

# Senior

# Moments



The Newsletter of the Bookham & District  
University of the Third Age

Issue 49

February 2016



*Hedgehog—a watercolour painted by Jan Godding Painting Workshop Group*

At the January monthly meeting we had a talk on the jewels in the Tower of London and the speaker, Garry Wykes, recited the list of English monarchs, perhaps you will remember it.



William 1



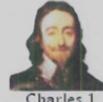
Henry II



Edward II



Henry VI



Charles I



Stephen



John



*Rhyming Monarchs from 1066 to the present day.*

Willie, Willie, Henry, Steve  
 Henry, Dick, John, Henry Three.  
 One, Two, Three Neds, Richard Two  
 Henrys Four, Five, Six then who?  
 Edwards Four, Five, Dick the Bad  
 Henry's Twain then Ned the Lad.  
 Mary, Bessie, James the Vain  
 Charlie, Charlie, James again.  
 William and Mary, Anne Gloria  
 Four Georges, William, then Victoria.  
 Ned, George, Ned, George,  
 Now it's seen,  
 A second Bessie is our Queen.



Stephen



Elizabeth I



James I



Mary I



George III



George VI



Victoria



Edward VII



George V



Edward VIII



Elizabeth II

# Bookham and District U3A

Registered Charity No 103686 U3A Membership No 4/239/93

Registered Address: 20 Church Close Fetcham KT22 9BQ

www.bookhamu3a.org.uk

## The Committee



Chairman  
Neil Carter  
01372 386048



Vice Chairman  
Lynn Farrell  
01372 451797



Secretary  
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01372 45204



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01372 454582



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David Hyde  
01372



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Co-ordinator  
Peter Clarke  
01372450908



Outings  
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01372 454706



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01372 452445



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01372 451797



Newsletter  
Maurice  
Baker  
372147



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Events  
Jan Dicker  
452251



Mike Farrell  
Groups Co-  
ordinator  
Assistant  
451797

The mildest winter, so far, for a very long time, so as well as showing a muddy rain soaked lane on the front cover, I thought a hedgehog, painted by Jan Godding in watercolour at the Monday Painting Workshop Group, would be suitable too since they apparently are not in hibernation this year. Unfortunately, we don't seem to see many hedgehogs these days anyway.

Some interesting articles have been found for this edition of Senior Moments—a visit to the dentist in time gone by and a story of workhouse life in Guildford! Book groups have contributed two pieces and there is a reprint of the monarchy rhymes revived at the January monthly meeting.

We hope this will all provide interesting reading, but articles are always gladly received and even if you don't want to write one but would like more information on any aspect of interest to members, please let the editor know.  
*Maurice Baker*



Young Owl—a pastel by Gillian Feary Painting Workshop

## Firstly, may I wish you all a rather belated but nevertheless a happy and peaceful New Year

Since our AGM in October last, the Committee has been strengthened with the services of Mike Farrell, who is assisting Peter Clarke in the role of Groups Co-ordinator and Gillian Arnold has taken over the position of Secretary from Pippa Carter. In addition, David Hyde has taken on the task of being our Minutes Secretary. I thank them all for volunteering their help and I am sure that their contributions will move our U3A forward in 2016.

I am pleased to report that again this year I was invited to the Phoenix Entertainment Christmas Musical, which as always, was a joy to watch and highly entertaining. Even the unfortunate missing of one verse, which put the pianist on the spot, was not noted by the audience but it did lead to some interesting conversation over a cup of tea at the conclusion of the show. On the 28th October Jan Dicker and her team, including catering by Elizabeth, organised a highly successful and intriguing Murder Mystery evening. This was yet another new venture from the Social Committee and I am looking forward to the Barn Dance on the 20th May 2016, again I believe a new venture for our U3A.

Classical Period History group, ably led by Bill Whitman, invited me to a meeting in November when Ruth Blood gave a most interesting lecture, aided by a film, about Hadrian's Wall. So much did I learn and many of my original concepts regarding this build, were corrected. Also in November, I went to the annual Penny Readings, orchestrated by Edwina Vardey, at

the Leatherhead Theatre. This was my fourth visit to such a presentation and it again showed the huge depth of talent we have within U3A.

The December monthly meeting was our usual Christmas Social, when Jan Dicker and her hard working team, prepared some splendid refreshments. We were magically entertained by John Field, who gave us an insight into the history of magic before baffling us with some of his own tricks. Only John Dicker was not fooled!!!!

In January we are holding our Group Leaders Meeting with lunch, when the backbone of our U3A can discuss their concerns and advise the Committee of any problems or impending difficulties which they may have. This will be followed in February by our New Members Coffee Morning, when those members who have joined in the last 12 months can learn a little more about how Bookham U3A operates and they can air any concerns or ask questions of the Committee.

This last 4 months has been a very busy time for all the Committee members and I would like, on your behalf, to say a big "Thank you" for what they are doing and for giving up so much of their own free time.

Finally, if there are any Group Leaders who would like me to attend any of their regular meetings, please give me a call as I would be delighted to attend.



## A very successful poetry meeting at Book reading group I.

At our Christmas meeting in December members of Book reading Group partook of a delicious lunch, to which we all contributed, kindly hosted by Jean Parker. Then we shared our favourite children's poems which provoked much reminiscing and discussion.

What a selection! It seems that we were very hardy in our youth in that, as well as enjoying all kinds of nursery rhymes, many of which are, quite frankly, very scary when taken literally, some of us enjoyed 'Struwwelpeter' by Heinrich Hoffmann. This contains ten rhymed stories, mostly about children, each with a clear moral, demonstrating the disastrous consequences



of misbehaviour in an exaggerated way but with beautiful illustrations. One of the most memorable is the dreadful story of the girl and the matches.....

Equally scary are many of 'The Revolting Rhymes' of Roald Dahl, such as the one about Goldilocks, where the

Big Bear suggests that the golden haired little 'skunk' who has committed so many crimes in the Bear family's house, including eating his porridge, should be eaten up by Baby Bear.

Other favourites included 'I don't like Beetles' by Rose Fyleman and 'Halfway Down' by A.A.Milne, describing the thoughts of the little boy sitting on the stairs. In Milne's anthology, 'When We Were Very Young' this poem is always beautifully illustrated.

Half Way' also features in the intriguing poem by Arthur Guiterman entitled

'Why the dog's nose is always cold'. This tells the story of the dog who led the animals into Noah's Ark. It was so crowded that he did not have enough room to keep his nose out of the rain, so he had to stand 'halfway in and halfway out'.

Poems from Carol Ann Duffy, the Poet Laureate, included 'In Miss Tilscher's Class', which transported us back to the exciting world of learning. This is about rites of passage, moving from childhood to adolescence and exploring what we learn from our teachers and also from our peers.

In contrast, 'Our new baby's sprung a leak' by John Foster brought back many different memories! This is just one poem in a selection of books entitled 'See you later escalator' which are well worth reading if you like poems for children, as is 'the Book of Fantastic First Poems' edited by June Crebbin.

We also heard some lovely poems written by young people aged 9-12, some of whom are the granddaughters of our members. They wrote with great feeling about ponies, the Christmas service, cycling downhill and 'There is no-one to care'.

Putting ourselves back in time to how we felt as a child, we could all agree with Carol Ann Duffy's words: 'Poetry, above all, is a series of intense moments. Its power is not in the narrative. I am not dealing with facts, I am dealing with emotion' - and emotion affects us all at different times, at different levels.

Paula Reglar



## Edwin Landseer RA 1802-1873

In his day, in the early 1800s, he was the most famous living English painter knighted by Queen Victoria, who thought him handsome but rather short! His appeal crossed class boundaries: reproductions of his works were common in middle-class homes, while he was also popular with the aristocracy. Queen Victoria commissioned numerous



*Self Portrait*



*Dignity & impudence*



*Portrait for Prince Albert*

pictures from him. Initially she asked him to paint various royal pets. He then moved on to portraits of ghillies and gamekeepers, then, in the year before her marriage, the queen commissioned a portrait of herself, as

a present for Prince Albert. He taught both Victoria and Albert to etch, and made portraits of Victoria's children as



*There's no place like home*



*An engraving*



*Windsor Park*

babies, usually in the company of a dog. He also made two portraits of Victoria and Albert dressed for costume balls, at which he was a guest himself. One of his last paintings was a life-size equestrian portrait of the Queen, shown at the Royal Academy in 1873, made from earlier sketches.

While it became possible for photography to reproduce his paintings accurately it was not able yet to photograph moving animals or

people because exposure times were so long—sometimes several minutes and this is why you rarely see animals in Victorian photographs. On the rare occasions animals are present they are noticeably blurred.

The long exposure is also the reason serious faces are the norm, because it is

very much easier to hold a serious expression than a smile for many seconds and sometimes minutes.

One of his earliest teachers was his father who was an accomplished engraver—a very considerable skill that has now given way, almost entirely, to photography.

Photography was invented in the late 1830s and before the middle of the century all pictorial reproductions had to employ artists to engrave polished copper plates, cut wooden blocks and since the late 1700s draw lithographic images on stone or grained metal. By far the best method of reproduction was engraving and artists found that while they could sell one picture they had painted, if they had an engraving made, they could sell many copies, albeit for a lower fee, but in the days before the very high prices obtained in the art market selling engraved reproductions was an attractive proposition and the artist could retain the original painting. Joseph Turner was a very keen advocate of engraving and had many of his works reproduced in this way.

The influence of engraving can be seen in Landseer's paintings. He clearly adopted some of the engraver's skills to produce the detail in his pictures and he so often showed



*Reviewing the troops with Wellington*





Trafalgar Square Lion

animals in activity which could never be captured by photography at the time.

As well as painting he also turned, on occasion, to sculpture with the best known example of his work being the lions in Trafalgar Square that we see and admire to this day. His famous picture *Monarch of the Glen* was so

famous that a reference was made to it in a very recent film—*The Queen* (2006) where Helen Mirren, as Elizabeth II was driving her Landrover over the Scottish



*Monarch of the Glen*



*With John Brown*

Moors when it broke down. While she waited for the recovery team to arrive in this remote area she looked up and saw a beautiful stag that appeared just

like Landseer's famous painting.

Today, we do not perhaps always appreciate the full importance of copper plate engraving before the invention of photography. At about the time Landseer was producing his most famous paintings an enterprising newspaper publisher, Herbert Ingram, born in 1811, opened a printing, newsagent and bookselling business in Nottingham around 1834. As a newsagent, Ingram was struck by the reliable increase in newspaper sales when they featured pictures and shocking stories. Ingram began to plan a weekly newspaper that would contain pictures in every edition. The very first illustrated newspaper in the world, The

Illustrated London News, was printed for 161 years from 1842–2003 and until photography could produce suitable photographs in the late 1800's, engraved pictures formed the main illustrations in the weekly magazine. An engraver was a very skilled craftsman and indeed an artist, who not only had the ability to produce a picture but for an engraving it had to be made on the polished copper in reverse!



Another source of long standing engravings is the Oxford

University annual calendar: It is a single sheet, now A3, or thereabouts, with half the upright page taken up by the calendar and the names of the principal university officials and the other half with a picture. It has been produced every year since 1676 and most years it has featured an engraving, at least until photographic reproduction was capable of reproducing paintings, probably in the early 20th century.



*Oxford Almanac 1934 & 2016*

Landseer's death on 1 October 1873 was widely marked in England: shops and houses lowered their blinds, flags flew at half mast, his bronze lions at the base of Nelson's column were hung with wreaths, and large crowds lined the streets to watch his funeral cortege pass. Landseer was buried in St Paul's Cathedral, London.

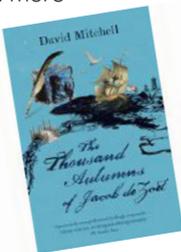
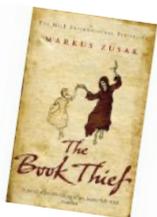
At his death, Landseer left behind three unfinished paintings: *Finding the Otter*, *Nell Gwynne* and *The Dead Buck*, all on easels in his studio. It was his dying wish that his friend John Everett Millais should complete the paintings, and this he did. *Maurice Baker Art Appreciation 3 Group*

## U3A Book Group 2

### Average Voting Scores 2015

Book Title & Author	Style	Content	Enjoyment /Interest	Range
The Guernsey Literary & Potato Peel Pie Society(2008) <i>Mary Ann Shaffer &amp; Annie Barrows</i>	7	7	7.1	5-8
The God of Small Things(1997) <i>Arundhati Roy</i>	6.7	7.1	6.7	5-9
The Drop (2011) <i>Michael Connelly</i>	6.9	6.7	7.2	6-8
The Thousand Autumns of Jacob de Zoet (2010) <i>David Mitchell</i>	5	6	5.4	0-8
When Hitler Stole Pink Rabbit (1971) <i>Judith Kerr</i>	6.8	7.5	7.2	5-9
Not a Penny More, Not a Penny Less (1976) <i>Jeffrey Archer</i>	6.4	5.2	6.3	3-9
The Book Thief (2005) <i>Markus Zusak</i>	9.2	9.8	9.5	8-10
Anita and Me (1996) <i>Meera Syal</i>	6.1	6.4	6.4	5-7
Ethan Frome (1911) <i>Edith Wharton</i>	6.2	5.5	5.7	2-8
Elizabeth Is Missing (2014) <i>Emma Healey</i>	8.2	7.2	5.6	3-9
Testament of Youth (1933) <i>Vera Brittain</i>	6.1	7.6	7.2	5-9

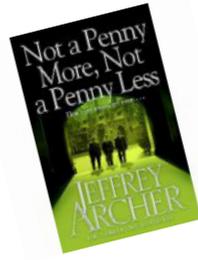
Unusually for our group, we read more



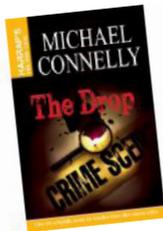
books from the last century

than from the last 10 years. One was an autobiography and two were fictionalised versions of the author's childhood. Three were about different aspects of World War II, combining difficult subject matter with humour. One of these, The Book Thief, had the highest score not only for this year but for the 8 years since our group began, with all the scores averaging more than 9 because of a remarkably consistent response. Several of us voted on interest rather than enjoyment because it included sad and horrific themes but we felt it was a life-affirming book because it also showed human resilience, adaptability, courage and pleasure in small things.

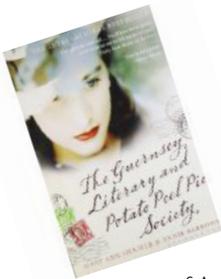
The widest range of votes was for The Thousand Autumns of Jacob de Zoet, which was an interesting story inspired by historical events in Japan but difficult to read because of the length and the numerous Dutch and Japanese names. There was also a varied response to



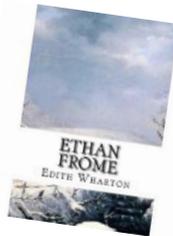
Elizabeth is Missing because of the sensitive theme of dementia.  
 Light relief from such weighty subjects was provided by two crime novels, although it sounds



strange to see murder or theft as entertainment.  
 Films based on books can sometimes be disappointing but occasionally some of the group will watch one together. In April, we found the film of Suite Francaise captured the atmosphere of the book even if it was a much shortened version.



We borrow a set of books from the library for every month except January when we go out for a meal instead of discussing a book. When I asked Surrey libraries to stock more copies



of Anita and Me they agreed so we were able to borrow a set a few months later. They are also interested to hear our feedback about books we have discussed so that they can pass information on to other reading groups.



Anne Eagle

## Social History Group Visit to The Spike, the Casual Ward of the Old Workhouse in Guildford

As a result of the 1834 Poor Law Amendment Act the Guildford Union Workhouse was built in 1838 on the outskirts of the town on a site near the present St Luke's Hospital.

John, our guide, outlined the history of poor relief from the Pre-Reformation monasteries-based practice to the parish-based Elizabethan system and the Workhouse-based Victorian Poor Law through to the Welfare State of the 20th century.

The ward was erected in 1906 as a purpose built Casual Ward



It housed the forgotten classes of Victorian society, the poor, the infirm, the ill and the destitute, as well as vagrants.

to separate the 'undesirable vagrants' with their disruptive influence from the structural routine of the Workhouse.

It became known as The Spike which it is thought was a reference to the spikes used by inmates to unravel old rope to form oakum, a loose fibre used in the caulking of wooden ships, or perhaps because of the spikes over the entrance gate.



In accordance with the 1871 Act, the Spike housed casual workers overnight and the accommodation was segregated by gender, with a married couple, called the Tramp Master and Mistress, superintending the House. Inmates were checked on entry for alcohol and other banned substances and had to take a bath and have their clothes



disinfected. They were then given a meal and a narrow cell for the night in which they were locked until the following morning. The cells were provided with a bell system, so that vagrants could call for help in an emergency.

On our tour we saw the individual cells (8ft x 4ft 6ins) where the vagrants slept, sometimes two to a cell, not always on beds but on the stone floor with only one blanket each for warmth. Attached to each cell was a work space where those who could not pay their way were expected to perform a task to earn their keep by picking oakum, chopping wood or breaking rocks. There are four original cells which have grilles across the

window through which inmates were expected to push the broken rocks, a system which ensured the stones were broken into sufficiently small pieces. By 1937 hard labour in the Spike had become a thing of the past but it was still used as a shelter for the casual workers and vagrants until the 1960s.

We were also able to hear tales of individual inhabitants and to view the current exhibition on how the sick bay or infirmary of the Guildford Workhouse developed



into the present St Luke's Hospital.

Our visit ended with a warming cup of coffee/tea and biscuits and thanks to John for an informative visit.

*Jenny Denison*

## Study days

Every issue of Senior Moments Study Days at the Yehudi Menuhin school are listed. If you have never been on one here is a report on one by Ruth Aldridge that you might find interesting, informative and encouraging to attend. I was lucky enough to go on it & I found it fascinating & I think that we were very fortunate to hear the talks etc



that were given by both Richard Hillier the Head master & also Malcolm Singer Director of Music, They covered both the early history of the School & also some of how the school is run & how they make sure that every student is able to achieve their best.

In addition we



were able to be present at 2 Master Classes which gave an inside view of the wonderful teaching that is given



but also some idea of the dedication of the Students.

We were also divided into smaller groups & were taken right round the School, including the accommodation blocks, by some of the Students who were very willing to answer our questions.

Finally we were treated to a short concert by 4 soloists, which was superb  
*Ruth Aldridge*

**COMING  
SOON!**

*FRIDAY*

*20TH*

*MAY 2016*



# **BARN DANCE**

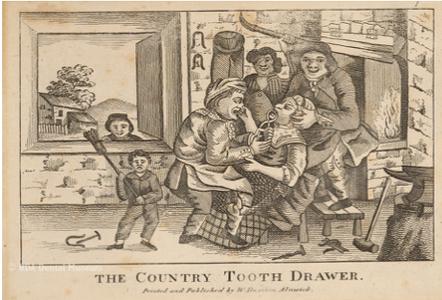


*In The  
Old  
Barn  
Hall*

SMILE.....

.....and the whole world smiles with you.

This may be true today but this was certainly not the case in 18th century Britain! This was the opening remark made at a recent U3A Social History Group meeting.



Visit the National Portrait Gallery in London or any other exhibition showing the great and the good (and sometimes the not so good) of times past and no one is smiling; not even a glimmer of a tooth can be discerned within the strokes of pencil or paint. Why is this when today the smile, exposing a set of pearly white teeth, is often regarded as 'de rigueur' for social acceptance?

Prior to the 19th century the treatment of toothache and facial infections were in the hands of the barber-surgeons, blacksmiths or anyone else who fancied themselves with a strong arm; because the only treatment available was extraction. It was not until 1878 when Parliament passed the first Dentist Act that some sort of regulations were instigated to protect the public from untrained and in some cases dangerous 'tooth pullers'.

Toothache and subsequent facial swelling was a very dangerous condition

in the Middle Ages with many dying from untreatable infection. At the height of the Black Death in London in 1665 one of the most common causes of death, after the plague, was recorded as 'teeth'.

Over the millennia every conceivable potion, lotion and incantation has been used by sufferers to relieve their painful symptoms. St Apollonia, a 3rd century Christian martyr, had her teeth knocked out by her torturers and so became the patron saint of toothache sufferers; but even her 'intercession' seemed to have little effect on the pain. Praying to her would have been just as (in affective as any other remedy.

By the 18th century, with the increasing supplies of sugar cane being imported from the Caribbean prices tumbled and refined sugar became affordable to the masses; with the inevitable increase in tooth rot and pain. The only dental treatment routinely available at the time was tooth cleaning and extractions – at a price. Mouths became the repository for black teeth, broken teeth and missing teeth with the added endearment of appalling bad breath! It is not surprising gentle



ladies used fans to block the fetid smell emanating from a suitor's mouth; but also to hide their own hideous smiles!

Tooth pullers were in high demand. On market day in many towns across rural England itinerant 'operators for the teeth' would entertain the crowds with their skill at relieving some poor wretch of their painful tooth. With

no anaesthetic it could be a very noisy procedure.

But the age of enlightenment was dawning. In 1723 the Frenchman, Pierre Fauchard, published the first book about operative dentistry covering all aspects of the 'science' of dentistry and it was from this time on that 'operators' became known as dentists. But even he didn't get it all right. He advocated treating toothache by rinsing one's mouth with urine; preferably one's own!

But what about the gaps?

Etruscans in 700BC are thought to have been the first people to make 'dentures' but it was not until 1756 when the first impressions of peoples' mouths were taken with wax that any degree of accurate 'fit' was possible. The denture would be carved from a single block of ivory which included the front teeth. For better aesthetic the ivory front teeth were replaced with human teeth, often taken from the bodies of dead soldiers and so became known as 'Waterloo teeth' though many didn't come from that battle field. Needless to say dentures were VERY expensive. If the 'patient' didn't fancy an ivory denture a gold one was a possibility at even greater cost.

As well as dentures, implants became popular in the late 18th century. A sound tooth would be extracted from some poor urchin and immediately transplanted into the mouth of a wealthy personage. This 'operation' would usually result in pain, sepsis and cross infection for

both provider and recipient with the inevitable consequence of failure! A very unsatisfactory outcome for everyone; except the tooth puller, who pocketed his fee and moved to the next town to



ply his trade once again. All he needed was a few rich gullible clients and a group of urchins!

So what about the Smile? France led the way with Madame Vigee Le Brun, Marie Antoinette's favourite portrait painter, with her smiling self-portrait of 1776!



*Examples of extraction tools used by Tooth Pullers*

And the rest, as they say, is history.

*Brian Williams*

(With thanks to the BDA Museum for permission to reproduce the photographs)

# Out & About with Bookham U3A

## OUTINGS & THEATRE VISITS

Telephone Sheila Pomfret – 01372 454706

**Wed 9 March THE LAST TANGO** danced by Vincent Simone & Flavia Cacace and company  
Royal Circle seat + coach to Woking £34

**Thurs 21 April GOODNIGHT MISTER TOM** (Award-winning production from Chichester Festival Theatre now at Woking) Adaptation from M.Magorian's story re young William's friendship with an elderly gentleman he meets when evacuated from London to the countryside during the war. "Spellbinding magic, tender, poignant and powerful" (Sunday Express report)  
Stalls seats + coach £26 (dependent on numbers) NB earlier start from Bookham–12.00

**Wed 2 March at Richmond Theatre (by coach) SINGLE SPIES**—Alan Bennett's masterpiece about Guy Burgess and Anthony Blunt. Ticket + coach £32 NB 12.00 start from Bookham

**HOLIDAY TO DEVON & CORNWALL 25-30 September** (6 days stay half board at the Jury Hotel in Plymouth) our itinerary is currently being planned and will certainly include some National Trust properties. If this interests you please contact me to receive further details as soon as they are confirmed.

2016 is designated as Britain's **YEAR OF THE GARDEN**. I hope to include visits in our programme to celebrate developments in landscaping and design during the past. Among suggestions—Highgrove, Bordehill, Stourhead, Nymans, Mottisfont, Beth Chatto's – more ideas for a day or half day out are welcome for consideration.

**Back-stage tour of the NATIONAL THEATRE**, to include the impressive alterations, facilities and improvements recently completed. If you would like to travel by coach rather than train, a further venue can be arranged for the afternoon – please let me know preference.

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## U3A SURREY NETWORK STUDY DAYS at the Menuhin Hall

**February 19th**, entitled Turning Points in 20th Century Painting - Breaking the Mould led by Barrie Garnham

**March 18th**, Hugh Davies, Former Bletchley Park Guide is giving a talk on Spying Through the Ages.

**April 15th**, Bernard Lockett, Trustee of the International Gilbert & Sullivan Festival, presents 'The Theatrical Heritage of Gilbert & Sullivan'.

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## U3A Tuesday Monthly Meetings

**1 March** A View from the Wings—speaker Brian Freeland