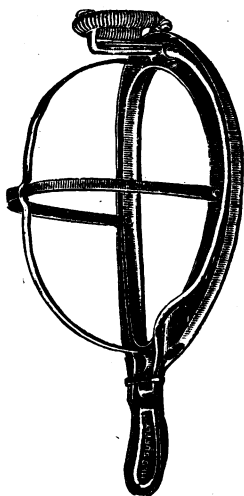


PREPARATIONS AND APPLIANCES.

Modified Schimmelbusch Anaesthetic Mask.

Mr. R. J. HILLIER, anaesthetist to the Jessop Hospital for Women, Sheffield, has designed a modified form of Schimmelbusch's mask to obviate difficulties which arise from the hinged fixing frame of the original pattern becoming too loose to hold the gauze or else allowing insufficient space to clip the necessary number of layers of gauze. To obviate these troubles Mr. Hillier has made the fixing frame a detachable wire oval ending in two spikes. These spikes perforate the gauze, and are then passed under a metal bridge on the body of the face-piece. The other end of the wire oval is fixed to the body of the mask by a spiral spring ring. In this way the gauze is firmly fixed in the mask and cannot be detached from its proper position. Moreover, even the largest mask is made of such a size that it will take any ordinary width of gauze without the possibility of any part of the mask being insufficiently covered. The mechanism for holding the gauze is very simple, and there is nothing that should go wrong in use. The mask seems to be simple, cleanly, and effective. It is made by the Medical Supply Association, 12, Holly Street, Sheffield.



Nova et Vetera.

THE HUNTER-BAILLIE COLLECTION.

BY

VICTOR G. PLARR, M.A.,

LIBRARIAN OF THE ROYAL COLLEGE OF SURGEONS OF ENGLAND.

AMONG the treasures of the Library of the Royal College of Surgeons of England not the least is the collection of autographs and other documents presented to the institution by the descendants of Matthew Baillie. The collection is in two parts, the first, comprising five volumes, having been presented during the nineteenth century by the late Mr. William Hunter Baillie. With this historic collection, largely incorporated in Lockhart's *Life of Sir Walter Scott*, Douglas's *Familiar Letters* of the same, and Aitken's *Life and Works of Dr. John Arbuthnot*, as well as in several articles in the literary periodicals,* I am not now concerned. It is the second collection of Hunter-Baillie Papers that claims our attention. This also consists of five volumes, and is of a more personal Hunterian character than its famous predecessors, wherein Pope, Swift, Arbuthnot, Smollett, and Scott occupy much space. The new collection has been beautifully arranged by the donor, Miss Hunter Baillie, the last representative—in some sort at least—of John and William Hunter.

Volume I, which is locked in token of the value of its contents, contains Royal letters and the manuscript poems of Mrs. Anne Hunter, wife of John Hunter.

The so-called Royal letters are, with two exceptions, written by Princess Mary, Duchess of Edinburgh and Gloucester, fourth daughter of King George III. They number some twenty-eight and are addressed to "My dear Baillie" (Dr. Matthew Baillie) and signed simply "Your friend Mary." In every instance they refer to the last illness of Princess Amelia, youngest child of George III, who died of erysipelas in 1810, having been more or less of an invalid since the year 1798. Princess Mary was devoted to her delicate young sister and nursed her to the end. Though often hard to decipher and erratically spelt, the letters are so many careful bulletins of the sufferer's daily progress from July, 1810, to her death at Augusta Lodge, Windsor, on November 2nd of the same year. On July 27th Princess Mary writes: "She adheres strickly [*sic*] to your prescription"; but in August she was already very ill. When dying Princess Amelia presented to the King a

ring, which she had caused to be made. It contained a lock of her hair under crystal, and as she pressed it on his finger she said simply, "Remember me." The aged George III, half blind at the time and enjoying only rare intervals of sanity, was plunged into such poignant grief that he passed into the last sad condition of madness.

Another Royal letter in this collection is in the handwriting of the unhappy Queen Caroline, then Princess of Wales, and refers to her own health and that of the Duchess of Brunswick. "The greatest difficulty . . . consists in persuading the Duchess to listen to an able Esculapius," she writes in her clear Italian script to Matthew Baillie.

An account of the tragic accouchement of Princess Charlotte, dated November, 1817, accompanies these letters. It is unsigned, but appears to be by Matthew Baillie himself.

The poems of Anne Hunter, *née* Home (1742-1821), who married John Hunter in July, 1771, are interesting as containing the original manuscript of her song "My Mother bids me bind my hair," which was set to music by her friend, the famous composer Franz Josef Haydn. It enjoyed a vast vogue early in the nineteenth century, as appears from Mrs. Susan Sibbald's *Memoirs*. Here also is the original libretto of Haydn's oratorio *The Creation*, in which Anne Hunter displays all her talent for neat and rather trite versification in the late eighteenth century manner. "Of his oratorios," says Sir William Hadow, "the *Creation* alone survives," and his fame rests on his quartets and symphonies. The famous composer set many other pieces of Anne Hunter's to music, but the manuscripts do not indicate this. One may suppose that John Hunter bore with the poetic tendencies of his amiable wife, and that he thus "acquired merit," as did Mr. Salteena in the *Young Visitors* by his marriage. That Anne abundantly appreciated John Hunter is proved by her epitaph upon him in Westminster Abbey, which is here in manuscript. It is, indeed, a noble tribute to a hero of science.

The four other volumes of Hunter-Baillie Papers now under consideration contain an *embarras de richesses*. Here is the original of John Hunter's letter addressed to his brother-in-law, James Baillie, on his being given the degree of Doctor of Divinity and the post of Professor of Divinity in the University of Glasgow. It has been printed by the late Mr. Stephen Paget in his *John Hunter* (Masters of Medicine Series), and bears witness with unaccustomed grace to the great surgeon's domestic felicity four years after marriage. The date is November 20th, 1775. The letter congratulates the divine on his preferment.

"Altho you modestly say it was upon your family's account that you recd. it, yet it is what you should not have refused upon your own. There is hardly any character so low, or so high, but what will receive dignity from Title."

Of his family he says:

"I can only yet say, that I am happy in a wife; but my children are too young to form any judgement of. They consist of a stout red-headed Boy call'd Jock [Captain John Banks Hunter, died at Toulouse in 1838], three years and some months old; and a weakly girl call'd Mary-Ann, near two [died in 1776]. We lost a fine boy call'd Jimmy who would have been now about twelve months and Anny is near her time of a fourth [Agnes Margaretta, afterwards Lady Campbell]."

The allusion to the boy's hair is interesting. Hunter's own hair, as appears from the careful miniatures in the superillustrated volumes of *Foot's Life of John Hunter* at present in the Wellcome Historical Medical Museum, was a ruddy auburn, and in the collection now being reviewed Miss Hunter Baillie has preserved in envelopes locks of the fine red gold hair of his infant sister and brother, Elizabeth and Andrew, who died respectively in 1711 and 1714. The baby boy's hair is of unfading brilliancy and beauty and compares singularly with the now fading hue of John Hunter's locks in Reynolds's portrait. One wonders what the little Hunters died of in two successive generations, and in an age of high infant mortality.

"I am not anxious about my children," the letter continues, "but in their doing well in this world. I would rather make them feel one moral virtue" (there is a touch of Rousseau here) "than read Libraries of all the dead and living languages. You

* See *Edinburgh Review*, October, 1912, and January, 1913: articles by Victor G. Plarr on Walter Scott's unpublished letters to Joanna Baillie.