

Texts and Documents

JOHN TINNEY'S *COMPENDIUM ANATOMICUM* AND ITS PUBLISHERS

by

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During the seventeenth and eighteenth centuries a number of books dealing with anatomy for the use of artists were published not only on the Continent, but also to a more limited degree in England. The illustrations in these books were sometimes original, but probably more frequently were based on those of Vesalius either as direct copies or with some minor modifications. After the publication of William Cowper's *Myotomia reformata: or a New Administration of all the Muscles of Humane Bodies*, London, 1694, and particularly the edition prepared by Richard Mead in 1724, this also became a source of inspiration for some of those who engraved the plates for the artistic anatomies. That these works, which were of varying degrees of quality, filled a need is shown by the publication of more than one edition of an individual title, and some were still being produced in the nineteenth century.

One such work was John Tinney's *Compendium anatomicum*, called in later editions *A Compendious Treatise of Anatomy* which was first published in 1743 and last appeared in 1842 some eighty years after the death of the original engraver and publisher. Copies of the early editions of this work are rare and hard to find, and this was responsible for the incomplete, and partly incorrect, entries in my *British Anatomy 1525–1800. A Bibliography* published in 1963. What is entered there as 816 is an undated edition in the British Museum Library catalogued as being published about 1750. In fact, for reasons which will be shown later, this was printed in either 1823 or 1824. Richard Holmes Laurie took over the cartographic and printselling business at 53 Fleet Street in 1818 when his partner James Whittle died. Hence with the imprint given it would have been printed after that date. Study of the watermarks on the paper in other copies of this edition give a better indication of the true date of publication.

It was to correct the entry dealing with John Tinney in my bibliography that the present study was undertaken. Not only were other editions found including a previously unknown one of 1743, which is almost certainly the first, but the fascinating side-line of the rather complex cartographic trade was explored in order to find details of the life and business careers of the various publishers of the book.

In the preface to *Compendium anatomicum* Tinney gives the reasons behind his preparation of the plates and also gives sound advice to the young painters and statuaries to whom the work is directed.

One Reason why Anatomy is not so much studied by Painters etc. as it deserves, is the want of proper Assistancess on the Subject, especially in our Language: I don't mean that there are

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doctissimo[ue] Viro F. Nicholls M.D. & S.R.S. has Figuras anatomicas humillime inscribit J. Tinney.

Plates I, II, IV, V, VI are from Vesalius; Plates III, VII, VIII from Cowper. The plate numbers are in top left-hand corner.

Plate mark measurements: Pl. I 345 x 226 mm; Pl. II 346 x 225 mm; Pl. III 347 x 225 mm; Pl. IV 360 x 216 mm; Pl. V 356 x 225 mm; Pl. VI 362 x 215 mm; Pl. VII 342 x 219 mm; Pl. VIII 314 x 208 mm.

1752 Title as for 1743 edition but reset.

Imprint: London: Printed for John Tinney, Engraver and Printseller, at the Golden Lyon in Fleetstreet. MDCCLII.

Collation: as for 1743.

Printer's ornament at foot of *Preface* differs from that in 1743 edition.

Size: Folio, 419 x 292 mm.

Copy used: Duke University Medical Center Library.
In grey wrappers and uncut.

1762 A Compendious Treatise of Anatomy, Adapted to the Arts of Designing, Painting and Sculpture: On Eight Folio Copper-Plates. In which The External Muscles of the Human Body Are at large represented as they appear in the best chosen Attitudes, when cleared of the Skin, the Membrana adiposa, and the Veins and Arteries that lie on their Surface. Most accurately Engraved from the best Anatomical Tables extant. With A concise yet clear Explanation, shewing their Names, Origin, Insertion and Use: A Work, not only very useful, but absolutely necessary to Painters, Statuaries, and all Professors of Drawing and Design; as well as a proper Introduction to the Study of Anatomy for the Use of young Surgeons: And is both an Ornamental and Instructive Furniture for the Studies and Libraries of the Curious.

[Printer's Ornament]

LONDON: Printed for Robert Sayer, Map and Printseller, at the Golden Buck, near Serjeant's-Inn, in Fleet-Street. MDCCLXII.

Collation: As for 1743.

Different ornament on title, but same ornament at foot of *Preface* as in 1752 edition.

Size: Folio.

Copy used: John Crerar Library, Chicago.
In marbled wrappers.

1808 A compendious treatise of anatomy, adapted to the arts of designing, painting, and sculpture: on ten folio copper plates; in which the external muscles of the human body are represented at large, as they appear in the best chosen attitudes, when cleared of the skin, the membrana adiposa, and the veins and arteries, that lie on their surface. Most accurately engraved from the best anatomical tables extant. With a concise, yet clear, explanation, shewing their names, origin, insertion, and use. A work not only very useful, but absolutely necessary, to painters, statuaries, and all professors of drawing and design; as well as a proper introduction to the study of anatomy, for the use of young surgeons; and which is, also, both an ornamental and instructive article of furniture for the studies and libraries of the curious. By J. Tinney.

LONDON: Printed for Robert Laurie and James Whittle, No. 53, Fleet-Street. 1808. Price Five shillings. Wright, Printer, St. John's Square.

Collation: Title; 1 l. (Preface); 2 ll. (Explanation of Plates): 10 plates. Plates I–VIII as for earlier editions, but re-engraved and slightly smaller. (Pl. I 340 x 222 mm; Pl. II 348 x 218 mm; Pl. III 342 x 217 mm; Pl. IV 355 x 212 mm; Pl. V 352 x 220 mm; Pl. VI 355 x 213 mm; Pl. VII 337 x 214 mm; Pl. VIII 308 x 214 mm). Numbered in top right hand corner. The two extra, unnumbered plates are on thicker paper and are line engravings of a gladiator and Hercules. The paper on which text is printed is watermarked 1806, the plates are watermarked 1808.

Size: Folio, 371 x 234 mm.

Copy used: K. F. Russell.

Undated (c. 1823–1824)

Title: with minor variations in punctuation as for 1808 edition.

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Imprint: London: Printed for Richard Holmes Laurie, No. 53 Fleet Street. On verso of title 'Printed by Weed and Rider, Little Britain, London'.
Collation: As for 1808.
In Royal College of Surgeons copy the textpaper is watermarked 1818, the plate paper 1823; it is in blue wrappers.
In Wellcome Institute of the History of Medicine copy the text paper is watermarked 'Smith & Allbutt, 1820', paper of Plates 1-7 watermarked 'Peters & Chaplin, 1823', and of Plates 8-10 'J. Budgen, 1824'.
Size: Folio, BM copy measures 370 x 230 mm.
Copies used: British Museum (dated in Catalogue as c. 1750 which is incorrect as R. H. Laurie did not take over the business until 1818).
Royal College of Surgeons of England (inscription on title dated 18 March, 1825).
Wellcome Institute of the History of Medicine (inscription on title dated 17 Jan 1826).

1827 A compendious treatise of anatomy, adapted to the arts of designing, painting, and sculpture, on ten folio copper-plates; and in which the external muscles and bones of the human body are represented as they appear in the best chosen attitudes, when cleared of the skin, the membrana adiposa, and the veins and arteries that lie on their surface. Designed and composed by the aid of the best anatomical tables extant; with a concise and clear explanation, showing the names of the different parts, with their origin, insertion and use. To which have been added, the names as adopted in modern surgery. A work not only useful but absolutely necessary, to painters, statuaries, professors, and learners, of drawing and design.

By J. Tinney.

LONDON: Printed for R. H. Laurie, No. 53, Fleet Street. 1827.

On verso of title: 'Printed by J. Rider, Little Britain, London'.

Collation: Title, 2 ll. (Explanation of plates): 10 plats.

Size: Folio, 362 x 227 mm.

Copy used: National Library of Medicine.

1833 Title as for 1827.

Imprint: London: Printed for R. H. Laurie, No. 53, Fleet Street. 1833.

Collation: As for 1827.

Size: Folio.

Copy used: Wellcome Institute of the History of Medicine.

1842 Title as for 1827 and 1833 with the addition of 'Second Edition'.

Imprint: London: Printed for R. H. Laurie, No. 53, Fleet Street. 1842.

Collation: As for 1827.

Size: Folio.

Copy used: Wellcome Institute of the History of Medicine.

THE ENGRAVER AND THE PUBLISHERS

John TINNEY (1707(?)-1761)

John Tinney, Engraver and Print-Seller at the Carv'd Golden Lion in Fleet Street, London. Sells very great Variety of English and Foreign Prints, Mezzotint Prints, Maps, Paintings on Glass etc. etc. Likewise Frames Pictures and Prints in ye best Manner and serves Merchants and other considerable Dealers, with good Allowance. (Chubb, 1927)

John Tinney was born, probably in London, about 1707 the son of John Tinney, a 'Merchant Taylor'. No details are known of his early education or life, but on 3 August 1721 he was apprenticed to John Sturt of the Goldsmiths Company for the usual period of seven years:

Memorand^m that I John Tinney son of John Tinney late Citizen & Merchant Taylor of London

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dec^d (therebeing paid to my Master forty pounds) do put my self Apprentice to John Sturt Citizen & Goldsmith of London for seven years from this day.

John Tinney

(Goldsmiths Company Apprentice Register No. 5, p. 117, 3 August 1721).

John Sturt (1658–1730), Tinney's master, was a well-known and prolific engraver who for many years ran a drawing school in St. Paul's Churchyard in partnership with Bernard Lens (1659–1725). He lived in Golden Lion Court in Aldersgate Street. Sturt had been a pupil of Robert White (1645–1703) and engraved a number of illustrations for works on religion. He also engraved several of John Ayres' books on calligraphy. He died in poverty in 1730 (Heal, 1962).

Tinney was made free on 8 April 1730 and elected to the Livery of the Company on 5 May 1737 (Dawe, 1972). In 1737 he commenced business as an engraver and print-seller at the *Golden Lion* (or *Carv'd Golden Lion*) in Fleet Street. There were a number of shops in Fleet Street with the sign of the Golden Lion as the following list shows: *Golden Lyon near Serjeants Inn*; *Golden Lion near the Horne Tavern*; *Golden Lyon over against Serjeants Inn*; *Golden Lion over against Fetter Lane*; *Carv'd Golden Lion near the Globe Tavern*. Prior to the introduction of giving numbers to the houses it is possible that the *Golden Lyon near Serjeants Inn* and the *Golden Lion over against Fetter Lane* could refer to the same house for Serjeants Inn was between 49 and 50 Fleet Street and opposite Fetter Lane would be near 44–45. In the same way the *Golden Lyon over against Serjeants Inn* and the *Golden Lion near the Horne Tavern* could refer to the same house for the Horne Tavern was later 164 and opposite Serjeants Inn was near 171–172 Fleet Street. John Tinney commenced his business in the *Golden Lion over against Fetter Lane* (Price, 1895). However it seems likely that he soon moved his sign to the *Carv'd Golden Lion near the Globe Tavern* where he remained until his death. The Globe Tavern was later 134 Fleet Street and was near Shoe Lane in St. Bride's parish, Shoe Lane being between 128 and 130 Fleet Street. Mr. Donovan Dawe of the Guildhall Library was kind enough to examine the Poor Rate book (1737 MS 3435/4. R122) of the New Street precinct and finds that Tinney is listed near Peterborough Court (between 135 and 136 Fleet Street) in 1737. His name first appears on Lady Day with a note 'not to overrate'. Dawe suggests that he may have gone to Paris between 1730 (when he was made free) and returned some time before 1737 when he was elected to the livery of the Goldsmiths Company. It has not been possible to find any details of his sojourn in Paris, although this is mentioned by a number of authorities; Bénézit (1966) for example says that he made several visits, but no dates are given.

The St. Bride's Rota books (MS 6561) and Vestry Minute books (MS 6554/5) show Tinney as filling the offices of Questman in 1745–6, Scavenger in 1745–6 and Sidesman in 1746–7; also that he was fined so as to avoid the office of Constable in 1741 and Collector for Poor in 1749 (Dawe, 1972). Tinney died early in 1761, but his burial is not recorded in St. Bride's registers.

Apart from his work and his association with other engravers and printsellers, which will be discussed later, we know little about his life. The registers of the Goldsmiths Company show that he had a number of apprentices of whom the first was John Taylor in 1736 who did not become free. Then he took Anthony Walker in

1740, who was not made free until April 1753. In 1750 William Woollett was apprenticed, becoming free in April 1758. In 1752 Adam Smith was apprenticed, but did not become free. John Browne came to Tinney in 1755, but on 6 February 1761 was turned over to William Woollett and did not take his freedom. His last apprentice was Francis Hickman who came in 1757, but was turned over to Joseph Hickman, draper, on 4 February 1761 and did not become free (Hare, 1972). The fact that two of his apprentices were turned over in February 1761 suggests that either Tinney was too sick to supervise their work, or had died.

Of these apprentices Anthony Walker (1726–1765) became a noted book illustrator, William Woollett (1735–1785) made his reputation as a landscape engraver and was possibly the first English engraver whose works were admired and purchased on the Continent, and John Browne (1714–1801) also made a name for himself as an engraver of landscapes.

Tinney worked in both mezzotint and line and apart from his *Compendium anatomicum* produced portraits as well as topographical and architectural engravings. In 1729 John Ball translated into English Pierre Gilles' *De topographia Constantinopoleos, et de illius antiquitatibus* (1562), with the title *Antiquities of Constantinople*. A number of the plates were engraved by Tinney. The *Evening Post* of 16 August 1729 states 'the work is beautifully adorned with cuts . . .' (Cox, 1935).

Among the portraits engraved and published by him are *Master Chardin*, *George II* after Joseph Highmore, *Sir Thomas Parker*, *John Wesley*, *Mlle Sallé* after Fenouil, *Flora* after Rosalba, *Times of the Day* after F. Boucher and *The Prude*. A portrait of *Catherine Clive* after John Ellys was published by John Bowles. Tinney also engraved a portrait of *Lavinia Fenton*, *Duchess of Bolton* after John Ellys.

His topographical and architectural engravings included *A View of Constitution Hill* (1748), *Eight Views of Kensington and Hampton Court* after Anthony Highmore (c. 1750–51), *The Elevation of the North Front of London Hospital* (1752), *Society at the Marylebone Gardens* after J. Donowell (1755). He also engraved views of Fontainebleau and Versailles after Jean Regaud and, following his master John Sturt, engraved *Specimens of one hundred and fifty handwritings on sixteen plates*. In addition to line engravings and mezzotints he also engraved tradesmen's cards, maps and charts.

It would seem that a considerable part of Tinney's trade was connected with maps and charts, for like many in the business he combined with other engravers and printsellers to plan and publish large works which would have been beyond his powers to issue by himself. The notable instance here is *The Large English Atlas* by Emmanuel Bowen and Thomas Kitchen. The first issue of the separate plates for this were published one at a time by John Hinton from 1749, but in 1753 Tinney took over the venture from Hinton and in 1756 was joined by Robert Sayer (Hodson, 1972). When these were collected and published in the first edition as an atlas comprising 45 plates the imprint read:

London: Printed and sold by T. Bowles, in St. Paul's churchyard; John Bowles and son at the Black Horse in Cornhill; John Tinney, at the Golden Lion and Robert Sayer at the Buck, both in Fleet Street [1760].

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After Tinney's death in 1761 his name and address were erased from all except two of the plates (Hampshire and Middlesex) leaving a blank space. This was in the 1763 edition, but already in 1760 John Hinton's name had also been erased. The atlas was later published in 1777, 1785 and 1787. The 1787 edition has the imprint 'Robert Sayer, Map, Chart and Printseller No. 53, Fleet Street'.

There had been a long association between Robert Sayer and John Tinney for when John Rocque's *Plan of London* was published in 1746 in 24 sheets both were connected with what proved to be a large venture.

Tinney died intestate and administration of his estate was granted to his widow late in 1761 (Hodson, 1972). It seems possible, even probable, that his widow sold Tinney's stock of copper-plates to Robert Sayer, for these were valuable, particularly if the subjects had a ready public sale and the plates would represent a major portion of the estate. While it is possible that Sayer may have borrowed the plates for the *Compendium anatomicum* from Tinney's widow when he published an edition of this in 1762, this is thought to be unlikely for the plates were later to be in the hands of Sayer's successors.

Robert SAYER (1725–1794)

Robert Sayer was one of the most outstanding map, chart and printsellers of the eighteenth century, he was also one of the most successful. There is no evidence that he received training as an engraver. Born in 1725 he commenced business in 1745 when he became a partner with Philip Overton at *Ye sign of ye Golden Buck by ye Mitre Inn*. The Mitre Inn was placed at the back of a house which later became 38 and 39 Fleet Street. Overton and John Pemberton, a bookseller, had occupied their house first in 1709 and by 1720 it was occupied by Overton alone. Philip Overton (d. 1751) was the son of John Overton (1640–1708) the principal seller of mezzotints of his day whose shop was at the sign of the *White Horse without Newgate*. Philip Overton must have been a man of substance for he was a benefactor to William Bowyer when his printing office was burnt in 1712 (*Dictionary of National Biography*). In 1745, too, Sayer or more probably Overton and Sayer, for the latter was only twenty years of age, purchased the business of John Senex, map and globemaker from his widow. Senex, a Fellow of the Royal Society and well-known cartographer, had died in 1740. Probably some time before 1745 Overton had moved his business and his sign to what was later to be 53 Fleet Street, four doors east of Serjeants Inn, which was to be associated with the cartographic trade until 1895.

When Overton died in 1751 Sayer took over the business in his own name. Then in 1770 he took John Bennett as a partner, the firm becoming Sayer and Bennett. With this imprint the output of maps and charts greatly increased (Robinson, 1962). Bennett retired in 1784 and died in 1787 when the business was again in Sayer's name. In 1794 Sayer retired, having been in ill health for some time, and handed over his business to his friends Robert Laurie and James Whittle. Sayer had made a large fortune and in anticipation of his retirement had built a house at Richmond. He did not live long to enjoy his leisure for he died at Bath on 30 January 1794. The *Gentleman's Magazine* notes 'At Bath aged 69 after a lingering illness Robert Sayer Esq. of Richmond, many years an eminent printseller in Fleet Street'.

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In Sayer's will Robert Laurie and James Whittle are called his 'assistants in trade' suggesting that both were employed by Sayer. In addition to a lease on 53 Fleet Street, Laurie and Whittle were left the leasehold warehouse in Bolt Court, Fleet Street. They could also, if they wished, purchase for £5,000 the stock of copper-plates, maps, charts, prints, drawing books, paper etc. (Hodson, 1972). It is not known for certain if they did purchase the stock, but this is likely since ownership ensured the prosperity of the business which continued to publish the charts, maps and prints. The purchase price is of interest in showing the great value of a printseller's stock, particularly as Sayer indicates in his will that the figure is much under the true valuation.

Although Sayer sold engravings, mezzotints, prints of all sorts and as one of his advertisements says 'materials for Japanning, charcoal cut in long slips, crayons of black, white and red chalk, Indian ink, camels hair pencils, fitches, crow-quill pens, etc.' (Watson, 1929), he made his name as a cartographer from the time that he and Overton purchased the stock of John Senex. Among the many maps and charts published by Sayer either alone or in association with others were James Cook's *Survey of the South Coast of Newfoundland* (1766) and his chart of the St. Lawrence River (1759); *Environs of London* (1746); Rocque's *Plan of London* (1746); *A Complete Channel Pilot* (1781); Stephenson and Burn's *Channel Pilot* (1791); Bowen and Kitchen's *Large English Atlas* (1760); *General View of the City of London*, (1751); *Small British Atlas* (1753); *Royal English Atlas* (1764); Jeffrey's *American Atlas*, *North American Pilot* (1770) and *West Indian Atlas*; *General Atlas or Description at large of the Whole Universe* (1773); Ellis's *English Atlas* (1766); Captain James Huddart's *A Survey of the Tigris from Canton to the Island of Lankeet* (1785). Other than maps, he published Samuel and Nathaniel Buck's *Antiquities of England and Wales* in 3 volumes (1721–56), *The Ladies Amusement, or the Whole Art of Japanning made Easy* (1760), *The Artist's vade-mecum* (c. 1770) and *The Draughtsman's Assistant* (1777).

There was however a lighter side to Sayer's busy, but rather staid cartographic business. Between 1771 and 1794 with his imprint or that of Sayer and Bennett at least 104 caricatures by various artists were published. Among the engravers whose serious work was published by Sayer were William Woollett, Richard Earlom (1743–1822) and Robert Laurie.

Sayer published the 1762 edition of Tinney's *Compendious Treatise of Anatomy*.

Robert LAURIE (1755–1836) and James WHITTLE (1757–1818)

Robert Laurie was born in London in 1755 and trained as an engraver particularly in mezzotint, receiving a number of awards from the Society of Arts for his work. In 1770 he received a silver palette for a drawing and in 1773, 1775 and 1776 prizes for patterns for printing on calico. In 1776, too, he was awarded a bounty for the invention of a method of printing mezzotint engravings in colour. Commencing in 1771 he engraved some forty portraits many of which were published by Robert Sayer with whom he had become friendly. Among the more notable of these were *Elizabeth, Duchess of Argyle* after C. Read (1771), *Stephen Francis, Duc de Choiseul* after L. M. Vanloo (1771), *Jemima, Countess Cornwallis* after Sir Joshua Reynolds (1771), *Mrs. Baddeley* after J. Zoffany (1772), *Mrs. Banks* after H. D. Hamilton

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(1772), *Elizabeth Cox* after Hamilton (1772), *Prince George and Prince Frederick* by and after R. Laurie (1772), *George III* after Zoffany (1773), *Queen Charlotte* after Zoffany (1773), *Queen Charlotte with the Princess Royal and Princess Sophi Augusta* by and after R. Laurie (1774), and *Catherine Frederick* after Hamilton (1777).

In addition he engraved and published from his own house *Georgiana Duchess of Devonshire* (1779) and *David Garrick* after T. Parkinson (1779). His address on the latter is '48 opposite the Gardens, Grays Inn Lane'. He had a special interest in theatrical portraits engraving a set of twelve after R. Dighton published in 1779 by W. Richardson. All his portraits were well finished and of a high standard. On his earlier engravings his name is spelled variously as Lowry, Lowery, Lowrie, Lawrie or Lawrey (Chubb, 1927).

Robert Sayer had made his name and his fortune as a cartographer, portraits being a secondary part of his business. Laurie on the other hand had made his name as a mezzotint engraver. When Sayer became ill and finally gave up his business Laurie and James Whittle took it over early in 1794. Now fully occupied with a business dealing mainly in maps and charts Laurie did few engravings. In 1794 he engraved and published portraits of *Richard Earl Howe* after P. Mequignon and *Sir John Jervis* after T. Stuart. What was probably his last portrait was published in 1797; this was of *Sir Horatio Nelson* from a miniature in the possession of Lady Nelson.

The partnership between Laurie and Whittle lasted until 1812 when Laurie retired to Broxbourne, in Hertfordshire, where he died on 19 May 1836. James Whittle continued the business in partnership with Laurie's son, Richard Holmes Laurie, the firm then being Whittle and Laurie.

Whittle, born in 1757, was quite different in character from either Robert Laurie or Sayer. He specialized in the publication of humorous, social and political caricatures which must have produced a brighter atmosphere in the shop. When the *Gentleman's Magazine* published an obituary of R. H. Laurie in 1858 it said of Whittle that he 'was a man of different mould, and was for a long time one of London's celebrities. His conviviality and good nature rendered him a universal favourite and his shop in Fleet Street was the constant resort of the wits of the day. Whittle attended to the lighter sort of art, leaving the sterling portion of the business to his partner Robert Laurie'.

Probably as a result of his 'attention to the lighter sort of art' it is interesting to note that in the period 1794 and 1811 at least 211 political and personal satires and caricatures were published by Laurie and Whittle; these were by various artists. Robert Laurie would seem to have engraved at least one caricature which he published from 17 Rosmonds Row, Clerkenwell, in 1780.

Whittle was nominated for the office of Sheriff of London, but refused the honour and paid the fine (*Gentleman's Magazine*, 1818). He died at Brighton on 18 December 1818 after which the business was in the hands of Richard Holmes Laurie.

Robert Laurie and James Whittle published the 1808 edition of Tinney's *Compendious Treatise of Anatomy*.

Richard Holmes LAURIE (1777–1858)

When Robert Laurie retired in 1812 his son Richard Holmes Laurie was taken into

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partnership by James Whittle. Although the firm was Whittle and Laurie it was the latter who conducted the business. R. H. Laurie was literally born into the business being born in Fleet Street on 2 December 1777. He must have received some training as an engraver, but only one small portrait can be ascribed to him, that of *Philip Luckombe* after T. Kearsley. There is no doubt, however, that he had a keen business sense, for the firm flourished under his management with a large output of charts and maps as well as the continued sale of prints and caricatures. Whittle must have been less attracted to the preparation of new caricatures for only ten were issued between 1813 and 1817. When Whittle died at Brighton in 1818, R. H. Laurie conducted the business on his own, employing as draughtsmen Mr. de la Rochette, John Purdy, Alexander Findlay and Alexander George Findlay.

By the 1830s and 1840s, like all private cartographers, Laurie found it difficult to compete with the rapidly expanding production of Admiralty charts based on new and accurate surveys, and as a result of this his own output of charts decreased; nevertheless with a large stock the business remained sound. Laurie died in 53 Fleet Street on 19 January 1858 leaving his business to his sole executor and former draughtsman Alexander George Findlay (1812–1875) well known as a geographer and Fellow of the Royal Geographical Society. Findlay carried on the firm under its old name of R. H. Laurie until his death at Dover on 3 May 1875. Then the business was carried on again under its old name by Findlay's nephews Daniel and William Kettle. In 1895 the firm moved from 53 Fleet Street to Great Eastern Street and in 1903 merged with James Imray & Son and Norie and Wilson to become Imray, Laurie, Norie & Wilson.

By 1858 when R. H. Laurie died the firm was, with one exception, the oldest one in Europe which had devoted itself continuously to nautical works. The exception was the house of Gerard Hulst von Keulen and Company of Amsterdam. The house at 53 Fleet Street had the almost unique distinction of being occupied by cartographers and printsellers since 1745, and was to continue this association until 1895.

R. H. Laurie published editions of the *Compendious Treatise of Anatomy* in c. 1823–24, 1827, 1833 and 1842, a remarkable indication of the continued popularity of an artistic anatomy first printed in 1743.

THE GOLDEN BUCK, FLEET STREET

This sign was first associated with printselling when Philip Overton and John Pemberton (bookseller) commenced business in 1709. From that date until some time after 1720 the house was at *Ye sign of ye Golden Buck by ye Mitre Inn*. The Mitre Inn was at the back of a house which later became 38 and 39 Fleet Street. Later Overton moved his business and his sign to the house eventually numbered 53 Fleet Street. This may have been as late as 1745.

1709 Philip Overton, printseller and John Pemberton, bookseller.

1720 Philip Overton, printseller.

1745 Robert Sayer became partner of Philip Overton and purchased the business of John Senex (d. 1740) from his widow.

1751 Overton died and Sayer took over the business.

1770 Sayer took John Bennett as partner. The firm then became Sayer and Bennett.

1784 Benntt retired.

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- 1787 Bennett died. The firm then owned by Robert Sayer.
1794 Sayer retired. Business taken over by Robert Laurie and James Whittle.
1812 Robert Laurie retired. The business was then Whittle and Richard Holmes Laurie.
1818 Whittle died. Firm then owned by Richard Holmes Laurie.
1858 R. H. Laurie died. Business carried on under same name by Alexander George Findlay.
1875 Findlay died. Business carried on as R. H. Laurie by Findlay's nephew D. W. and W. R. Kettle.
1895 Firm moved from 53 Fleet Street to Great Eastern Street.
1903 R. H. Laurie amalgamated with James Imray & Son and Norie & Wilson to become Imray, Laurie, Norie & Wilson.

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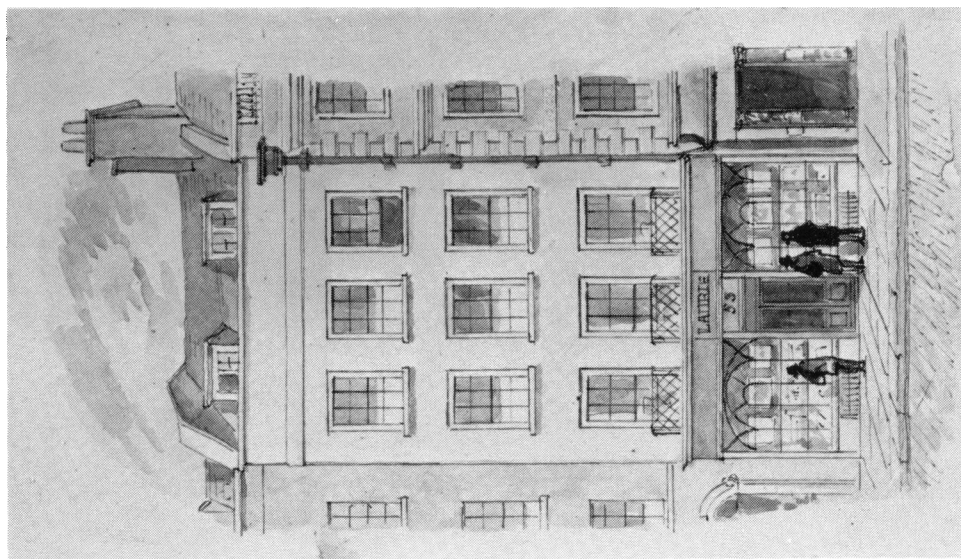


Figure 2.
Water-colour drawing by J. Findlay of 53 Fleet Street (c. 1840).
(Reproduced by courtesy of the Guildhall Library, London.)

Memorand^m that I John Tinney son of John Tinney
late Citizen & Merchant Taylor of London doe & x x
(therebeing paid to my Master forty pounds x x)
do put my self Apprentice to John Sturt a Citizen &
Goldsmith of London for seven years from this day
John Tinney

Figure 1.
John Tinney's entry in the *Goldsmiths Company Apprentice Register* No. 5, page 117
dated 3 August 1721.
(Reproduced by courtesy of the Worshipful Company of Goldsmiths.)

COMPENDIUM ANATOMICUM:

OR A
Compendious Treatise

OF
ANATOMY

Adapted to the ARTS of

PAINTING and SCULPTURE:

IN WHICH

The EXTERNAL MUSCLES of the HUMAN BODY

Are represented as they appear when cleared of the *Skin*, the *Membrana adiposa*, and the *Veins* and *Arteries* that lie on their Surface.

WITH

A concise EXPLANATION shewing their *Names*, their *Origins*, their *Inferiours*, and their *Uſe*.

A Work of very great Service to *PAINTERS*, *SCULPTORS*, and all Professors of *DRAWING* and *DESIGN*; as well as a proper *INTRODUCTION* to the Study of *ANATOMY* for the Use of *YOUNG SURGEONS*; And ſo contriv'd as to be both an *Ornamental* and *Inſtructive* Furniture for *SURGEONS'S* Studies, &c.



LONDON,

Printed for JOHN TINNEY Engraver and Printſeller at the Golden Lyon in Fleetſtreet,

MDCCLXIII.

Figure 3.

The title-page of the 1743 edition of John Tinney's *Compendium anatomicum* (Department of Medical History, University of Melbourne)

PL. I.

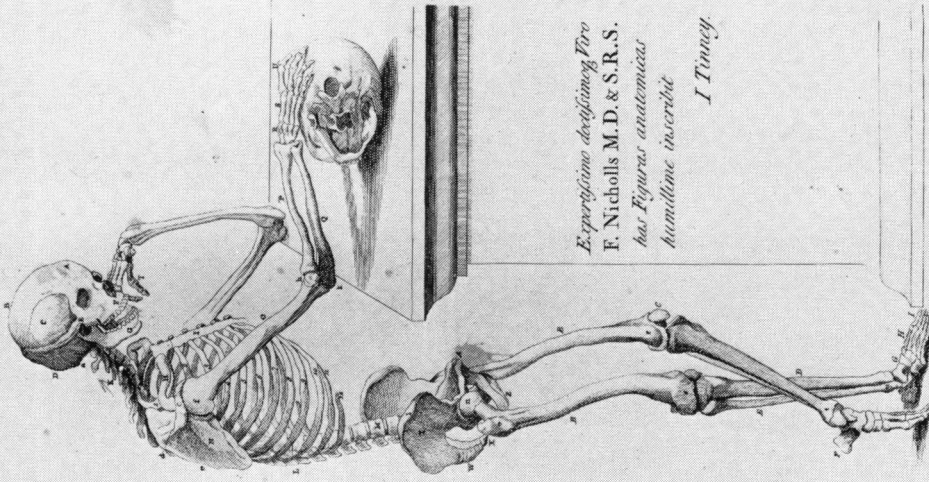


Figure 4.

The first plate of *Compendium anatomicum* showing the dedication. (Department of Medical History, University of Melbourne.)

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