printed by V. Griffiths [and S. Gosnell], No. 1, Paternoster Row; and published for the author, by Carpenter and Co. Old Bond Street. 1800.

4to. [4], ii, xiv, 71pp., 23 engraved plates (one folding and two with moveable overslips).

ESTC T90226.

The first edition with the title-page watermarked 1798. The second issue has the title-page and dedication leaf reset on paper watermarked 1803.

Abbey, Life 152, watermarked 1798, 1803.

[The Royal Academy](#) records: A letter, 19<sup>th</sup> November 1800, James Malton, 17 Norton Street, Portland Place, to John Richards, in which he describes his decision to lay before the Council a copy of a work on perspective, which he was just about to publish.

MALTON. James. The Young Painter's Maulstick; being a practical treatise on perspective; containing rules and principles for delineation on planes, ... Founded on the clear mechanical process of Vignola and Sirigatti; united with the theoretic principles of the celebrated Dr. Brook Taylor. Addressed to students in drawing.

printed by J. Barfield; and published for the author, by Carpenter and Co. 1800.

4to. [4], ii, xiv, 71, [1]p blank., 10 woodcut figures and 23 engraved plates (all but 2 in aquatint; one other folding).

ESTC N48425.

Second issue of the original edition. Title and dedication reset on paper with watermark 1803.

MALTON. James. A List of the Published Works of Mr. Thomas Malton, sen. and of Mr. James Malton. To be had in London of Mr. J. Malton, ... of Mr. Taylor, ... of Mr. Wilkinson, ... of Mr. Egerton, ... and of Messrs. Hookham and Carpenter. [London 1800?].

305mm x 240mm. 3, [1]p.



ESTC T207704. Includes an advertisement for the second edition of Thomas Malton's 'Appendix to the Treatise on perspective', issued in 1800.

Grosvenor Prints (2022) list a copy with ink changes to the first sheet of prices.

MALTON, James. A Select Collection of Landscapes for Practice in Drawing. Published by James Carpenter, Old Bond Street, 1808.

folio. *29 unnumbered leaves*. Each plate shown in two states. The first shown in outline and the second in the finished state. Illustrations by James Malton, after John Keenan.

[Yale Center for British Art](#)

MALTON, Thomas. Printed handbill advertising an exhibition of perspective models by Thomas Malton. 1772.  
[Royal Academy](#).

MALTON, Thomas. Proposals, for publishing by subscription, A Compleat Treatise on Perspective, in folio. by Thomas Malton.  
[London 1774]

Single sheet.

ESTC N37995. Dated at head: London, January, 1774.

MALTON, Thomas. A Compleat Treatise on Perspective, in theory and practice; on the principles of Dr. Brook Taylor. Made Clear, by Various Moveable Schemes, and Diagrams, in the Most Intelligent Manner. In four books. Embellished with an Elegant Frontispiece and Forty-Eight Plates. Containing Diagrams, Views, and Original Designs, in Architecture, &c. By the Author; Elegantly Engraved. Book I. Treats on Optics and Vision, a necessary Introduction to the Theory of Perspective; and contains some Objections to the received Opinions of Light and Colour; Reflection, &c. Book II. Contains the whole useful Theory of Perspective, both rectilinear and curvilinear; with Remarks, and familiar Examples, to illustrate and evince the universality of its Principles; with a full refutation of the absurd opinions which several Persons entertain of Perspective. Book III. Is a copious Treatise on practical Perspective. In which, is first displayed the true Elements of the whole, as deduced from the foregoing Theory; their extensive application is pointed out, and exemplified throughout the whole Book; and, by the most simple means possible, is shewn how to project, perspectively, all kinds of regular objects, from the simplest to the most complex; also, how far it is applicable to irregular Objects. Comprized in twelve Sections, on various Subjects, and adapted to various Professions. Book IV. Treats on shadows in general, in Theory and Practice, projected by the Sun, also by a Torch or Candle; of reflected Light on Objects, and

the reflected Images of Objects, on the Surface of Water, and polished, plane Surfaces, of Aereal Perspective, or the effect of Distance, &c. In six Sections, containing nine Plates, which illustrate the whole.

printed for the author; and sold by Messrs. Robson, in Bond-Street; Dodsley, Pall-Mall; Becket, Adelphi Strand; Taylor, near Great Turn-Stile, Holbourn; Richardson and Urquhart, Royal Exchange; and by the author, No. 3, Poland-Street, Oxford Rond, near the Pantheon. 1775.

folio. [4], 284pp., plates.

ESTC T100666

2022: Original drawing of classical capitals and urns with lines of perspective. Preliminary study for plate XXII. Pen and brown and black ink, pencil and grey wash on laid paper without visible watermark, ruled border in brown ink. Sheet 302mm x 218mm. [Simon Finch Rare Books].

2011: A perspective drawing of a desk and chair pen and black ink, grey wash, partially incised 4 x 5 in. (10.3 x 12.8 cm.) Christie's 26<sup>th</sup> January 2011.

Both sheets are thought to have originated from Colnaghi's c1979. The Tate hold two drawings by Turner which are copies after sections from the sheet of plate XXII. They were prepared by Turner for Lectures as Professor of Perspective at the Royal Academy. [Tate 1](#) / [Tate 2](#).

MALTON, THOMAS. A Compleat Treatise on Perspective, in theory and practice; on the true principles of Dr. Brook Taylor. ... in four books. Embellished with an elegant frontispiece, and forty-six plates. ... invented, delineated, and, great part, engraved by... Thomas Malton.

printed for the author; and sold by Messrs. Robson; Dodsley; Becket; Taylor; Richardson and Urquhart; and by the author 1776.

folio. [4], viii, [8], 284pp., folding engraved frontispiece, 46 engraved plates (29 folding, 5 with overslips).

ESTC T167097.

According to the entry by CCA, the first edition of the first part from 1776 is "one of the 300 copies delivered to subscribers before the rest were destroyed in the printer's fire of 2 Mar. 1776. 'An appendix, or second part' was published in 1783, delayed seven years because of the fire" (Canadian Center for Architecture, online catalogue).

MALTON, Thomas. An Essay, concerning the publication of works, on science and literature, by subscription. Inscribed ... by Thomas Malton; author of the Compleat treatise on perspective, ... To which is added A true case, between that author, his printer, and paper-merchant.

printed in the year 1777.

folio. [2], 12, 8pp.

ESTC T100664.

Each part has separate pagination and register; the second, 'A true case, between the author, of a late publication, his printers, and paper merchants' was reissued as part of 'A compleat treatise on perspective', London, 1778.

MALTON, Thomas. A Compleat Treatise on Perspective, in theory and practice; on the true principles of Dr. Brook Taylor. Made Clear, in Theory, by Various Moveable Schemes, and Diagrams; and Reduced to Practice, in the Most Familiar and Intelligent Manner, Shewing How to Delineate All Kinds of Regular Objects, by Rule. The Theory and Projection of Shadows, by Sun-Shine, and by Candle-Light. The Effects of Reflected Light, on Objects; their Reflected Images, on the Surface of Water, and on Polished, Plane Surfaces, in all Positions. The Whole Explicitly Treated; and Illustrated, in a Great Variety of Familiar Examples. in four books. An Elegant Frontispiece, and Forty-Eight Plates. Containing Diagrams, Views, and Original Designs, in Architecture, &c. Neatly Engraved. All Originals; Invented, delineated, and, great part, engraved by the Author. The second edition, corrected and improved; with large additions.

printed for the author; and sold by Messrs. Robson, in Bond-Street; Becket, Adelphi, Strand; Taylor, near Great Turn-Stile, Holborn; Dilly, in the Poultry; and by the author, No. 56, Poland-Street, Oxford Road, near the Pantheon. 1778.

folio. [4], iv, [8] ,8, 296pp., plates.

ESTC T100663.

MALTON, Thomas. A Compleat Treatise on Perspective, in theory and practice; on the true principles of Dr Brook Taylor. Made clear in theory, by various moveable schemes and diagrams...the whole explicitly treated...in four books. Embellished with an elegant frontispiece and forty-eight plates...all originals; invented, delineated, and, great part, engraved by the author. The second edition, corrected and improved; with large additions. printed for the author; and sold by Messrs. Robson; Becket; Taylor; Dilly, and by the author 1779.

folio. (i)title + (i)blank + (2)dedication + 4pp advertisement and list of subscribers + (8)preface + 296 + 8pp A True Case between the Author, of a late publication, his printers, and paper merchants" + 8pp contents and errata., engraved frontispiece and 48 plates, (45 folding, including 5 with moveable overslips).

ESTC T167091

MALTON, Thomas. An Appendix, or second part, to the Compleat Treatise on Perspective. printed for the author; and sold by Messrs. Robson; Becket; Taylor; Dilly, and by the author 1783.

*folio. [4], 160pp., 10 folding engraved plates, one with a moveable part..*

ESTC N30644

MALTON, Thomas. An Appendix, or, Second part to the complete treatise on perspective; Containing a brief history of perspective, from the earliest and most authentic accounts of it, down to the eighteenth century, when it first began to flourish in England; in which the methods of practice, used by the ancients, are exemplified and compared with those now in use. Military perspective; bird's eye views; &c. The appearances of ascending and descending on an upright plane; such deceptions in vision accounted for, and illustrated by striking representations: with useful and critical remarks on round subjects in general. The application of perspective to scenery; also to a ship; and in landscape; projection on curved surfaces; with other distortions, or anamorphoses; inverse perspective. Also the doctrine of reflection on plane mirrors. And, lastly, it contains a parallel and criticism on all the English authors who have wrote treatises on perspective; and the principles of Dr. Brook Taylor's perspective compared with Guidus Ubaldus, and S'gravesande. The whole delivered in nine sections, and illustrated by ten plates. Second edition, with additions and improvements. Price one guinea. By Thomas Malton, sen.

Printed and sold, for the author, by V. Griffiths, Paternoster-Row; sold also by Messrs. Carpenter and Co. New Bond Street; Taylor, Architectural library, Holborn, and by J. Malton, No. 17, Norton-Street, Portland-Place. 1800.

*folio. [4], 160pp., plates.*

ESTC N68009.

MALTON, Thomas. Trade card of Thomas Malton, drawing master, at No.34, Rathbone Place, London; a women in a classical dress sitting at a pedestal, pointing at a bust of Nature, a cherub in front of her drawing the bust; text on pedestal with large vase to the right. Aquatint with some etching. 95mm x 136mm.

BM: [Heal 56.8.](#)

MANNIN, James. Dublin drawing master.

MANSION, Leon Larue. Letters upon the Art of Miniature Painting. [by S. and R. Bentley for] R. Ackermann, [1822].

*8vo. xi, [2]blank, 180pp., half-title., frontispiece and folding coloured "palette"*

*plate, "with the names of French colours and those of the English by which they may be replaced".*

Larue (also known as Mansion) was a pupil of Isabey and native of Nancy.

MANSKIRCH, Franz Joseph. A Ruin in Italy. From an unidentified drawing book. 1796. Lettered below the image with the title and '6th. Lesson. Mannskirshten [sic], Delin. & Sculp. Published Jany 1, 1796, by R. Ackermann, 96 Strand.'

Landscape with an overgrown ruin and a shepherd with a flock of goats, a stone bridge in the background to right; from an unidentified drawing book. Soft-ground etching printed in blue-ish ink.

[BM: 1878,0511.912](#) Image 176mm x 215mm / sheet 200mm x 270mm.

MANSKIRCH, Franz Joseph. Ackermann's New Drawing Book, comprising Groupe of Figures, Cattle, and other Animals for the Embellishment of Landscape, designed and engraved by F.J. Manskirsch. Ackermann. 1 Nov 1808.

*oblong folio. Half-title, verso blank, engraved title (country scene with shepherd and shepherdess), verso blank, pp3-6 (Introduction), pp7-8 (text)., 24 numbered plates are in coloured soft ground etching and aquatint, dated 1 June 1808 - 1 Nov 1808, and signed J.F. Manskirsh del et sculp:*

BM has title-page and 14 of the plates. Abbey Life 153 (watermarked 1800, 1806, 1807). See Prideaux 191.

Also listed here under Ackermann.

MANSKIRCH, Franz Joseph. Romantic Views representing the 4 hours of the Day. Pubd. by R. Ackermann, 96 Strand [1797].

folio. The four aquatint prints depict Romantic ruins in rural settings, with figures and livestock.

[Yale Center for British Art.](#)

MANSKIRCH, Franz Joseph. A Book, four plates, Goats and Sheep. 912 in by 71/2. Plain 5s. coloured 10s.

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann.

MANUSCRIPT, with a fascinating variety of recipes for metalwork, varnishes, stains, and household remedies. The number of detailed recipes suggest that this was probably compiled by a tradesman. The final few pages are in a later hand, c1820-1830. In good condition, very legible, with just some dustiness to the end-papers and paste-downs. Bound in contemporary panelled calf, head and tail of the spine and the corners are worn. 180mm x 120mm. Birmingham? c1780.

The recipes include, bourax to soulder silver, modelling wax, varnish for horn buttons, stain horn like tortoiseshell, to make thunder powder, to take off medals, black japan varnish, to make gold of a green colour for inlaying boxes of tortis shell, to stain glass of an orange colour, Dockter Withering's varnish for leaves, cement for stone, to heighten silver when gilt, a series of recipes for soulders, to colour base silver, do divide a plate as a clock plate, Darbyshire metal, hardning for tin, to harden springs, to harden cock's heels or springs, hardening for hand saws, to make paper transparent.

Also for silvering of globes, dimensions of a reflecting telescope, to flux copper lightholders, to silver tin for buttons, a malgama for a globe electricity, speculum metal for reflecting telescopes, to prove whether objects & glasses be well centered, to find the magnifying power of a refracting telescope, to polish microscopic glasses, to anatimize leaves of plants, plaster to make globes, the Coventry method of making prussian blue by Mr Gulson.

The domestic remedies include Dockter Priestleys Aquaregie, Dockter Giles for a hitching in the flesh, and a cure for frogs in children's mouths.

On page 155 there is a reference to 'direction for 1784', and on page 117 a remedy is obtained "from the women in Pinfold Street", which is in Birmingham. It is possible this provides a clue to the origin of the manuscript. Both Priestley and Withering were Birmingham men, and the anonymous compiler of this manuscript may have been an admirer of their 'Lunar Society', the small club of pioneering natural philosophers, doctors, and manufacturers. An interleaved copy with extensive manuscript notes in English in a contemporary 17<sup>th</sup> century hand to not only many of the extra leaves, but also numerous page margins and the inner boards and rear end-paper. The annotator adds additional information on the derivations of town names, commenting on local history and noted characters. He is a knowledgeable 17<sup>th</sup> century antiquary, and quotes from Camden's *Britannia*, and Dugdale's *Antiquities*.

ref: Ken Spelman

MANUSCRIPT. An interesting early 19<sup>th</sup> century manuscript book of colour recipes, to gild books, and advice for painters. It is written within a miscellaneous accounts book with those entries crossed through. An earlier 12 page gathering dated 1767 has been stitched onto a page, and this also contains colour recipes, names of pencils &c, advice on etching and materials to use, and a note on the first page is for a bill delivered to the Hon. Wilbram

Tollemach, Jan 7<sup>th</sup>, 1767. About 45 pages of the main volume contain recipes, the remainder being struck through accounts, and it is well used, with entries arranged at random on the pages, and many signs of constant use. It is bound in late 18<sup>th</sup> or early 19<sup>th</sup> century reversed calf with blind tooling. This is worn and has been reinforced in the 19<sup>th</sup> century with gilt leather bands to the spine and boards. The corners are very worn, but it is in sound condition. 190mm x 130mm. c1818-1840, and c1767.

The Honourable Wilbraham Tollemache (1739-1821), of Calverley Hall in the County of Chester, also owned lands at Helmingham where he spent most of his time until his wife died in 1804. He was described by the diarist, Joseph Farrington, as "a very shy man" who "comes into a room sideways or almost backwards" He was a patron of Reynolds and Gainsborough.

Ref: Ken Spelman.

MANUSCRIPT. An early 19<sup>th</sup> century collection of some 26 manuscript recipes for various artistic and restoration purposes; to make water colours stick on glass; to gild paper; fixing chalk drawings; for dyeing muslin; for restoring green or lilac in silks; sticking glass on china; polishing furniture &c. Written over 7 pages with a further 13 blanks numbered up to page 20, and with many of the recipes written on notepaper and pasted onto the leaves. Several names appear, G.M.R., Lady Turton, Wm. Galliford, Lady Cunningham's receipt for dyeing salmon colours, "the colours Esther shaded the little girl with at Dulwich." There is a manuscript index written on the inner front board, and several of the pasted in notes are a little torn. Contemporary half calf, marbled boards, spine and board edges very worn. folio. c1820.

Ref: Ken Spelman, now [Yale Center for British Art](#).

MANUSCRIPT An early 19<sup>th</sup> century manuscript of sixteen pages setting out recipes for writing ink, ink powder, red ink, yellow ink, to make letters or other characters of a gold or silver colour, preparing gold to write with, fine red ink of vermilion, artificial water for writing letters of secrecy, to silver all sorts of metal, to gild paper, to make indian ink, blue ink, and good writing ink. Some dustiness to the outer pages, and a little foxing. Bound in fairly recent plain wrappers. 190mm x 120mm. c1820.

Ref: Ken Spelman, now [Yale Center for British Art](#).

MANUSCRIPT. An early 19<sup>th</sup> century manuscript headed 'Directions in Oil Painting'. Thirty-one pages, some numbered [1-2], 3-7, [8-31], and with five further inserted notes, one watermarked 1817. There is a struck through contemporary name on the inner front board which may read W.H. Pitt ?, and also a note for 14 ½ by 11" drawing board. 200mm x 160mm. c1817.

Page [2] lists 'prices of different articles' mainly colours, which is followed by

directions for oil painting, colours to use for clouds and water, colors proper to be used in varnish painting, to make indian ink, to prepare colors for velvet painting, list of colors that will stand and not change for a great length of time those marked W will stand or are used only in water, to prepare water colors, preparation of colors for painting in velvet, directions for distemper size painting, to clean oil paintings. There is a reference to [John] Varley's Blacking. Loosely inserted is a four page note, to prepare water colors, another on oil of Vitroil, and three pages on the best method of preparing cloths for oil painting.

Ref: Ken Spelman.

MANUSCRIPT. Volume in three parts: I. Art manual containing notes and watercolour blendings with clear references to the chromatic studies of Michel Eugene Chevreul (1786-1889), whose *The Laws of Contrast of Colour* (English translation 1861) was highly influential during the mid-to-late 19th Century. Included are 7 sepia-wash studies illustrating (with notes) the principles of Chevreul's Illusion, 3 sepia watercolours of Tuscany scenes, 11 tree studies, a couple of seascapes, assorted other delicate studies of various items including ducks, a few anatomical drawings in pencil, and some detailed notes on colour blendings. Tipped in are 2 larger watercolour landscapes on separate leaves. (31 p.). 1870's.  
[Folger Library](#) FAST ACC 271652

MARCELLUS, William. William Marcellus, Strand, London from 1755, Child's Court, near Durham Yard, Strand 1759-1760, Exchange Court 1760-1763, Hungerford Market, Strand 1764-1767, The Colour Shop, 12 St Martin's Lane 1771-1776, Chelsea 1776. Painter, later colourman.

ref: British artists' suppliers, 1650-1950

MARKS, J.L. *The Young Artist's Preceptor: being a complete guide to the including rules and directions for shading in Indian ink, coloring, and mixing the various colors.* J.L. Marks. 1870.

*14pp.*

Stanford

MARLOW, Jeremiah. *A Book of Cyphers Reverst. Being a work very pleasant & usefull as well for gentlemen as all sorts of artificers, engravers, painters, carvers, chacers, embroiderers &c. Where you may find a cypher for any name whatsoever curiously compos'd after the newest mode by Jeremiah Marlow. N. Glascock sculp.* for W. Rogers at the Sun against St Dunstan's Church in Fleet Street. 1683.

8vo. [1], 56, [12] *engraved throughout on rectos only.*



ESTC R12490

MARLOW, Owen. Owen Marlow, The Mermaid, Southwark, London, late 17th/ early 18th century. Oil and colourman.

Marlow's trade card, depicting a mermaid within a roundel, advertised 'Owen Marlow,/ COLOUR MAN,/ At the Sign of the Mermaid in/ the Burrough of SOUTHWARK,/ Sells all Sorts of Painters Oyls/ and Colours, Primed Cloaths with/ all Sorts of Dyers Wood &c.' (Banks coll. 89.19).

ref: British artists' suppliers, 1650-1950

MARSHALL. Marshall, London, 1811. Colourman or artist.

Joseph Farington was shown samples of Marshall's Ultramarine by Thomas Lawrence and Marshall, 1811, and made a purchase, 1812 (Farington vol.11, pp.3884, 3897, vol.12, pp.4253, 4254, 4256). Later, in 1820 'Marshall' wrote to Lawrence providing directions for making a 'Menstruum' for painting, with specified ingredients, 'to be followed exactly if Sir Thomas Lawrence wishes to have the same success that Mr. Marshall has enjoyed for thirty years' (Royal Academy Archive, LAW/3/130). Marshall may perhaps be identifiable with the sporting painter, Benjamin Marshall (1767-1835); see Lawrence's materials and processes on the National Portrait Gallery website.

ref: British artists' suppliers, 1650-1950

MARSHALL, John. Easy Explanation of the Art of Drawing and Painting. For the Juvenile or Child's Library.

John Marshall. [1800].

12mo (79x 97mm). 48pp., *engraved frontispiece and 12ff engravings by J. Piggot dated 1st October 1800.*

ESTC N7015 Frontispiece dated: Septr. 13, 1800.

MARSHALL, John (pub.) Instructions in the Art of Drawing and Painting for the Book-Case of Instruction and Delight.

Printed and sold by John Marshall, no. 4 Aldermay Church-Yard, in Bow-Lane, Cheapside., [1802].

16mo. [v]-xii, [13]-59, [1]p., [v]-xii, [13]-59, [1] pages, 1 unnumbered leaf of plates

"Cited by Alderson as one of the titles in the Bookcase of instruction and delight (unclear if this is same ed.). Date from Alderson (for the "Bookcase ... "). T.p. with "Drawings" and "London" set in black-letter and "Book-case" set large italics (for

variations, cf. other Cotsen eds. with the same title: e.g. Cotsen 1156.6 & 40112.2). Begins with a brief art history "Introduction," followed by Instructions" for drawing and painting (a longer version of the text than Cotsen 1156.6)." [ref: Princeton copy]

Variant: 32pp, 1 unnumbered leaf of plates (Oxford, Yale, UCLA (dating as 1810). Princeton also records a two volume 1799 printing.

[Yale Center for British Art](#)

MARSHALL, John. Anatomy for Artists. Illustrated by two hundred original drawings by J.S. Cuthbert, engraved by J. and G. Nicholls. Smith, Elder, & Co., 15 Waterloo Place, 1878.

8vo. *xiv, 436, [4]pp adverts., illustrations.*

[Yale Center for British Art](#)

MARSHALL, John. Anatomy for Artists. Illustrated by two hundred original drawings by J.S. Cuthbert, engraved by J. and G. Nicholls. Smith, Elder & Co. 1883.

8vo. Second edition. *xiv, 436, [4]pp adverts., 199 text illustrations.*

MARSHALL, John. Anatomy for Artists. Illustrated by two hundred original drawings by J.S. Cuthbert, engraved by J. and G. Nicholls. Smith, Elder & Co. 1890.

8vo. Third edition. *xiv, 436pp., illustrations.*

MARSHALL, William & John. The Young Man's Guide being a plain discoverie of the art of drawing, ingraving in copper to the life, and to etch pictures, or other things with aqua-fortis, expresst with easie rules and varietie of curious figures cutt in copper, according to the most experienc'd authours of late years. London Printed for William Marshall, at the Bible in Newgate Street [added later] and John Marshall, at the Bible in Gracious Street. Price 1s. 1700-1710.

[BM 1998,1108.2](#)

MARTEL, Charles. The Principles of Colouring in Painting. Winsor and Newton. 1855.

8vo. *64pp.*

Second edition. 1855. *64pp.*

Third edition. 1856. v, 64, 32pp.

Fourth edition. 1858 [and 1859]. *64 + 32pp adverts.*

Fifth edition. 1860. v, *64pp.*

Sixth edition. 1867. *64pp.*

Seventh edition. 1869. *74pp*

Eighth edition. 1872. *64, [2], 64, [6]pp.*

Ninth edition. 1873. *64, [2], 64, [6]pp.*

Eleventh edition. 1878. *vii, [9]-64, 51pp*

Twelfth edition. 1879. *vii, [9]-64pp.*

Thirteenth edition. 1881. *vii, 64pp.*

Fourteenth edition. 1882. *64pp.*

Sixteenth edition. With preface by J. Scott Taylor. 1885. *64pp.*

1886. *64pp.*

20<sup>th</sup> thousand. 'Adapted from Chevreul... With preface by J. Scott Taylor.' 1892. *68, 64pp.*

Eighteenth edition. 22<sup>nd</sup> thousand. 'Adapted from Chevreul... With preface by J. Scott Taylor.' 1898. *68, 64pp.*

Charles Martel was the pseudonym for Thomas Delf (c1810-65).

MARTEL, Charles. On the Materials used in Painting: with a few remarks on varnishing and cleaning pictures.

George Rowney & Co. 1859.

small 8vo. *62pp.*

NGA (Feller Collection).

MARTEN, John. Drawing Master. Died aged 89.

24<sup>th</sup> May 1836 - Kentish Weekly Post.

MARTIN, Benjamin. The Principles of Perspective explained in a genuine theory; and applied in an extensive practice. With the construction and uses of all such instruments as are subservient to the purposes of this science.  
For the author. [1770?].

folio (270 x 200mm) . [4], 51, [1]p., *engraved frontispiece, with engraved head and tail-pieces, and initials.*

ESTC T44457. Later editions are stated to be by Robert Bradberry.

"In the Preface Martin indicated that his interest lay in theoretical aspects of perspective: 'No Mathematical Science requires a Theory more than Perspective,' he wrote, and 'The Manner in which some Authors have treated the Theoretical Part has not been satisfactory to me.' Therefore he now presented 'a Theory of Prospective which appears to me the most genuine, natural, and perspicuous that possibly can be.' From 'First Principles' he turned to scenography, landscape, mechanical construction, double parallel rules, optics, and spherical perspective." Archer, *Literature of British Domestic Architecture*, 201.1.

[MARTIN, Benjamin]. Bradberry, Robert. The Principles of Perspective, explained in a genuine theory, and applied in an extensive practice; with the construction and uses of all such instruments as are subservient to the purposes of this science.  
Edinburgh: printed for J. Ainslie, No. 4, ST Andrews' Street, New Town. 1790.

8vo. 83, [1]p.

ESTC T125176.

[MARTIN, Benjamin]. Bradberry, Robert. The Principles of Perspective, explained in a genuine theory, and applied in an extensive practice; with the construction and uses of all such instruments as are subservient to the purposes of this science. The second edition.  
printed for the author. [1795?].

8vo. 79, [1]p.

ESTC T125175. BL (with 2 watercolour views of Edinburgh and 1 of Doncaster loosely inserted); C; O; CaOTU (+ 3 watercolours); ViWC (+ 2 watercolours).

MARTIN, Benjamin. The Description and Use of a Graphical Perspective and Microscope, For drawing all Kinds of Objects in true Perspective, and a just Proportion of their Parts, with Readiness and Ease. To which is added, A short Account of an Opake solar microscope.  
printed for, and sold by the author, In Fleet-Street, No. 171, and by the booksellers in city and country. [1771].

8vo. [2], 12pp., plate.

[ESTC T4897](#)

MARTIN, Benjamin. The Description and Use of the Pocket Case of mathematical instruments: wherein are particularly explained the nature and use of all the lines contained on the plain scale, the sector, the gunter, and proportional compasses: also, their practical application, exemplified in a variety of mathematical problems. The whole illustrated by copper plate figures. By the late Mr. B. Martin: revised and augmented by William Jones, mathematical instrument-maker.  
printed for and sold by W. and S. Jones, at No. 135, Holborn; and by the booksellers in town and country, 1793.

8vo. 19, [1]., folding plate.

[ESTC T476793](#)

MARTIN, Benjamin. The Description and Use of the Pocket Case of mathematical instruments: wherein are particularly explained the nature and use of all the lines contained on the plain scale, the sector, the gunter, and proportional compasses: also, their practical application, exemplified in a variety of mathematical problems. The whole illustrated by copper plate figures. By B. Martin. A new edition, with corrections &c &c William Jones, mathematical instrument-maker.  
Printed for and sold by W. and S. Jones, Holborn, London; and by the booksellers in town and country, 1797

8vo. 19, [1]., folding plate.

[ESTC T164646](#)

MARTIN, Elias. Drawing master. 1739-1818.

MARTIN, Gabriel. Drawing master.

27<sup>th</sup> June 1844 - Brighton Gazette.

MARTIN, John. Characters of Trees, in a series of seven plates, drawn and etched by F. [i.e J.] Martin, landscape-painter to H.R.H. the Princess Charlotte and H.S.H. the Prince of Saxe-Coburg.  
Ackermann. 1817.

large folio. 7 etched plates. Lime-- Ash-- Elm-- Pine-- Horse chesnut-- Oak-- Leaved branches of oak, ash, elm, horse chesnut, pine, and lime.

Through a misreading of his engraved signature, Martin is designated as "F." Martin on the label.--cf. "John Martin," Transactions of the Bibl. Soc., ser. 4, v. 14, pp. 388, 409.

The Character of Trees, 7 plates folio, stitched. 12s. Engraved by Martin. Advertised in 1829 at the back of Cawse's "Introduction to the Art of Painting".

[Yale Center for British Art](#). Original wrappers with printed label.

MARTIN, Thomas. [pseud. of John Farey]. The Circle of the Mechanical Arts: containing practical treatises on the various manual arts, trades and manufactures. Richard Rees. 1813.

4to. *vii, 616pp., 32 engraved plates.*

MARTIN, Thomas. [pseud. of John Farey]. The Circle of the Mechanical Arts: containing practical treatises on the various manual arts, trades and manufactures. Second edition. Richard Rees. 1815.

4to. *vii, 616pp., 32 engraved plates.*

MARTIN, Thomas. The Circle of the Mechanical Arts: containing practical treatises on the various manual arts, trades and manufactures. Second edition. J. Bumpus & Sherwood, Neely & Jones. 1818.

4to. *vii, 616pp., 42 engravings on 39 plates.*

[MARTYN, C.]. A Chronological Series of Engravers from the invention of the Art to the Beginning of the Present Century. Cambridge: printed by J. Archdeacon Printer to the University. For J. Woodyer in Cambridge; and sold by J. Beecroft in Paternoster-Row, T. Payne in Castle-Street, T. Davis [sic] in Russel street, Covent Garden, T. Cadell in the Strand, M. Hingeston without Temple-Bar, London; and D. Prince at Oxford. 1770.

8vo. *[4], xii, 128, [16]pp index., half-title., 3 large folding plates.*

ESTC T153275.

MARX, George Walter. The Art of Drawing and Engraving on Wood. From the Tree to the Press. Published by Houlston & Sons, Paternoster Square, E.C. : Marx & Co., 2, Chancery Lane, Fleet Street, E.C. 1881.

8vo. *55pp., 51 text illustrations.*

MARX, George Walter. The Art of Drawing and Engraving on Wood, and the Manufacture of Boxwood Blocks, "From The Tree To The Press" for Amateurs and Beginners. Second edition.

Houlston & Sons. 1881

*8vo. 56pp., included 10pp of advertisements, 51 engraved text illustrations*

MASON, Cyrus. The Practical Lithographer, dedicated to painters and artists. Depot for lithographic artists' materials. 1852.

*8vo. 2 preliminary leaves, iv, 30pp., frontispiece.*

MASON, William.

Two treatises on colouring:

(pp. 1-8) 'Theory of colouring' by William Mason;

(pp. 11-21) 'Directions by Mr. Rathbone';

(p. 23) water-colour drawings, 18th century.

A note inside the upper cover, by George Harcourt, 2nd Earl Harcourt, certifies that the first treatise is in Mason's hand.

[Bodleian Library](#). MS. Johnson e. 8.

MASSIOT, Gamaliel. The second drawing master to be hired at Woolwich.

MASSOUL, Constant De. Messrs. Massoul and Co.'s Manufactory of Colours, No. 136, New-Bond-Street. Mr. Constant de Massoul has the honor to inform ladies and gentlemen, that he has just published a Treatise on Painting and Colours.

[London 1797]

One sheet. Title includes opening words of text. - With a docket title: "A treatise on painting and colours. A gallery of paintings to be seen gratis every day".

[ESTC N47249](#). National Archives.

Massoul & Co, 136 New Bond St, London 1794-1799. Artists' colourmen, print publishers.

Massoul & Co advertised in 1795 that their 'Manufactory of Superfine Colours' had been established the previous year, listing their 'boxes of Colours...', and every article in that line, such as Marten Hair Painting Brushes, Ivory Pallets, Vellum, Drawing Paper, &c' (The Times 19 November 1795). The business traded initially as La Tour,

Massoul & Co, which advertised 'superfine and everlasting water-colours, prepared as at Paris' and also the 'Physigraph... the new-invented perspective instrument of M. La Tour, miniature painter... as offered to the public for the first time in January 1794' (To the lovers of the polite arts of drawing and painting..., copy in Kunglige Biblioteket, Stockholm, recorded in English Short Title Catalogue). La Tour, Massoul & Co advertised their never fading colours in 1795 (Morning Chronicle 16 May 1795).

La Tour and Massoul may have been among the wave of French refugees who set up in business in London in the 1790s. Neil Jeffares suggests that the miniaturist, La Tour, may be Louis Brion de La Tour. Jeffares has identified Constant de Massoul as Pierre-Barthélemy-Marie-Reine-Joseph-Alexandre de Constant de Massoul, baron de Constant (Lyon 1755- Paris 1813), who was admitted to the École militaire in 1766 and became a colonel of dragoons (see Dictionary of pastellists before 1800, online edition at [www.pastellists.com/Articles/Constant.pdf](http://www.pastellists.com/Articles/Constant.pdf), for further details; see also <https://neiljeffares.wordpress.com/2017/02/11/constant-de-massoul-soldier-emigre-and-colourman/>). He sought refuge in London following the French Revolution and, as Peter de Constant, he married Susanne-Célénie-Zoé de Lambertye at St Marylebone in 1798.

In 1797 Constant de Massoul published *A Treatise on the Art of Painting and the Composition of Colours*, translated from the French, the first such work by a manufacturing colourman. In this handbook Massoul included a list of colours on sale at his manufactory in New Bond St and advertised that he could supply 'every Article necessary for Painting and Drawing' (Harley 1982 p.24, Carlyle 2001 p.283). The business was listed as Massoul & Co, manufacturer of colours, in 1799 (Kent's directory; Holden's Triennial directory).

The miniaturist, William Wood, used Massoul's vermilion in 1796 (Williamson 1921 p.157).

ref: British artists' suppliers, 1650-1950

MASSOUL, Constant De. *A Treatise on the Art of Painting and the Composition of Colours.. Instructions for all the various processes... observations upon the qualities and ingredients of colours.*

published and sold by the author of the original, at his Manufactory, No. 136, New Bond-Street. Where Ladies and Gentlemen may be furnished with every Article necessary for Painting and Drawing. Printed by T. Baylis, No. 15, Greville Street. 1797.

8vo. [2], 242pp.

ESTC T100542.

Written in French but never published, this is the first edition. Ford p.223 noting this as an Ackermann publication c1810. De Massoul was listed in Constable's library. Harley notes that De Massoul was the "first manufacturing artists' colourman to have published a literary work..."



MASSOUL, Constant De. Messrs. La Tour, Massoul and Co. New Bond-Street, London, England. To the lovers of the polite arts of drawing and painting. Messrs. La Tour, Massoul & Co. present with confidence, superfine and everlasting water-colours, prepared as at Paris. [London 1794?]

single sheet. [2]pp. On verso: 'Physigraph. This is the new-invented perspective instrument of M. La Tour, miniature painter, presented to ... the Princess Sophia of Gloucester, and offered to the public for the first time in January 1794. ..'

ESTC T201110; SKk Engestrom Collection

MATHER, George Marshall. The Elements of Drawing; containing the first principles of light and shade, colouring and perspective. With engravings, and coloured examples of tints. Edinburgh: Daniel Lizars, 5, St David Street. 1830.

8vo. 46pp., 8 engraved plates (3 hand-coloured with 30 tints), and 3 text illustrations.

MATHER, William. The Young Man's Companion: or, arithmetick made easy. Containing plain directions for a young-man to attain to read and write true English; the best and easiest instructions for writing variety of hands, with copies both in prose and verse, digested in an alphabetical order. How to write letters of complement, friendship, or business: forms of notes, receipts, bills, bonds, indentures, leases and releases, letters of attorney, wills, &c. A short and easy method of shop and book-keeping, merchants accompts, &c. Directions how to measure carpenters, joiners, sawyers, bricklayers, plasterers, plumbers, masons, glaziers and painters work. With tables for such as have not learned arithmetick. How to compare the charge of building an house, or nay part thereof. The rates of each commodity, and the common wages of journeymen. Measuring, gauging, plotting of land by Gunter's chain, and taking heights and distances by the quadrant, &c. Of Gunter's line in measuring globes, bullets, walls, &c. The art of dialling, and how to direct and fix any dial. Instructions for dying, colouring, and making of colours. With a description of the countries, cities, parishes, and market-towns in England and Wales. Choice monthly observations on gardening, planing, grafting, and inoculating fruit-trees, and the best time to prune them. To which is added, the Family companion for marking on linnen, pickling, pie-serving, making wine of fruit. Written by W. Mather in a plain and easy style, that a young man may both readily and easily improve and qualify himself for business, without the help of a master. The 14<sup>th</sup> edition, with large additions.

printed for R. Ware at the Bible and Sun in Amen Corner, J. Clarke at the Golden-Bull in Duck-Lane, and J. Osborne at the Golden-Bull in Pater-noster row, 1734.

12mo. [12], 406, [2]pp.

ESTC N61206

1737 (15<sup>th</sup>), 1741 (16<sup>th</sup>), 1752 (19<sup>th</sup>).

MATHYSON, Charles. Picture Frame Maker, remov'd from Grafton Street to Maiden Lane facing Bedford Street. Engraved trade card.

MATLEY, Henry. Henry Matley, 54 Long Acre, London 1814-1820. Artists' colourman and brushmaker.

ref: British artists' suppliers, 1650-1950

MAURICE, F. "A native of France, and... French and Drawing Master in Witton Grammar School."

19<sup>th</sup> July 1839. Durham County Advertiser.

MAY, Walter B. Marine Painting.  
Cassell and Co. c1888

*oblong 4to. 72pp, including 4pp publisher's adverts., 16 coloured plates of small fishing and trading vessels around the Channel and North Sea coasts (English, French and Dutch).*

MAYEUX, Henri. A Manual of Decorative Composition for Designers, Decorators, Architects, and Industrial Artists, translated by J. Gonino.  
J.S. Virtue and Co. 1889.

*8vo. ix, 310pp., 267 engravings.*

MAYEUX, Henri. A Manual of Decorative Composition for Designers, Decorators, Architects, and Industrial Artists, translated by J. Gonino. Revised by Walter Millard.  
J.S. Virtue and Co. 1894.

*8vo. ix, [1], 310pp., c300 engravings.*

MAYEUX, Henri. A Manual of Decorative Composition for Designers, Decorators, Architects, and Industrial Artists, translated by J. Gonino. Revised by Walter Millard. Third edition.  
J.S. Virtue and Co., Limited. The "Art Journal" Office, Ivy Lane. 1898.

*8vo. ix, [1], 310pp., c300 engravings.*

MEADOWS, Robert Mitchell. Three Lectures on Engraving: delivered at the Surrey Institution in the Year 1809.  
printed for M. Meadows. 1811.

8vo. *viii, 88pp.*

The preface is initialled J.H. Robert Mitchell Meadows, printmaker; painter/draughtsman. He was born in Cardigan in 1780, and died in 1812. He engraved the plate 'Newton with the Prism' for *The Life of Romney*, and had previously executed engravings after Henry William Bunbury for Macklin's Poet's Gallery (a venture from which William Blake felt excluded).

MEDLEAND, Thomas. engraver and first drawing master at the East India College, Herts.

MELLOR, Thomas. Thomas Mellor begs leave to acquaint the inhabitants of Chesterfield that he intends to open a school ... for teaching ... drawing and perspective.

Single sheet.

Chichester; [s.n., ca. 1700-1799]

ESTC N491099, Oxford. Title from opening lines of text.

MERCATI. Drawing master at Mr Brunet's, Cavendish Square.

MEREDITH, Nicholas. The Description and Use of Pocket Cases of Mathematical, or Drawing Instruments. Containing, Particularly, A familiar Explanation of the Use of the Protractor, Plain Scale, Sector, Gunter's Scales, Marquoi's Parallel Scales, and the Proportional Compasses; with several Examples in Trigonometry, Arithmetic, &c. Together with plain instructions for making the several kinds of sun dials. Illustrated by copper-plates. printed for, and sold by, the author, No.91, New Bond-Street. 1791.

8vo. *iv, 47, [1]p., copper plates.*

ESTC T111113

[MEREDITH, Nicholas]. The Description and Use of a Pocket-Case of Mathematical or Drawing Instruments: containing, Particularly, A familiar Explanation of the Use of the Protractor, Plain Scale, Sector, Gunter's Scales, Marquoi's Parallel Scales, and the Proportional Compasses; with several Examples in Trigonometry, Arithmetic, &c. Together with plain Instructions for making several Kinds of Sun-Dials. Illustrated by copper-plates . sold by John Field, optical, mathematical, and philosophical instrument-maker, No. 74, Cornhill. 1791.

8vo. *iv, 47, [1]p., copper plates.*

ESTC T111112. Published anonymously.

MERIGOT, James. The New Drawing Magazine, 1814.  
for G. and S. Robinson, Paternoster Row. March - August 1814.

4to. *iii + (1) + 1-10 + (5)-8 + (11)-16 + (9)-10 + 23-26 + (13)-16 + 27-30 + 17-20pp*  
*Fine hand coloured title-page, and 21 plates (7 finely hand-coloured) as follows:*

*No 1: plates 1-4*

*No 2: plates 1,2 4, 5*

*No 3: plates 1-3, 5*

*No 5: plates 1-3, 5*

*No 6: plates 1-5*

As with the only other copy we can locate (Ken Spelman catalogue 22, 1991 item 22), this appears to be a sample perhaps intended as an elaborate prospectus for the work which was eventually to appear in 1821 entitled *The Amateur's Portfolio* (issued in 24 monthly numbers each with five plates and forming two 4to volumes). This copy contains plates up to August 1814, our last copy included those just for March and April.

The text, although seemingly erratic, does provide the descriptions of the corresponding plates; this was a feature of our other copy.

Our previous copy, in original printed wrappers, contained only 8 leaves of text, and 9 plates (the title-page, No 1, 1-4; No 2, 1-4).

MERIGOT, James. *The Amateur's Portfolio, or the New Drawing Magazine: being a selection of lessons calculated to make the art of drawing easy, and founded on the principles of geometry and practical perspective*  
G. and S. Robinson. [Printed by J. Bailey, 13, Rolls Building, Feters Lane.] 1815-1816.

4to. 2 volumes. *[4], 50, 32, 16, [4], iv, 20, [17]-22, [21]-43, [1], 28, [2], 16, [2] pages, [1] leaf of plates; [1] leaf, [119] leaves of plates.*

Issued in parts. Plates dated 1814-1816. Some illustrations engraved by Joseph Jeakes; some after G.M. Brighty. Vol. 1 with hand-coloured aquatint frontispiece by J. Merigot, with title: *New Drawing Magazine*, 1814.

[Yale Center for British Art](#)

MERIGOT, James. *The Amateur's Portfolio: being a selection of lessons calculated to make the art of drawing easy, and founded upon the principles of geometry and practical perspective. Dedicated, by permission, to the Marchioness of Stafford.*  
S. Robinson. 1821.

Two volumes. *Title-page + dedication leaf to the Marchioness of Stafford, dated July 1st 1816 + (i) + ii-iii + (1) + 5-50 + 32 + 16 + ii pp index and directions to the binder, coloured frontispiece and 62 plates (26 hand-coloured); (2) + iv + 43 + (1) + 24 + 24pp + ii pp index and directions to the binder., coloured frontispiece and 61 plates (26 hand coloured).*

Archer 204.1 records the Yale microfilm copy which with comparison to this copy (now at Washington) appears to lack two plates in the first volume.

MERIGOT, James. A Treatise on Practical Perspective, written for the use and study of young learners and amateurs in the art of drawing and painting. With easy rules, by which also builders, cabinet makers, upholsterers, and other proficient in mechanical invention, may represent on paper their plans and designs previous to execution. With an additional essay on architecture, from the amateur's portfolio. Dedicated by permission to the Marchioness of Stafford.

Printed for S. Robinson, 25, Paternoster Row, 1819.

4to. Four parts. *8pp., 1 plate; 16pp., 5 plates; 20pp., 6 plates; 41-43pp., 1 plate.* Plates are uncoloured aquatints.

Abbey, Life 154, watermarked 1812-14.

MERIMEE, J.F.L. The Art of Painting in Oil, and in Fresco: being a history of the various processes and materials employed from Its Discovery, by Hubert and John Van Eyck, to the Present Time; Translated from the Original French Treatise of M. J. F. L. Mérimée, with original observations by W.B. Sarsfield Taylor. Whittaker and Co. 1839.

*8vo. xlv, 371pp., 2 lithograph plates with hand-colouring - the first, the frontispiece of English Chromatic Scale (Moses Harris's colour-wheel), the second after p. 244 of the French Chromatic Scale (Merimee's). Copies appear in both red, blue and green blind stamped cloth.*

MERRIFIELD, Mary Philadelphia. The Art of Fresco Painting, as practised by the old Italian and Spanish Masters; with a preliminary inquiry into the nature of the colours used in Fresco Painting. With observations and notes.

Brighton. Charles Gilpin and Arthur Wallis. 1846.

*8vo. [4], [iii]- lvi, [2], 34pp., half-title.*

MERRIFIELD, Mary Philadelphia. Practical Directions for Portrait Painting in Water-

Colours.

Winsor & Newton. 1851.

8vo. 60, 64pp *"Winsor & Newton's catalogue of colours and materials for oil and water colour painting, pencil, chalk, and architectural drawing, &c."*

Second edition. 1851.

34<sup>th</sup> thousand. 1851.

Third edition. 1851. 61pp., *half-title*.

Fourth edition. 1851 [and 1852, 1853]. 62, 24pp., *1 unnumbered leaf of plates*.

Fifth edition. 1854. 62pp.

Seventh edition. 1857. 62, [4], 32pp.

MERRIFIELD, Mary Philadelphia. Handbook of Light and Shade, with special reference to model drawing. With numerous illustrations.

George Rowney & Company. 1855.

8vo. 40pp., *13 leaves of plates*.

Fourteenth edition. 1896.

Fifteenth edition, after 1900. 44, 15pp *adverts.*, *12 leaves of plates*.

MERRIFIELD, Mary Philadelphia. Original Treatises, dating from the twelfth to the eighteenth centuries, on the arts of painting in oil, miniature, mosaic, and on glass, of gilding, dyeing, and of the preparation of colours and artificial gems; preceded by a general introduction, with translations, prefaces, and notes.

John Murray, Albemarle Street, [printed by William Clowes and Sons, Stamford Street] 1849

Two volumes. *cccxii*, 21pp; *vi*, 322, [2]pp.

MERRIFIELD, Mary Philadelphia. Essay on the Harmony and Contrast of Colours, as exemplified in the Exhibition. (in Art Journal Illustrated Catalogue of the Exhibition of 1851).

London. 1851.

MERRITT, Henry. Dirt and Pictures separated in the works of Old Masters.

Holyoake. 1854.

8vo. [6], 72pp., *half-title*.

A well written discussion of the reasons and technique of restoration including cautionary remarks to "picture destroyers"; decorators, framers and house-painters who are "seldom deterred by any scruples from writing themselves up proficient in the art of restoring the pictures of the old masters."

Henry Merritt (1822-77) was born in Oxford in poverty, one of nine children of a

tailor, Joseph Merritt. He was apprenticed to a framemaker at the age of about 15. He was given free drawing lessons by the painter, William Delamotte (who had once undertaken picture restoration for the Bodleian). Merritt's story has been told from differing viewpoints by two early biographers, in 1879 by his wife of his last year, the American artist, Anna Lea Merritt, and in 1882 by his landlord for many years, George Jacob Holyoake. In 1846 Merritt came to London and worked as a gilder and picture copyist. Merritt established himself as a picture restorer in 1851 when he began working for Holyoake's friend, Joseph Parrinton, a wealthy collector. Holyoake encouraged Merritt to engage in art criticism, under the pseudonym, Christopher, and in 1854 Merritt published *Dirt and Pictures Separated*, with a preface by Holyoake, describing the skills of the restorer as well as the techniques of various artists, including Van Dyck and Rembrandt and the restoration of their work, also giving his own thoughts on picture cleaning. For a long article on Merritt, see *British Picture Restorers, 1600-1950*. Jacob Simon, National Portrait Gallery.

MERRITT. Drawing Master, Maidstone.

13<sup>th</sup> Sept 1842 - Maidstone Journal.

METCALFE. Trade card of S Metcalfe, colourman, in Queen's-head Alley, Newgate Street, London; text within ornamental rectangular frame.

Engraving and etching. Inscribed in pencil on verso: "engraved by G. Morrison". 73mm x 106mm.

BM: [Heal,89.99.+](#)

METZ. A Book of Four large Heads for Chalk Drawing, by Metz, price 11 1s.

ORME, Edward. Edwd. Orme's Catalogue for 1809, of British Engravings, Drawing-Books, Transparent Prints, and Works of the Fine Arts. Published by E.O. Bond Street, the Corner of Brook Street.

Also listed by Orme under 'British Engravings' coloured 7s 6d, plain 4s each.

METZ, Conrad Martin. *Studies for Drawing, chiefly from the antique.*

Printed for the Author. 1785

*folio. [4], 3, [4], 2-9, [1]p., 30 leaves of plates. List of subscribers: p. 9. Originally issued in 3 parts. Title page with stipple engraved vignette.[V & A copy]*

*folio. [3pp, 22 leaves of plates, [5]pp Warburg copy].*

METZ, Conrad Martin. *Imitations of Ancient and Modern Drawings, from the restoration of the arts in Italy, to the present time.*

1789.

*folio. 124 plates (including engr. t.-p.) on 72 leaves.*

METZ, Conrad Martin. Imitations of Ancient and Modern Drawings, from the restoration of the arts in Italy, to the present time. Together with a chronological account of the artists, and strictures on their works, in English and French. By C. M. Metz.  
printed for the author 1798.

*folio. [4], 14pp., 113 leaves of plates, with 158 illustrations, primarily in colour aquatint, by Conrad Martin Metz.*

ESTC N7756

METZ, Conrad Martin. Imitations of Ancient and Modern Drawings, from the restoration of the arts in Italy, to the present time.  
printed for the author 1798.

*folio. [4], 113 leaves of plates, with 158 illustrations, primarily in colour aquatint, by Conrad Martin Metz. This issue without the 14pp of text in N7756.*

ESTC N29024

METZ, Conrad Martin. Imitations of Drawings, by Parmegiano in the collection of His Majesty; engrav'd & publish'd by Conrad Martin Metz.  
1790.

*folio. 34 unnumbered leaves of plates*

METZ, Conrad Martin. Studies for Drawing the Human Figure, groups of figures & historial composition.  
S.W. Fores. 1796.

*folio. 1 preliminary leaf, 24 plates.*

METZ, Conrad Martin. Elements of Drawing the Human Figure. Designed by C.M. Metz; engraved by C. Knight.  
1797

*folio. 7 plates.*

METZ, Conrad Martin. Elements of Drawing the Human Figure. Designed by C.M. Metz. Engraved by C. Knight.  
1803.



METZ, Conrad Martin. *Studies of the Human Figure*.  
J. and J. Boydell. 1809.

folio. *Title and 28 engraved plates.*

METZ, Conrad Martin. *Metz's Studies of the Human Figure*.  
H.R. Young. 1819.

folio. *Title and 28 engraved plates.*

see also:

FORES, [S.W.] *Fores's New Chalk Drawing-Book of the Human Figure...* from original drawings by C.M. Metz...

MIKEL, F. *Fourteen Instructive Lessons for Flower-Painting with English and French Letterpress.*

R. Ackermann at his Repository of Arts, c1800.

MIDDLETON, John. John Middleton c.1775-1809, J. Middleton & Son 1809-1818, Jesse Middleton 1819-1830. At Long Acre, London 1774, 81 St Martin's Lane ('next door to new Slaughter's Coffee House') by 1778-1830, 80 St Martin's Lane 1791-1830, during rebuilding at 4 Long Acre 1792. Artists' colourman; also paperhanging manufacturer from 1789.

ref: British artists' suppliers, 1650-1950

MIDDLETON, N. A rare engraved trade card for N. Middleton, Pocket Book & Pencil Maker, of 162, Strand. Writing & Dressing Desks, Ebony Inkstands, all kinds of stationery &c.  
32mm x 46mm. c1764.

A single broadside advertisement for Middleton from c1764 survives in the Stratford upon Avon Library, and this attractive trade card would appear to date from the same period.

see also Heal,92.22 for another trade card.

MILBOURNE, Henry. Studies of Cows from Life, forming the first rudiments of sketching cattle from nature.

Published May 5, 1805 by Laurie & Whittle, No. 53, Fleet Street, London.

oblong 4to. 6 unnumbered soft-ground etchings.

MILBOURNE, John (1747 - active 1816)

Teacher at Mrs Stephenson's school in Queen's Square and at other schools...

Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

MILES, Edward. Miniature Painter no 7 Market-place. c1783

Edward Miles features in *Sketches taken at Print Sales*. Portrait heads of fifty-five men, mostly in profile. Published Feb by the 1st 1798 by Sylvester Harding/ 127 Pall Mall.", with a note in pencil, "Drawn by Paul Sandby. The portrait heads are based on thumbnail drawings made by Paul Sandby in the margins of print sale catalogues of the 1780s, now in an album in the Royal Library.

BM: 1876,1209.612

MILES, Edward? A New Book of Cotages (sic) and Barns from Nature.

Published by F. Vivares as the Act directs June 2d 1773.

150mm x 194mm (plate mark). 5 engraved plates. Miles delin. Tho. Vivares scul. 1773.

MILES, John Clement (1814-1880)

Drawing master in Southampton (Pupil of Mr Sass, and Student of the Royal Academy). Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

MILES, Leonidas Clint. Water-Colour Painting. Theoretical and practical; with the art of sketching from nature.

J. Barnard & Son, 339, Oxford Street, (Engraved and printed by Charles Stevens & Co., 19, Newcastle Street, Strand) 1868.

8vo. 79pp., [4] leaves of colour plates

MILES, Leonidas Clint. Water-Colour Painting. Theoretical and practical; with the art of sketching from nature.

J. Barnard & Son, 339, Oxford Street, (Engraved and printed by Charles Stevens & Co., 19, Newcastle Street, Strand) 1872.

*8vo. 88pp., 3, [1] leaves of plates which are colour wood engravings, two with imprint "Leighton Brothers."*

MILES, Leonidas Clint. A Guide to Sketching from Nature in Water Colours. With numerous illustrations, drawn on stone and wood by the author. Third edition. George Rowney and Co. 1868.

*12mo. 85, [1], 20pp illustrated adverts for artists' supplies., frontispiece, 8 lithograph plates (plate 5 hand-coloured), and text illustrations.*

Fourth edition. 1879.

Sixth edition. 1881. 85pp.

Ninth edition. 1890. 85, 20pp.

MILLER, Frederick. Leicester Square.

MILLER, James. Trade card of James Miller, drawing master at No.44, Marsham Street, Westminster, London; text on slab with palette, brushes and rulers on the ground, ruins in the background, address added by pen. 1786  
Etching. 60mmx 91mm.

BM: [Banks, 3.23](#)

MILLER, James. James Miller, 52 Centre St, Tradeston, Glasgow 1838-1840, Hope St 1841, 50 Sauchiehall St 1842-1847, 52 Sauchiehall St 1848-1850, 37 Renfrew Lane 1851-1863, 42 Sauchiehall St 1857-1870, 71 Sauchiehall St 1871-1874, 137 Sauchiehall St 1875-1880, also at 68 Sauchiehall Lane 1877-1879. Joiner and cabinetmaker, also picture framemaker from 1842, carver and gilder from 1866, picture liner and restorer from 1869, and artists' colourman from 1872.

ref: British artists' suppliers, 1650-1950

MILLER, J.S. A Book of Figures, designed and engraved by J.S. Miller.

“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.”  
Sayer & Bennett, 1775.

MILLER, Thomas. Letterpress advertisement slip for Thomas Miller, manufacturer of the most improved water and oil colours, (52, Long Acre) and, 33, Rathbone Place, London.

Underneath is a 13 stanza poem entitled "The Painter's Regret".  
140mm x 155mm. London. c1850.

Thomas Miller was also the author of *Treatise on Water-Colour Painting*. 1848.

[Yale Center for British Art](#)

MILLER, Thomas. *Treatise on Water-Colour Painting, as applied to the landscape and the figure; for the use of the amateur and student.*  
n.p. 1848.

*4to. [2], 61, [1]p., [8] leaves of plates. Illustrated by eight plates from the designs of Mr. Edward Corbould and Mr. Henry Warren, members of the New Water Colour Society. Printed in the silica colours, by Mr. Owen Jones.*

MILLER, William (Colourman), at the Dolphin and Rose, next door to the George Inn, in the Borough of Southwark. c1700.

Heal, Sign Boards.

MINASI, James Anthony. Trade card of J Minasi, drawing master, at 13 Charles Street, Middlesex Hospital, London; a putto with butterfly wings seated on a rock, facing three-quarters to left, pointing at the portrait drawing of a man; in a landscape; in an oval. 94mm x 106mm.

BM: Heal, 56.15 - variant Heal,56.9

Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830.* Walpole Society, 2022.

MINASI, James Anthony. Prospectus for publishing by subscription. A work consisting of original academical studies from the human figure and historical compositions selected from the works of the English School interspersed with specimens from the Italian masters, particularly Raffaello d'Urbino.  
Printed by Whittingham and Rowland, 1812.

8vo. 4pp. Probable date from text: The delivery of the first print will be on the 1st of January, 1813 ... [\[Yale Center for British Art\]](#).

MINASI, James Anthony. *Fifteen Academical Studies in Chalk.* Ackermann.  
Ford p.226

MINASI, James Anthony. A series of heads in 8 plates. Ackermann.  
Ford p.226

MIMPRIES. Lithographic Drawing Book. Ackermann.  
Ford p.226

MITCHELL, Mr. Drawing Master of Devonport.

3<sup>rd</sup> June 1848 - Exeter & Plymouth Gazette.

MITCHELL, Edward. (engrav.). The Principles of Drawing and Painting, laid down in the most easy and simple manner, according to the practice of the best masters; with a view to the instruction of youth in this useful and elegant art. With twenty-eight copperplates, after Volpato, Vandyke, Morland, &c.

Edinburgh: Printed by A. and J. Aikman, for Adam Black, No. 57, South Bridge, and Brown & Crombie, Edinburgh ; Smith & Son, Glasgow ; and T. Underwood, London, 1810 [also noted as 1811].

4to. [2], ii, [5]-20pp., 28 plates. Stipple engravings probably by Edward Mitchell. Plates 27 and 28 are stipple engraved and printed in colour. Plate 28 signed: P. Syme.

[Yale Center](#) for British Art copy bound in original roan backed printed boards, with engraved vignette.

MOGFORD, Henry. Hand-Book for the Preservation of Pictures, containing practical instruction for cleaning, lining, repairing, restoring, and preserving oil paintings. Winsor & Newton. [1845]

8vo. 2ff., 23pp., 5ff.

Second revised edition. 1845. 28pp.

Third edition, with additions. 1851. 64, 24pp

Fourth edition, with additions. 1853. 64pp. - direct reprint of 1851.

Fifth edition. 1859. 64pp.

Sixth edition, with additions. 1861. 64, 32pp.

Eighth edition. c1876. [3], 51-101pp., *illustrated catalogue of artists' supplies*.

Ninth edition. 1879. 101pp.

Eleventh edition. 1885.

MONAMY.

Shipping from Monamy. And ditto...

“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.”  
Sayer & Bennett, 1775.

MONIER, Pierre. The History of Painting, Architecture, Sculpture, Graving; and of those who have excell'd in them: in three books. Containing their rise, progress, decay, and revival; with an account of the most considerable productions of the best artists in all ages; and how to distinguish the true and regular performances, from those that are otherwise.  
printed for T. Bennet, at the Half-Moon, D. Midwinter, and T. Leigh, at the Rose and Crown, and R. Knaplock, at the Angel in St. Pauls Church-Yard. 1699.

8vo. [32],192, [16]pp., engraved frontispiece.

ESTC R16358. A translation of: *Histoire des arts qui ont rapport au dessein*.

MONTAGUE. Trade card of Montague, miniature painter at No.3, Denmark Court, Strand, London; text within oval with hand-written address, with a lion behind with head on the left, looking towards the text, flags to the left, flowers above the oval. 1788. Engraving, Inscribed in pen and black ink "No 3 Denmark Court, Strand." 80mm x 60mm.

BM: [D.2.3218](#)

MOODY, F.W. Lectures and Lessons on Art. Being an introduction to a practical and comprehensive scheme. With diagrams to illustrate composition and other matters. Second and cheaper edition.  
George Bell. 1875.

8vo. xvi, 139, [1]p., frontispiece and 24 plates each with descriptive leaf of text.

MOODY, Frederick. Frederick Moody, 16 Duke St, Holborn, London, then at 53 Cowper St, City Road 1836.

Artists' materials manufacturer, map and print colourer, mounter and varnisher.  
Frederick Moody (c.1812-1868?) married Rachel Cowen on 27 December 1830 at St Bride Fleet St. In the 1851 census he was recorded at 16 Duke St, Holborn, as an artist colourman, born London, age 38, with his wife Rachel and three children. He may be the individual who died age 56 in the Holborn district in 1868. Certainly by the time of the 1871 census his wife Rachel was recorded as a widow, living with her son William, age 27, at 36 Red Lion St, both described as plan and chart colourers.

Frederick Moody's trade card, from 16 Duke St, as 'Manufacturer of Materials For Artists', advertised tracing paper, transfer paper, black lead paper, Italian and French chalk, stumping chalk, crayons, charcoal, etc, and also offered map and plan colouring (Johnson Collection). No connection has been established to Charles Moody, artists'

colourman, who was listed at 257 High Holborn, 1851-68, and who was recorded at this address in the 1851 census as a lithographic printer, age 45.

ref: British artists' suppliers, 1650-1950

MOORE, Edwin. Elementary Drawing Book, with practical hints on perspective... especially circulated for beginners.

W. & J. Hargrove. York. 1840.

oblong 4to. *6 leaves of text printed one side only., 24 unnumbered lithograph plates.*

MOORE, Samuel, Engraver. The Art of Drawing Taught by Samuel Moore, gent. [London, 1708?]

1 sheet, drop-head title. The advertisement was issued between 1706 and 1710, and invites subscriptions to a drawing course.

ESTC T22448

MORIARTY, Henrietta M. Viridarium: Coloured plates of greenhouse plants, with the Linnean names, and with concise rules for their culture. W. Earle. 1806.

*8vo. xiipp, 50ff, [4]pp index., 50 fine hand-coloured plates (course stipple and roulette).*

A drawing manual for young ladies; although it was only with the appearance of a new sub-title to the second edition that its use was made evident, " for the improvement of young ladies in the art of drawing".

Henrietta Moriarty was an impoverished botanical artist and minor novelist who chronicled her life in her novel Brighton in Uproar (1811) under the name of Mrs Hubertine Mortimer. She at one stage enters the pencilmaking trade and is also advised to write an illustrated botany book and publish it by subscription. Her adviser even recommends that she issue her illustrated botany book in two versions, one being "a small epitome, that the subscribers might have their choice." Sensitive to the young the Vivardium avoids the "ingenious speculations and allusions... dangerous to the young and ignorant" of plant sexuality, and the authoress chooses to omit separate drawings of the reproductive parts of flowers from her books". (see Shteir,A.B. Cultivating Women, Cultivating Science, 1996.)

To avoid the "ingenious speculations and allusions... dangerous to the young and ignorant" of plant sexuality, Henrietta Moriarty chose to omit separate drawings of the reproductive parts of flowers from her books". Shteir, p.73.

MORIARTY, Henrietta M. Fifty plates of greenhouse plants, drawn and coloured from nature. With concise descriptions and rules for their culture. Intended also for the improvement of young ladies in the art of drawing.  
Printed for the author, by T. Bensley, Bolt Court, and sold by J. White, Fleet Street, 1807.

8vo. Second edition. *xii*pp + 50ff + (4)pp., 50 hand-coloured plates (coarse stipple and roulette, some aquatint).

First published the previous year as *Viridarium: Coloured plates of greenhouse plants*, this is drawing manual for young ladies; although it was only with the appearance of a new sub-title to this second edition that its use was made evident, "for the improvement of young ladies in the art of drawing".

Henrietta Moriarty was an impoverished botanical artist and minor novelist who chronicled her life in her novel *Brighton in Uproar* (1811) under the name of Mrs Hubertine Mortimer. She at one stage enters the pencil-making trade and is also advised to write an illustrated botany book and publish it by subscription. Her adviser even recommends that she issue her illustrated botany book in two versions, one being "a small epitome, that the subscribers might have their choice." Sensitive to the young the *Viridarium* avoids the "ingenious speculations and allusions... dangerous to the young and ignorant" of plant sexuality, and the authoress chooses to omit separate drawings of the reproductive parts of flowers from her books". (see Shteir, A.B. *Cultivating Women, Cultivating Science*, 1996.) Bridson C413

This is a re-issue of the above, with a new sub-title; this edition promoted the illustrations as model drawings "[for use] in public boarding-schools".

She also wrote novels, *Brighton in an Uproar* (1811), about a Mrs Hubertine Mortimer who at one stage enters the pencilmaking trade and is also advised to write an illustrated botany book and publish it by subscription. Her adviser even recommends that she issue her illustrated botany book in two versions, one being "a small epitome, that the subscribers might have their choice." Shteir p.74

Dunthorne, 214.

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MORIN, E. *Figures and Landscapes with Tints*. Ackermann.

Ford p.226

MORLAND, George. *Sketches by G. Morland, dedicated with permission to H.W. Bunbury esq.*

[Jno. Harris]. 1792-1799.

oblong 4to. Parts 1,2,4,7,11 [Brooklyn Museum].

Abbey, Life 155, parts I-III, with 12 plates dated Jan 1 1791 - 1792.



MORLAND, George. Sketches by G. Morland.  
Thomson and Simpson. 1800.

large oblong folio. *Additional title page cut and laid in, possibly as issued, full page title with dedication to W. H. Bunbury and 46 engraved plates (soft ground etchings), with 50 images (four have two to the page).* Some plates of Morland's sketches and some finished pictures, some titled and dated 1800. Some plates watermarked Whatman 1794.

ref: Charles Russell Rare Books, 2022.

MORLAND, George. Sketches from Nature.  
J. Harris, No. 28, Gerrard St., Soho, 1796-1797.

2 pts. (6, 4 leaves) : all ill. ; 230mm x 320mm & 270mm x 410mm.  
No. [2] contains only illustrations of cows, all after George Morland.  
No. [3] contains landscape views, engraved by Thomas Vivares after Morland.

[Yale Center for British Art](#)

British Museum records a large number of sheets, eg:

[A.](#) BM: 1866.1114.391. Two cows lying under a tree at left, figures on horseback beyond at right. With the painter's signature reproduced in the image 'G. Morland 1795'; lettered below the image 'Vivares', with 'S.G.' scratched in front of the surname; lettered 'Publish'd Jany 1 1797 by Jno Harris No. 28 Gerrard Street Soho London'.

[B.](#) BM: 1932,0311.30. Two plates printed on the same sheet, at top a donkey lying to right, below a cat sleeping to right. "T. Vivares", publication line: "Publish'd Jany. 1. 1797 by Jno Harris No 28 Gerrard Street Soho London" and within image with reproduction of the artist's signature at right: "G. Morland del"; lettered below lower image with the same publication line, and within image at left: "T. Vivares ft.", the artist's signature reproduced at right: "G. Morland".

[C.](#) BM: 1917,0523.45. A ruin at right with water in foreground. Lettered below image with production detail: "T. Vivares", and publication line: "Publish'd Jany 1 1797 by Jno. Harris, No. 28 Gerrard Street, Soho London"; the artist's initials, dated 1795, reproduced at right.

MORLAND, George. Sketches by G. Morland.  
Sold by E. Orme, 59, Bond Street, London. September 29, 1806.

oblong 4to. A suite of four soft ground etched plates (3 of rustic characters, one of

pigs). Etched wrapper label depicting the author leaning over a sty sketching three sleeping pigs.

BM: [Heal, 100.53](#) is the soft ground etched paper label as above. Abbey, Life 157.

1799-1805. 20 plates were issued in six parts. [UCLA].

MORLAND, George. A Collection of thirty-three sketches from nature by George Morland. Published by Edwd. Orme Bond St. 1807.

Sheet from a drawing book, a maid standing three-quarter length to right, with bottle in hand. 1807. Crayon-manner. The study is extracted from a earlier drawing book sheet published in 1793 by D. Orme, see [1872,0511.257](#).

[BM: 1867,0112.126](#)

See Francis Buckley, 'George Morland's Sketch Books and their Publishers', manuscript copy with pasted printed leaflet in the BM Prints & Drawings Library, p. 73, number 16

MORLAND's Sketches, in Numbers, at 10s 6d each. Ditto, smaller, 7s 6d, 3s 6d & 2s 6d. A Book of Four large Heads for Chalk Drawing, by Bourlier, 15s.

MORLAND, George. A Collection of Nine Selected Sketches of Villagers, Favourite Animals, &c &c &c. Edwd. Orme. 1806.

*folio. Title-page and 9 soft ground etched plates.*

Abbey, Life, 158.

MORLAND, Henry Robert.

Leicester Fields, London 1760, Frith St 1762, 'Near the Opera House', Haymarket 1763-1764 or later, Noel St, Soho 1767-1769, subsequently at Chapel St, Wardour St and other addresses, according to contemporary exhibition catalogues. Artist, crayon maker and picture restorer. The artist, Henry Robert Morland (1716-97), father of George Morland, exhibited pastel and oil character subjects and portraits. He was described as 'a maker of most excellent crayons, which went by his name' (John Thomas Smith, *Nollekens and his Times*, ed. Wilfred Whitten, 1920, vol.2, p.263).

Ref: British artists' suppliers, 1650-1950.

MORLEY, Samuel. Trade card of S Morley, portrait draughtsman at the Golden Head, in Salisbury Court, Fleet Street, London; text within scroll held by an eagle on top, with staircase at each side, a cherub with a portrait painting to the right and two cherubs drawing to the left. 101mm x 84mm.

BM: [Banks, 3.24.](#)

MORRIS, Benjamin. 1723-1807.

MORRIS, Isaac Hammond. Geometrical Drawing for Art Students, embracing plane geometry and its applications, the use of scales, and the plans and elevations of solids as required in Section I. of Science Subject I.  
Longmans, Green & Co. 1890.

8vo. 183pp., *illustrations.*

Fourth edition, revised. 1896. 188pp.

Fifth edition, revised. 1897.

Sixth edition, revised. 1898. 194pp.

Seventh edition. 1900. 199pp.

MORTON, Edward. Heads, after Various Artists. On Stone by E. Morton. Each Part Containing Four Subjects.  
Published, by Ackermann and Co. ["Printed by W. Turtle, 10, Essex Street, Strand."] c1830.

oblong 4to. Part III. 4 lithograph plates printed by J. Graf, each depicting two figures. [[Yale Center for British Art](#)]. "Price 1s. 6d. per part" - cover.

MOSER, George Michael. drawing master to George III. 1704-1783.

MOSER, Mary. (1744-1819). Daughter of George Michael Moser. She was drawing mistress to the Royal Princess Elizabeth.

MOSES, Henry. The Marine Sketch Book.  
published by H. Moses, Portland Place, Wandsworth Rd. 1826.

oblong 8vo. *Engraved title and 25 unnumbered plates.*

[Yale Center for British Art](#)

MOSES, Henry. The Marine Sketch Book.

Pubd. Jan 1<sup>st</sup> 1837, by Ackermann & Co., 96, Strand.

small oblong 4to. *Engraved title and 27 unnumbered plates*, all dated Jan 1<sup>st</sup> 1837.

MOSES, Henry. *Sketches of Shipping*. Drawn and etched by Henry Moses.  
Henry Moses ["Printed by Chatfield and Coleman."]. 1824-1825.

oblong 4to. *Decorative title-page and 30 engraved plates*.

An advertisement in the *Quarterly Review* (1826) announces the publication of six parts of his *Sketches of Shipping*, with a further two announced. The six parts contained five engravings each. The first ten etchings depicted shipping on the Thames, the second ten showed Sheerness and the Medway while the final ten depicted life on London's docks.

The British Museum records just the first four parts bound together. The [Yale Center for British Art](#) copy is incomplete, lacking the title-page, and plates 1-20.

MOSES, Henry. *Sketches of Shipping*. Drawn and etched by Henry Moses.  
Ackermann & Co. January 1<sup>st</sup>, 1837.

oblong 4to. *Decorative title-page and 30 engraved plates*. A re-issue by Ackermann.

Several of the plates are dated 1825 and may have originally appeared in the 1824-1825 edition. Twenty of the plates are dated 1837 and appear original to this new work.

MOSES, Henry. *Sketches in Outline*. Drawn and Engraved by Henry Moses.  
Published by H. Moses, Feby. 1808, 46 Gerrard Street, Soho.

oblong 4to. *12 plates dated February 1808, mainly domestic conversation groupings*.

A early work by Moses, with fine outline engravings of domestic groupings, (at the piano, letter-writing &c.), perhaps featuring the Charlotte Moses, whose signature appears on the inner front cover, dated April 1808. The final two plates are more fanciful designs depicting angels. Ken Spelman copy, now at [Yale Center for British Art](#).

MOSES, Henry. *Moses's Antique Outlines*.  
H. Moses, 1811.

[Yale Center for British Art](#), lacks the title-page.

MOWN, Benjamin. Writing and Drawing Master. 19. Gloster Place, Brighton. Schools and Private Families.

6<sup>th</sup> November 1833 - Brighton Guardian.

MOXON, Joseph. Practical Perspective, or perspective made easie, teaching by the opticks, how to delineate all bodies, buildings, or landskips, &c., by the catoptricks, how to delineate confused appearances, so as when seen in a mirro or pollisht body of any intended shape, the reflection shall shew a designe. By the Dioptricks (sic), how to draw parts of many figures into one, when seen through a glass or christal cut int many faces... Usefull for all Painters, Engravers, Architects, &c. and all others that are any waies inclined to speculatory ingenuity. printed by Joseph Moxon, and sold at his shop in Russel street, at the signe of Atlas. 1670.

folio. [6], 66pp., 60 engraved illustrations on 42 plates, including 2 double-page, and 2 illustrations in the text, one containing a moving figure with a slip of transparent mica.

ESTC R37714 Ekstrom Collection (lacking plate LX).

[Yale Center for British Art](#)

The plates are based on Hondius' Perspective of 1623. The use of transparent mica within a moving frame to simulate glass and demonstrate the 'scenographick figure' is extremely unusual and explained at length in the text.

Written by Moxon after his dissatisfaction with the English translation of Serlio's treatise (A Book of Perspective & Geometry, 1657), this is the first original English work to deal wholly with perspective. It predates Robert Pricke's "Magnum in Parvo" by two years, and also his "Perspective Practical" which did not appear until 1698. William Salmon's "Polygraphice" did not contain the section on perspective until the third edition of 1675.

Harris, p.324. "rules... were collected from several sources. notably from Hondius' *Onderwijsinge in de Perspective Const* (1623), and Jean Niceron's *Perspective Curieuse* (1638). This is regarded as Moxon's best work as a printer. The text is the first to be printed from his newly cut type and the plates are well and accurately engraved, possibly by his son, James. Nevertheless it was not successful and was almost immediately eclipsed by Pricke's translation of Dubreuil's *Practical Perspective* (1673)."

[Bodleian Library](#). Practical perspective: or perspective made easie ... usefull for all painters...', with many diagrams and drawings. Manuscript. 152pp. MS. Rigaud 75

MUCKLEY, Wiliam J. A Handbook for Painters and Art Students on the Character, Nature and Use of Colours, their permanent or fugitive qualities, and the vehicles proper to employ. Also short remarks on the practice of painting in oil and water colours.

Tindall & Cox. 1880.

8vo. *xii, 108pp., line illustrated frontispiece.*

MUCKLEY, William J. A Handbook for Painters and Art Students on the Character, Nature and Use of Colours, their permanent or fugitive qualities, and the vehicles proper to employ. Also short remarks on the practice of painting in oil and water colours. Second edition. Ballière, Tindall & Cox. 1882.

8vo. *xiv, 126, [4]pp adverts., decorative half-title.*

MUCKLEY, William J. A Handbook for Painters and Art Students on the Character, Nature and Use of Colours, their permanent or fugitive qualities, and the vehicles proper to employ. Also short remarks on the practice of painting in oil and water colours. Third edition. Ballière, Tindall & Cox. 1885.

8vo. *xiv, 126, [4]pp adverts., decorative half-title.*

MUCKLEY, William J. A Handbook for Painters and Art Students on the Character, Nature and Use of Colours, their permanent, or fugitive qualities, and the vehicles proper to employ, with an appendix giving permanent hues and tints. Also short remarks on the practice of painting in oil and water colours. Fourth edition. Balliere, Tindall and Cox. 1893.

8vo. *xiv, 146pp., coloured frontispiece.*

MUCKLEY, William J. A Manual on Flower Painting in Oil Colours from Nature, with instructions for preliminary practice; also a Section on Flower Painting in Water Colours, etc.

1875. *60, 64pp adverts.*

1885. *(iv pages, 1 leaf, [7]-60 pages) 3 color plates (including frontispiece)*

Fifth edition. 1888.

Eleventh edition. 1890.

18<sup>th</sup> thousand. 1890. *60, 44pp., 3 unnumbered leaves of plates.*

28th thousand. c1890. *iv, 60, 64pp of fine illustrated adverts., 3 colour plates.*

Fifteenth edition. 1892. *60pp., 3 illustrations.*

MUCKLEY, William J. A Manual on Fruit and Still Life Painting in Oil and Water Colours from Nature. 9th thousand. 80 + 64pp of fine illustrated adverts., 3 colour plates. small 8vo. Winsor and Newton.

1885. *iv pages, 1 leaf, [7]-60pp., 3 colour plates (including frontispiece).*

Third edition. 1886. 80, 34pp., 3 unnumbered leaves of plates.

Fourth edition. 27<sup>th</sup> thousand. 1890. 80pp., 3 plates.

MUDIE, Robert. Catechism of the First Elements of Perspective. Printed for Whittaker, Treacher, & Co. 1831.

12mo. 72pp., *text diagrams.*

Issued as one of Pinnock's series of Catechisms.

MUDIE, Robert. Catechism of the First Elements of Perspective. Printed for Whittaker, Treacher, & Co. 1840.

12mo. 72pp., *text diagrams.*

Approximate date taken from other titles in series and from date suggested by Osborne.

MULE, Mr. Drawing Master.

25<sup>th</sup> Sept 1839 - Inverness Courier.

MU[E]NTZ, J.H. Encaustic: or, Count Caylus's Method of Painting in the Manner of the Ancients. To which is added a sure and easy method for fixing of crayons. printed for the author; and A. Webley, at the Bible and Crown near Chancery Lane, Holborn. 1760.

8vo. *viii, 139, advertisement, [3]pp contents., title-page vignette by H.M. and one plate.*

ESTC T147290. The diagram on p.58 is captioned "pag.58"; a variant has "facing Page 58".

Comte de Caylus's *Mémoire sur la Peinture à l'Encaustique et sur la Peinture à la Cire*, (1755), presented his experiments in reviving the ancient practice, noted in Pliny, of painting with (or in) wax; the picture then being fixed by heat. The English edition

contains Muntz's own improvements on this method along with his observations on painting with crayons. Whilst attempting to resolve the problem of fixing colours within the wax, and of allowing the artist to more easily retouch areas of his painting, he was unable to correct the basic flaw in the technique. This was that the various concoctions of wax, turpentine, eggs, and other ingredients, failed to provide sufficient adhesion both between the individual layers of paint, and the paint and canvas. Reynold's use of wax is well documented, as is the fragility of his paintings, and incidents abound where areas of paint have "dropped from the canvas". The artist himself wrote that "the falling off of the colour must be occasioned by the shaking in the carriage, but as it is now in a state of rest, it will remain as it is for ever" [24, Sept. 1784, to the Duke of Rutland]. M.Kirby Talley, Jr. in his essay "All Good Pictures Crack" [R.A. Exhibition Catalogue 1986], notes that Reynolds's attention may have been drawn to the use of wax by Caylus's work. However Reynold's did not start using the technique until c1766, and it may be more likely that it was this English version with which he was familiar. In fact Muntz makes a direct appeal to a number of artists including Reynolds on pp91-2, hoping that " a few idle hours will afford experiments by which they wil know if what I advance will really be an advantage to their works and themselves".

The technique also had its critics at the time, and a satirical work by Andre Rouquet entitled "L'Art Nouveau de la Peinture en Fromage", was published in Paris in the same year as Caylus's treatise. It makes interesting comparison with Gandy's observation that "a picture ought to have a richness in its texture, as if the colours had been composed of cream or cheese".

Still being advertised c1790 at 5s, at I. and J. Taylor's Architectural Library.

MUENTZ, J.H. Prestage and Hobbs Auctioneers: London, England. A catalogue of a collection of pictures. Amongst them are some encaustic paintings, by Mr. Muntz. Which will be sold by auction, by Messrs. Prestage and Hobbs, ... on ... the 20th of December 1760. ... 3,[1]p. folio. 1760.

ESTC. BL only.

MULVANNY, Mr. Dublin.

1<sup>st</sup> July, 1818 - Saunder's News-Letter, Dublin.

[MUNN, [Paul Sandby ?] ] Easy Cottages for Young Beginners.  
Published Aug. 12<sup>th</sup> 1815, by J. Dickinson, 114 New Bond St.

oblong 4to. *Four pages of etched and aquatinted plates, the upper plate with etched outline only, the lower with added aquatint as a guide to drawing.* Original plain paper wrappers with original printed title label with an ornate decorated border. Copy seen in 2023.



Advertised in Lumley's Bibliographical Advertiser for 1840, with 6 plates, 6d. 1814.

Also advertised, are:

MUNN, Cottages, as copies "suitable for pencil or crayons," oblong 4to. 4 plates. 6d. each (or 12 copies for 3s.). 1816.

MUNN. ditto with Landscapes, oblong 4to. 4 plates. 6d. each (or 12 copies for 3s.). 1815.

MUNN, Paul Sandby. Munn's 'Sketch Books and Progressive Lessons'. [London?] s.n. 1810.

BM has 5 lithographed plates. 210mm x 273mm.  
parts of fences, chimneys, towers, and gables;  
with six tree trunks, some next to fences, and a log behind a gravestone;  
with architectural features, including arches, a tower, a doorway, small church, window, well, and stone wheels;  
seven sets of tree trunks, some with fences, one with log;  
with sketches of leaves and small branches, in three rows.

[Yale Center for British Art](#) has 4 leaves of plates.

MUNN, Paul Sandby. Landscape Figures, sketched from Nature intended for the use of amateurs and young students in landscape. Dickinson. 1816.

No I. [all pub?] *4 numbered litho plates*, loosely mounted on cards, with upper printed wrapper cut round and similarly mounted.

MUNN, Paul Sandby. Title page to number 3 in a drawing book: a fountain with water running from a spout on a reservoir in to a round pool in front; plans around the fountain; state with date. 1810. Lithograph. Lettered within image on fountain with alternate series title and artist's initials: "Progressive / Lessons / No 3 / P. S. M. / 1810". The series is from a drawing book. BM houses a bound volume, 167\*.b.16 which was presented by John Deffett Francis (see 1894,1030.1.1). The prints are pen lithographs, date from 1810-1815, bound over seven chapters.

BM: [1887,0722.372.1](#)

See another state for 1878,0511.1286., and BM has other plates.

Two prints from this series are bound together with this print, which gives another series title 'Progressive Lessons' (number 3) to the set (1887,0722.372.1-3). Another four prints from this series were similarly once bound together as 'Progressive Lessons' (without number) with a title page (1878,0511.1286-1290).

MURRAY, Henry. *The Art of Portrait Painting in Oil Colours. With Observations on Setting and Painting the Figure.*  
Winsor and Newton. 1851.

8vo. *iv, 68pp.*

Third edition. 1851. *iv, 68pp.*

Fourth edition. 1852. *68, [1] - 16pp., 1 unnumbered leaf of plates.*

Sixth edition. 1853. *68pp.*

Seventh edition. 1855. *iv, 68pp.*

Eighth edition. 1856. *iv, 68pp.*

Ninth edition. 1856. *iv, 62pp.*

1865. *72pp.*

Fourteenth edition. 1868. *72pp.*

Nineteenth edition. 1874.

Twentieth edition. 1874. *72, 51-101pp., illustrations.*

Twenty fourth edition. 1877. *101pp.*

Twenty fifth edition. 1878. *72pp.*

Thirty fourth edition. 1883. *72pp.*

Thirty eighth edition. 1885. *72pp.*

Fortieth edition. 1860. *72pp.*

59<sup>th</sup> thousand. c1890. *72, 64pp illustrated catalogue.*

77<sup>nd</sup> thousand. 1895. *72pp.*

Forty third edition. 1899. *72, 36pp.*

MURRAY, Henry. *The Art of Painting and Drawing in coloured crayons : being a course of instruction for the execution of portraiture and landscape.*  
Winsor & Newton, Limited, Rathbone Place, [187-?]

8vo. *60pp.*

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MURTON, Charles (pub.). *A Selection of Sixty Subjects from the works of the best Ancient and Modern Sculptors.*  
Charles Murton. c1840.

8vo. *Title-page, contents leaf, and 60 engraved plates.*