



SFF

Journal of the RSM Senior Fellows Forum

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Zoological Society of London (ZSL).

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Editorial

Catherine Sarraf



As ever, it is a delight to be speaking to you again, and presenting this summer issue of the Journal of the Senior Fellows Forum. Over the weeks since April, I have been gathering comments from you, our Fellows, on the new look of the journal, now that we are limited to around twenty pages for publication. Being passionate for retaining all our sections (Programmes, Reports, Articles), necessarily something has to give, and that, largely is that photographs, type-face fonts and line spacings have had to become smaller. Time, perhaps for the new spectacles! We are still experimenting with a new layout, and little by little we approach success. All comments are welcome, please either speak to me in person or write to me, at my email address, below.

At the AGM on Thursday 20th of June, Jeffrey Rosenberg announced (with slides) the new arrangement of the SFF committee. There is a regulated turn-around of members, to constantly assure that new points of view are always represented. Jeffrey remains Hon Chair, and David Murfin Hon Vice-Chair. John Skipper is the Hon. Secretary and Ian Stephen Hon Treasurer; I remain as Hon Editor of this journal. Judith Foy moves up to being Hon Archivist, Jane Reeback continues her excellent efforts as Organiser of Internal Events and Sue Weir as brilliant Organiser of External Events and Walks; Michael O'Brien on the committee now advises on matters concerning the Camera Club,

as Richard Lansdown (still Organiser of the Camera Club) has rotated out of the committee.

The continued support of Michael Kelly, Harvey White, and Isobel Williams is extremely valuable while David Goldsmith, Clara Lowy and Andrew Harris are warmly welcomed as new committee members. John Skipper and Ian Stephen also serve as members of the Editorial Board, their shrewd eyes picking up any typos lurking in the text, ahead of its procedure to the printer. Sincere thanks also go to our speakers who provide us with such stimulating lectures on our Thursdays, and to Gavin Berkerey and Amanda Husak our

efficient administrators. As you'll see from the Programmes, many thrilling events await you in the autumn, so please book up to be able to enjoy activities suggested. Our Articles this time, as ever, come from widely differing sources! How lucky we are! Submissions from you, our Fellows are always welcome and highly encouraged, please submit them to me, at my email address below.

Catherine Sarraf

Editor

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Forthcoming Events

Programmes

Internal Events

Jane Reeback

- 17 October** **Martin Clayton,**
Leonardo da Vinci's anatomical studies: art and dissection in pre-Vesalian Italy
- 21 November** **Alan Silman,**
Paul Klee: how he documented his scleroderma in his art

- 5 December** **Recent Advances in Medicine and Surgery**
One day annual meeting of the Senior Fellows Forum

2025

- 20 February** **Alyssa Gilbert,**
Climate change: a closer look at the challenge and solutions
- 20 March** **Michael O' Brien,**
Hindu Mythology: Vishnu's Avatars, Krishna and Rama
- 17 April** **Shane O'Rourke,**
Grand Duchess Elena Pavlovna and Princess Isabel and the freeing of serfs and slaves in Russia and Brazil

- 15 May** **Judith Foy,**
Art and Medicine: a historical trawl through the pathology we can find on the museum wall
- 19 June** **Sir Jim Smith,**
President, Zoological Society of London (ZSL), title to be announced

External Events

Sue Weir

(Please contact Sue if you have any queries: **Tel:** 07713 402651 **Email:** sue.weir@btinternet.com)

18 September

From the River to the Sky - walking by the Thames from Vauxhall Bridge to Battersea Power Station, rising in **Lift 109** to view London from above. There are 39 steps with good hand rails between 2 lifts within the chimney.

Meet: 11.15am: At Vauxhall underground station follow the **WAY OUT** sign. **EXIT 1** Albert Embankment.

Vauxhall Bridge St George Wharf Pier, please wait beside Pret a Manger

Start: 11.30am - finish 1.0pm, returning from Battersea Power station underground station.

Cost: £25.00pp

Maximum group of **18 persons**

Optional lunch (self-pay) can be organised in one of the restaurants in the Power Station.

Please advise Sue on the day.

11 October

Wellington's Monuments - viewing the Household Cavalry riding beneath the **Arch**, followed by a guided tour of Wellington's home, **Apsley House**, which is filled with gifts of silver, china and paintings from grateful heads of Europe.

Meet: 11.15am: Under Wellington Arch in the centre of Hyde Park Corner

Start: 11.30 am - finish 1.0pm, Hyde Park Corner underground station. **Cost: £35.00pp**

English Heritage members: **£10.00** (guided tour), please bring your EH card

Maximum group of **20 persons**

Optional lunch (self-pay) can be taken in the nearby Rose & Crown pub, please advise when booking if you would like to take up this option so seating can be arranged.

12 November

The Linnaean Society - private tour of the world's oldest active biological society whose unique climate-controlled vault houses specimens of plants, fish, shells and insects as well as Linnaeus' library and letters. This unique Society holds some 40,000 original specimens.

Meet: 1.45pm: First door on the left under the arch in front of Burlington House, (home of the RA) Piccadilly. Nearest underground stations Green Park or Piccadilly

Start: 2.0pm - 3.30pm, Return same underground station. **Cost: £20.00pp**

Maximum group of **20 persons**

Camera Club

Richard Lansdown

19 September **Members' Meeting**

16 October **Presentation Meeting**

25 November **Kate Coe**

Storing Prints: an approach the like of which you have never seen before



Abstracts and biographies of speakers

Leonardo da Vinci's anatomical studies: art and dissection in pre-Vesalian Italy



by **Martin Clayton**
17 October 2024

Leonardo da Vinci's anatomical illustration was the greatest of his scientific investigations, and this lecture provides the exciting and unique opportunity to explore Leonardo's pioneering work. In two campaigns, he dissected around 30 human corpses (and

many animals), working in monastery hospitals and medical schools of Renaissance Italy. Leonardo recorded his findings in hundreds of exquisite drawings and extensive notes, that range across neuropsychology, the reproductive system, structure of muscles and bones, functioning of the heart and much else. He intended to publish this material in an illustrated treatise on anatomy, but at his death his notes remained among a mass of unsorted papers.

Paul Klee - how he documented his own scleroderma in his art



by **Alan Silman**
21 November 2024

Paul Klee was a Swiss German artist with a very distinctive art style, and was a key member of the 'Blauer Reiter' (Blue Rider) school of expressionism, which included Kandinsky, and the composer Arnold Schoenberg amongst others. He developed

scleroderma when in exile from Nazism in Switzerland and documented his deteriorating health in his art. In this talk, Alan Silman, who has a distinguished research record in scleroderma, will review what is known about Klee's life and, with ample illustrations from his portfolio, describe what is possibly a unique example of a world famous artist using his own health as the backdrop to his work.

Climate change - a closer look at the challenge and solutions



by **Alyssa Gilbert**
20 February 2025

Climate change is one of the world's most pressing challenges. This talk will provide a brief update on our understanding of the challenge, but also dive deeper into solutions, with particular focus on solutions with a health dimension. Alyssa has a background in climate

policy and innovation and will explore some of the benefits that tackling climate change can bring, but also some of the solutions that we need to exercise with caution. There will be opportunity to ask questions and explore one's own particular areas of interest.

Hindu Mythology - Vishnu's Avatars, Krishna and Rama

by **Michael O'Brien**

20 March 2025

This is a follow-up lecture by Dr Michael O'Brien to hear about the fascinating lives of two of Vishnu's Avatars, Krishna and Rama. He will explore the captivating life of Krishna: his birth, early years with the Gopis and Gopas, his uncle Kamsa's attempts to kill him, his advice to Arjuna before the battle of Kurukshetra, and his reign as the ruler of Dwarka. Additionally, he will delve into the Ramayana, the epic story of Rama, which includes his marriage to Sita, his exile with Sita and his brother Lakshmana. Then the abduction of Sita by Ravana the demon King of Lanka, the meeting in the forest with Hanuman and Surgriva, the battle of Lanka and the rescue of Sita, and finally, Rama's reign as the ruler of Ayodhya.

Grand Duchess Elena Pavlovna and Princess Isabel and the freeing of serfs and slaves in Russia and Brazil



by **Shane O'Rourke**
17 April 2025

This talk will examine the pivotal role of two royal women in the emancipation of serfs in Russia in 1861 and slaves in Brazil in 1888. These two women were critical actors in the great drama of emancipation, but their contribution has largely been

forgotten. In an entirely male dominated political sphere these ladies through a combination of moral conviction, political intelligence and courage were able to decisively influence the course of emancipation in both countries. Female agency, politics and power will be the central themes of this talk.

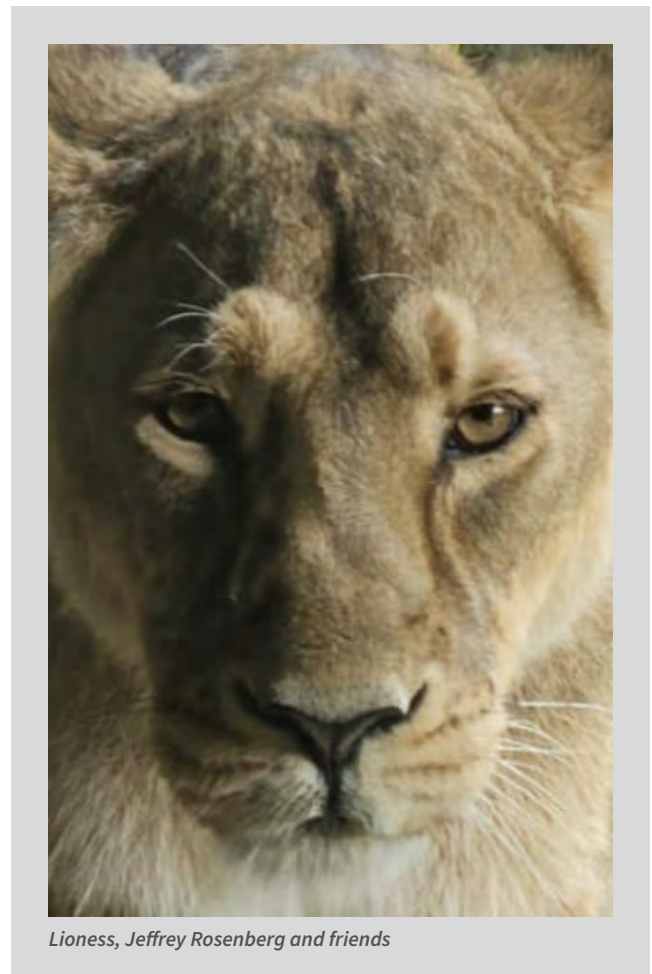
Art and medicine - historical trawl through the pathology found on museum walls



by **Judith Foy**
15 May 2024

There has always been an interface between art and medicine: our births, deaths, diseases and all the vicissitudes of life have at some point been the subject of artists. As Vesalius, one of the most important early anatomists, observed, 'Illustrations greatly

assist the understanding, for they place more clearly before the eyes what the text, no matter how explicitly, describes'. There is much pathology to be seen in the pictures on the walls of our art galleries. In this talk, you will have the opportunity to examine what can be found in the early anatomists from Galen to Damien Hirst, from Rembrandt to Henry Tonks. Art examines life in all its dimensions and endeavours to cast light upon the human condition.



Lioness, Jeffrey Rosenberg and friends

Meetings reports

Hindu mythology as depicted in temple sculptures

On 21st of March 2024, Michael O'Brien treated us to a masterclass on 'Hindu mythology as depicted in temple sculptures', which was richly illustrated, up to the O'Briens' usual standard. In 2020 during the Covid lockdown, he had delivered a webinar lecture to us, which was provided as a Report 'The Hindu Temple' written by Memo Spathis, plus a lecture preview. Both of these appeared in print in our RSM Retired Fellows Society Newsletter; issues 67 and 68, April/August 2020, pages 18-20 and 31-33, respectively (issues 67 and 68 appearing together as a single April/August issue, due to Covid's imposition of employment limitations on printing staff).

This time, Michael reminded us that the Vedic religion, dating between 1,500BC to 500BC, was the precursor of modern Hinduism. Also, he reminded us that it is a misconception that Hinduism is polytheistic, it is not. All Hindu deities are derived from Brahman, the supreme entity, with the Hindu trinity of Brahma, Vishnu and Shiva the principal gods in modern Hinduism. Almost all the temples in India, about two million, are devoted to either Vishnu or Shiva and only six to Brahma. Subsequent to these there are very many further deities. In this report the terms 'god' and 'deity' are used in the spirit of the above – all are concepts of Brahman.

It might be fair to suggest that future visiting SFF Fellows to India will obtain great value from the lecture reported here, from the point of view of being able to better interpret the sculptures at Hindu temples and thus the bases of Hindu mythology. Followers of Hinduism do not have to 'belong' to one deity or another, although worshippers at a Vishnu temple might be marked with a U-shaped dab on their forehead with a central vertical line, while worshippers at a Shiva temple may show three horizontal stripes. Throughout the talk, Michael thoroughly described and showed us photographs of important deities, clarifying for us how each figure can be identified due to the pretty much standard accompaniments and vehicles that are specifically related to each god.

The captions for the figures in this report follow this sequence: name of the deity, the name of the

temple, its location, the Indian State, the local reigning dynasty at the time and the date of the temple's construction. In a statue, identification of the god depends on further components: each is identified by its attributes, iconic features and the god's vehicle (the vahana). The vehicle of Brahma is a goose, the vehicle of Vishnu is Garuda and Shiva's vehicle is a bull (Nandi); each is totally characteristic of its particular god. Hindu gods have no size, shape or form, but must assume these

when they appear on earth so that animal heads, multiple arms and legs can be incorporated – just as many as are seen to be necessary for the required representation. Brahma, for example, has four heads.

Vishnu is derived from a late Vedic deity, the god of preservation – and has many incarnations. His attributes are a discus, a conch shell, a lotus and a club. His vehicle is Garuda who has the body of a man, wings, a beak and claws. Bhudevi is the second consort of Vishnu/Varaha and in this statue he has just rescued her from the primeval ocean.

Shiva has over a thousand different names, his iconic features are dreadlocks and snakes, his attribute is a trident and his



1. Vishnu as Varaha with a boar's head rescuing Bhudevi. Sachiya Mata T. Osian. RJ Pratihara 11-12c



2. Shiva dancing inside the skin of an elephant demon. Hoysaleswara T. Halebid KA Hoysala 12c



3. Hari-Hara T2 Osian RJ Pratihara 8c (half Vishnu, half Shiva)



4. Ganesh monolith. Hoysaleswara T. Halebid. KA. Hoysala 12c

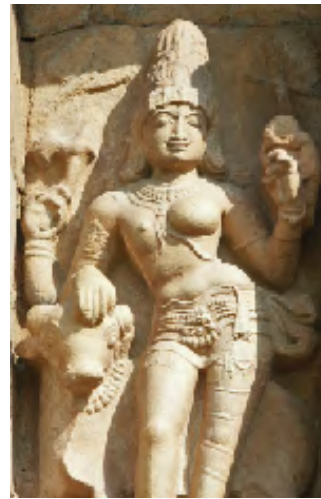


5. Durga killing the buffalo demon Mahisha Patan Ravi Vav. Patan. GJ Solanki late 11c

vehicle is a bull. This sculpture shows Shiva dancing in the skin of an elephant demon he has just killed. The elephant's tail and hind legs can be seen at the top of the sculpture. The common images of Shiva Nataraja show him dancing on the dwarf of ignorance surrounded by a ring of fire. Kama (god of erotic love and pleasure) shot arrows at Shiva to arouse his passion, but this annoyed Shiva who opened his third eye and incinerated Kama, but restored him to life so that he could continue to shoot his love arrows, though he would always be invisible. Kama's vehicle is the parrot.

Hari-Hara images are half Vishnu (Hari) and half Shiva (Hara), both derived from Brahman; they eliminate evil forces and bring happiness and prosperity. Figures of Hari-Hara are recognisable as Shiva carries a trident and Vishnu a discus.

Ganesh is the son of Shiva and Parvati, the god of intellect and learning, the patron of the arts and sciences. He has the head of an elephant, four arms,



6. Ardhanarishvara Brihadishvara T. Gangaikondacholapuram TN Chola 11c (half Shiva, half Parvati)

a trunk and one tusk broken off, to write the Rig Veda; he wears a snake belt. His vehicle is a rat.

Mahishasura purports to be an invincible buffalo demon, who has conquered the earth and aims to defeat the heavens and who can only be overcome by a goddess. Durga's story is that she attacks Mahishasura with weapons provided for her by the gods and is able to defeat him.

Ardhanarishvara is a concept of Shiva combined with his consort Parvati, thus half male and half female, the sculpture is split down the middle. The perception is that Ardhanarishvara combines typical traits of both the male and the female.

Further gods referred to in the lecture were Surya, the sun god, who holds two lotus flowers and rides a chariot with seven horses, and Indra, the god of war and storms, who holds a thunderbolt and rides a three headed elephant.

In the Hindu pantheon, there are goddesses, some of whom may be the shakti of a god, the feminine source of the god's energy, strength and power. As Parvati is the consort of Shiva, so Lakshmi is the consort of Vishnu, and Sarasvati, who is associated with speech, poetry and music, is the consort of Brahma. Chamundi and Kali are ferocious goddesses of war. There are seven main river goddesses, though all rivers are associated with a deity, and representations of these are often found in temples at the bases of doorways. Ganga is the most important of the river goddesses and can be seen in Shiva's hair in images of Shiva Nataraja as the flow of the Ganges from the heavens is slowed down to avoid a flood.

Mastering the gods and goddesses represented in Hindu mythology and temple sculpture is a life-long (or at least a retirement-long) labour of love. From Michael O'Brien we have had the privilege of watching and listening to a major contribution, and a better understanding of what we observe on trips to India. I offer my most sincere thanks to Michael for in-depth guidance on preparation of this Report.

Catherine Sarraf

The Science of laughter



On the 18th of April Professor Sophie Scott CBE, Director of Cognitive Neuroscience at UCL, gave us a fascinating lecture on 'The science of laughter'. We take laughter for granted, however, Professor Scott's wonderfully illuminating lecture highlighted present day understanding of the evolution and neurobiology of human communication and laughter. This is not a widely researched area but in 1872 Charles Darwin wrote a paper and concluded laughter was an expression of joy. Laughter is not just a human involuntary behaviour of expression of emotion, other apes show facial expressions of laughter with gentle grunting sounds, and laboratory rats can emit high frequency chirping sounds when playful. Play vocalisation is common in mammals and, of course, dogs enjoy playing and show happy playful signs.

The way humans breathe following evolution to upright posture has produced a unique neural control response for articulation and speech whilst breathing in and out, and also for laughter, although the latter only occurs when breathing out. Vocal emotions are cultural, as are facial expressions. Research in Namibia with a community not known to have had previous access to the outside world have shown there was a particular cultural way to express, for example, celebration which included triumphant sounds. This and other research concluded emotional vocalisations and facial expressions could be recognised across cultures, for example expressing anger, disgust, fear, sadness, surprise, triumph, laughter, pleasure and relief. Laughter is the most robustly recognised emotion.

Behaviourally contagious emotions are common with social animals, for example yawning, of big cats, dogs, turtles and budgerigars, mirroring one another's behaviour. Humans, of course, laugh contagiously. This often results from an initial

spontaneous laughter – which can be unstoppable in a social behavioural setting. People are 30 times more likely to laugh with other people around them than when on their own. Children laugh when they are playing, and adults do when their intentions are playful. Everyone laughs more than they think they do and everyone finds laughter pleasant. Adding laughter to a joke or to a funny situation makes things even funnier. Laughter occurs more often in a social context demonstrating affection and affiliation between people and sharing intimacy. Research has shown smiling and laughter – non-verbal communication – are more prevalent in countries with historic migration compared to countries with low historic migration, such as China. There is the same pattern with States in North America.

Laughter can result from showing everything is fine when in fact hiding other emotions and can occur in stressful situations to de-escalate those emotions. Most laughter occurs with social conversations as a proactive way of gaining agreement; it isn't neutral but always follows paying attention to the social situation. Helpless spontaneous laughter is at a higher pitch than conversational laughter and the brain responds differently in each case; both have a contagious and meaningful affect. However, one study has shown that boys at risk of psychopathy were immune to the contagious effects of laughter and reluctant to join in socially.

Laughter has been described as 'the shortest distance between two people' and it has been shown that couples in relationships – or strong friendships – are less stressed when they share their laughter together and generally feel better and develop stronger relationships. Laughter is so important in social interactions that Darwin's perspectives have been updated to conclude laughter is an expression of social joy.

Following her lecture, Professor Scott took questions about baby laughter; emotional tears; tickling; the term 'funny peculiar'; laughter used in controlling situations; blind and deaf people responding to laughter and laughter being the best form of medicine.

Professor Scott was warmly thanked for her fascinating lecture and was presented with a gift from the Senior Fellows Forum.

Julian C Axe

From spiders to sperm whales

On 16th of May, Simon Spiro, the Wildlife Veterinary Pathologist at ZSL, treated us to a fascinating lecture on his experience working mainly at London and Whipsnade Zoos (as well as out on exciting locations). 'From spiders to sperm whales' covers post mortem examinations over ten orders of magnitude from whales weighing in at more than ten tonnes, spiders in the fractions of a gram and the possibility of seeing corals at less than 0.1 of a gram, as well as a wide range of species in between.



Simon Spiro with penguins

previously wild and wonderful animals, more or less as 'pets', but, after receiving its royal charter in 1829, the animals from the Tower of London menagerie were transferred to the zoological society. In 1931 the extensive Whipsnade property was purchased for the purpose of maintaining large animals. In 1960 the Institute of Zoology was founded to be ZSL's academic branch, while ZSL also runs several conservation programmes worldwide, such as the 'EDGE of Extinction' programme which protects endangered species that are both 'Evolutionary Distinct and Globally Endangered', meaning species that have few or no close, living relatives.

London Zoo has had many celebrated animal residents, one of the most famous long-term dwellers being a Canadian black bear, lovingly named 'Winnie' (an abbreviation of Winnipeg) whose full documentation is carefully filed in the zoo's archive. The bear had been given to the zoo by Canadian Lieutenant Harry Colebourn in 1918, as he was then unable to care for it himself. A statue of Winnie survives to commemorate the animal's life and fame – due to the stories by AA Milne.

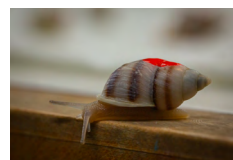
As a veterinary pathologist, amongst Dr Spiro's duties post mortems (PMs) are a major component; these are performed on all animals that die at the zoo, and clearly cover the huge range of sizes, as indicated by his title here.

Simon showed us slides of PMs on a thrush, an ostrich, a lion and a meerkat. The meerkat PM revealed



Post mortem of a lion, Zoological Society of London

atherosclerosis in the meerkat. Spiders and bees have also been discovered to be impacted by parasite infection, we were shown micrographs of mites associated with these animals. In the case of fish, we were shown light microscopy sections of organs perfused with lymphocytes – diagnosis, leukaemia. The image of one Monterey playfish was displayed, whose external surface had been victim to ulceration and inflammation. The animal also had hepatic necrosis as well as granulomas present throughout the body. Upon Ziehl-Neelsen staining, extensive *Mycobacterium spp* presence was discovered indicating presence of that disease. Still with reference to the sea, Simon mentioned that in the case of deceased whales being washed up on our shores (sperm whales, amongst others), it is his team who is called (often at short notice) to perform the post mortem – on the beach, summer or winter. To post mortem a whale, the vet needs to be INSIDE it! As a first step in post PM cleansing, the vet might jump into the waves to get the worst off.



Partula snail London Zoological Society

At the other end of the scale, Simon related the story of *Partula spp* snails, these are typically found across islands of French Polynesia. In the same fashion of Darwin's finches, these types of snails found on different islands, have undergone adaptive radiation leading to speciation.

Eight of these different species have been brought back to the ZSL, for care and study, which has resulted in reversal of their potential extinction. Detailed light microscopy of the organs of dead snails (whole body sections were possible, due to their small size) allows Simon to monitor the health of the animals, ensuring that no exotic infections are introduced to the fragile ecosystems when the snails are returned to the wild.

The talk was enthralling and the breadth of Dr Spiro's knowledge was stunning. There was then a wide variety of questions and eventually we were able to thank Simon, warmly, in the traditional way.

Catherine Sarraf

Waking a sleeping giant; rescue, repair and reuse

The North Wing of St Bartholomew's Hospital



North Wing building

On the 20th of June, Will Palin CEO of Barts Heritage gave us a fascinating talk on how the North Wing and Gatehouse of St Bartholomew's Hospital compose one of the most important historical buildings in the country, and are Grade I listed. As part of the hospital estate, these had not been well looked after, and ten years ago, a campaign spearheaded by the Friends of the Great Hall and Archives, led to the founding of a new charity, Barts Heritage, to take over the non-clinical historic buildings on site and raise money for their repair and reuse. Rescuing and repairing these two buildings for future generations, and for use by a wider public, was originally costed at over £25 million. During Covid the project was divided into two phases, so the North Wing, containing the staircase with the Hogarth paintings, and the Great Hall, is the area being tackled first. This phase, costed at £9.5m and supported by a grant of £5.3m from the National Lottery Heritage Fund, started in January 2024 and will finish in the summer of 2025.

The hospital has just celebrated its 900th anniversary. It was founded together with an Augustinian Priory in 1123 by Rahere, a monk, after returning from a pilgrimage to Rome. His tomb is in the Church of St Bartholomew the Great. At the time of the dissolution of the monasteries by Henry VIII, the priory was sold but the hospital was saved by Royal Charter after the King had been petitioned by the City of London. The Gatehouse was added in 1701, and the whole hospital was remodelled in the eighteenth century by a leading architect of the time, James Gibbs, who did not charge for his work. He created four neo-Palladian blocks round a courtyard. The blocks were separated to reduce the possible spread of infection and fire. They were originally faced in Bath stone but refaced later in Portland stone.

The North Wing was the first to be built, but had no medical function, it was the financial centre. It had a passage through its centre leading from the gatehouse into the courtyard, and is flanked by tablets quoting the forty first psalm. On the first floor is a grand banqueting space, now the Great Hall.

The Hall, a triple cube in proportions, has a splendid Georgian interior, with an ornate ceiling (currently suffering from water ingress) and is lined with donor boards with the names of over three thousand

donors. Recording the names of donors was discontinued in 1905, but has been restarted by Barts Heritage. The walls were originally painted green and a variation of this will probably be the colour chosen to replace the current cream. In addition to public access and event hire, the North Wing will house wellbeing rooms for staff, and there will be provision for some office space.

A grand staircase leads up to the Hall, lined by two huge paintings by William Hogarth. They show the core principles of the hospital; that of healing and free care for the sick and the poor. The 'Pool at Bethesda' painted in 1736 (off site) shows Christ in front of a crowd of sick people, the sight of whom would be familiar to any person living in London at that time. They have come to the pool to be healed. A boy on the left is throwing his crutches away, already cured. At Christ's feet is a lame man who is being told to take up his bed and walk. The second painting, 'The Good Samaritan', was probably painted *in situ*. The vast size of these paintings is not typical of Hogarth's work, but they well display his ability to create realistic figures and to be a compelling story-teller even at a scale this large. These paintings need cleaning and a little conservation, as they are painted on canvas nailed over a wooden lattice, not stretched, and so are sagging slightly.



Staircase to Great Hall

This whole endeavour is essentially a conservation project, and the main problem is that the fabric of the building has fallen into severe disrepair. The roof has been stripped off and the copper tiles will be replaced with lead. All windows require restoration, and the stained glass Charter Window has been sent to Bath for conservation. The donor boards need some repainting and the ceiling needs conservation by experts. The whole building is currently surrounded by scaffolding, and covered so that it appears to be 'shrink wrapped'. It is planned to have some control of the humidity and temperature to maintain the fabric once restored. For the public, tours of the project start in July, and will continue for the rest of the year. The book 'St Bartholomew's Hospital. 900 years', and tickets for the tours can be purchased from the website bartsheritage.org.uk. Will Palin is sincerely thanked for guidance on writing this report.

Ann Ferguson

External events reports

Visit to 2, Temple Place

On March 13th, a group of Senior Fellows and guests met Sue Weir at Temple underground station and walked east, the very short distance, to the spectacular crenelated Neo-Gothic mansion, 2, Temple Place, built in Portland stone, by the businessman William Waldorf Astor (1848 – 1920), in 1892, to whom money was no object. The architect was John Loughborough Pearson who was known as the father of modern Gothic architecture, and was tasked here with building the house using the best materials and craftsmanship that money could buy; the exterior was carved by Nathaniel Hitch. The building was designed to be Astor's offices, but with a residential suite as well.

After lord Astor's death the building was sold to Sun Life of Canada, when it became the incorporated Accountant's Hall and eventually in 1960, the head office for Smith and Nephew. It is now managed by the Bulldog Trust and is hired out for functions and exhibitions. There was a glass exhibition in place when we visited.

We mounted the steps, flanked by two bronze cherubs (one of these is chatting on a phone, a new invention at the time the house was built), and congregated in the vestibule. This has a mosaic floor laid in a complex geometrical pattern, and there we met our guide, who summarised the building's history for us.

We entered the opulent staircase hall with a high glass ceiling, oak panelling, mahogany stairs and solid ebony columns, which we were invited to hug. The newel posts here are crowned by carved figures from the 'Three Musketeers' and on the first-floor figures from 'The last of the Mohicans'. A carved frieze below the glassed ceiling depicts eighty-two characters from Shakespeare's plays, such as Macbeth. The effect of this on us was amazement. Some secret security panels were demonstrated in



One of the three Musketeers



The glass ceiling

A huge door is decorated with silver gilt panels by Sir George Frampton, these were exhibited at the Royal Academy before being here, and depict the nine heroines of the Arthurian legend. Frampton was not permitted by Astor to copy the panels and sell them to others, they had to remain unique to this building.

We then all had an excellent lunch at the Middle Temple Hall.

Ann Ferguson



Frieze from 'Macbeth'

a small room before we entered Astor's magnificent huge private office, built like a Tudor great hall, with hammer beams and ceiling resembling an upturned ship. The end walls had 'not very Tudor' inglenook fireplaces and complex stained glass windows, the east one representing morning and the west, the evening, based on Swiss landscapes. Walls are panelled in cedar, and above on a frieze are busts of historical personalities ranging from Pocahontas to Henrietta Maria.

Meandering in Marylebone

On April 11th, having met Sue Weir at Marble Arch tube station, the first thing she pointed out was the Arch itself. Unfortunately covered in scaffolding and sheeting but what was lost at seeing the Arch, we gained at viewing the pictures of what Marble Arch looked like when it was first installed as the entrance to Buckingham Palace, following the victory over Napoleon. It was moved to its present site in 1850. Turning into Edgware Road, we saw the previous position of Tyburn Gallows, first used in 1571. At the



Marble Arch in front of Buckingham Palace

time, it was in the countryside and was treated as a 'gala' (gallows) event, with people visiting for a day's entertainment! The gallows were eventually moved to Newgate Prison.

Moving along Quebec Street (named after the battle in 1759), full of small houses for trade, and low cost housing for servants working at the grand houses in the surrounding squares. The first of these was Portman Square. Onto Manchester Square, home of the Wallace Collection in Hertford House. At one point in the late eighteenth century, it was leased to the Spanish Government and then occupied by the Marquises of Hertford. The 4th Marquis was a big collector, but having never married, his collection was left to his illegitimate son, Sir Richard Wallace. It was Sir Richard's widow who bequeathed the collection of paintings and furniture to the nation, with the stipulation that nothing should be added nor removed.

We continued our stroll along the streets of the Portman Estate, passing a number of blue plaques including one to Captain Frederick Marryat, the naval officer in charge of ships based around St Helena to prevent Napoleon Bonaparte from escaping, although Captain Marryat's main claim to fame is his being author of *Children of the New Forest*. Sue mentioned that we were on the Portland Estate, originally known as Marylebone Manor and Estate, named after the church, St Mary's on the Bourne. In 1711, John Holles, Duke of Newcastle, paid £17,000 for the Marylebone Estate, then a quiet country village – how things have changed! By the end of the century, the Estate had been developed with numerous architects and builders placing their stamp on the area, including the Adam brothers. The Estate flourished until 1879 when the 5th Duke of Portland died without an heir, and the Estate passed to his sister, widow of the 6th Baron

Howard de Walden and thus the Estate became known as the Howard de Walden Estate. The late nineteenth century was a defining period, as doctors began to move to the area, attracted by good building stock and the proximity to nearby hospitals.

Strolling through many passages, mews and small streets, Sue pointed out a number of interesting places. The first concerned the prominent person Octavia Hill who came to London in the mid 1800s and made it her life's work to show the poor how to be responsible for themselves and be helpful to one another, thus not having to rely on charity. We came to the churchyard of the previous St Mary Church, which had been rebuilt in 1741, finally being demolished after WW2, due to bomb damage. We learnt that both Byron, and Nelson's daughter Horatia had been baptised in the church and it was the place where both Charles Wesley and George Stubbs were buried. Next on our tour was St Marylebone Parish Church built by Thomas Hardwick, the large church at the western end of Marylebone Road. Plain glass windows had most colourful stained glass borders which were made from fragments of stained glass from the original memorial windows destroyed during the air raids on London. The affect was magical.



Stained glass windows, *Strange*

King Edward VII Hospital for Officers was next. Sue recounted to us the story of how Agnes Keyser with her sister Fanny met prisoners of war in Alice Keppel's (a mistress to the

King) home. It was at the time of the Boer War. As a result of the discussions, a hospital was opened for officers with Agnes assuming the role of Matron, Sister Agnes. During both the first and second world wars, the patients were moved to Luton Hoo, with the hospital finally moving to Beaumont Street in 1948. We passed the 'Home for distressed gentlewomen' where Florence Nightingale had worked before going to the Crimea.

Through more small streets and mews to Chandos House, built by John and Robert Adam, once owned by the RSM but sold a few years ago. The Langham Hotel was our next stop. Built in the 1860s it was one of the first grand hotels with air conditioning and the world's first hydraulic lift. Guests have included, the Prince of Wales, Oscar Wilde, Mark Twain, Dvorak,

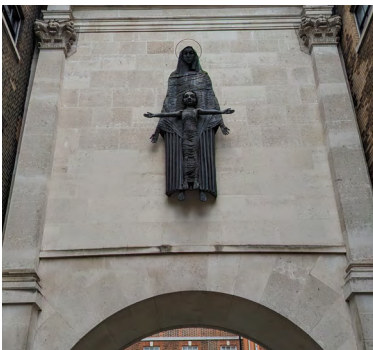


Langham Hotel

Delius, Toscanini and Arnold Bennett. Sir Henry Wellcome lived there for the last few years of his life. We visited the Medical Society of London, founded by Quaker physician John Coakley Lettsom in 1773 to bring together surgeons, physicians and

apothecaries. Later on in its history, dissatisfaction with the then President's long term in office resulted in some members leaving and forming their own society, the Medical Chirurgical Society in 1805 which, in 1907, became The Royal Society of Medicine.

The final part of our most interesting walk was through Cavendish Square, laid out in the early 18th century. We were shown a very moving statue mounted on a link bridge on the northern side of the square by Jacob Epstein – it contains three tons of lead. We saw where



Jacob Epstein statue

the King's Fund is based, started by Edward VII to raise money for London's voluntary hospitals. It is now an independent charity advising, reporting and instructing government on the health of the nation.

Finally, we passed The Royal College of Nursing founded in 1919 after much discussion, opposition and argument about whether there should be a national register and general nursing council. A drink and light lunch in the RSM finished a most enlightening walk. Sue had



Group photo

delved deep into the history and monuments of a part of London we all thought we knew. Thank you Sue!

Photographs by Janie Strange

Janie Strange

Knights, radicals and a hospital

On June 7th Sue Weir took 15 members of SFF on another of her interesting and fascinating walks around the various villages of London. This time it was the turn of Clerkenwell. Sue had very aptly titled the walk Knights, radicals and a hospital. We started at Farringdon underground station which was opened in 1863 as the terminus of the world's first underground railway. We ended the walk about 2 hours later by the Central Criminal Court in the Old Bailey which after a chequered history was designed and rebuilt in a neo-Baroque style by Edward Mountford in 1907, near to the site of the former Newgate Prison. The Church of the Holy Sepulchre without Newgate (built 1450) which is the National Musicians Church is on the other side of the road. In between these places we observed some 26 other interesting locations in Clerkenwell, but I will only mention a few in this brief reminiscence.

Clerkenwell is Islington's oldest residential and business district, situated very close to the commercial City of London but in earlier times it was an area with many fields and plenty of spring waters, spas (we walked through Spa Fields) and wells (note the rivers Fleet and New River).



Clerkenwell Green facing Middlesex House

It became a favoured place for monasteries and institutions of various kinds including prisons, reflecting the many different social, religious and innovative characters over the ages that have made Clerkenwell what it is today.

Craft workshops became common during the industrial revolution. Jewellery and watch makers were prevalent in the area for example, and we passed by the Goldsmiths' Centre which now trains goldsmiths, and many jewellers exhibit there. We could see as we trod the streets that nowadays Clerkenwell has attracted many new creative industries. It was heartening to see that the historic architecture has been restored and revitalised in a most sensitive way.

The area of Clerkenwell is named after the Clerks' Well, a 12th-century water source that adjoined St Mary's Nunnery (c1140) and we managed a glimpse of the remains of the well through a window along Farringdon Lane. In the Middle Ages the London Parish Clerks performed mystery plays there. Clerkenwell Green has a famed reputation. The imposing Middlesex Sessions House (1782) became the London Masonic Centre but now is a co-working space. The Green has been associated with radicalism from the Lollards in the 16th century, the Chartists in the 19th century and the Communists in the 20th century. It is believed that Vladimir Lenin and Joseph Stalin met for the first time at The



St. John's Gate

Crown Tavern on Clerkenwell Green in 1903. The Marx Memorial Library was founded there in 1933. What is more, Charles Dickens used the Clerkenwell Green setting in his novel *Oliver Twist*. The socialist May Day march still traditionally begins outside the Marx Memorial Library and Worker's School

(founded 1933) at 37a Clerkenwell Green. To be there and imbibe the atmosphere with thoughts of these historic connections was uplifting.

The Holy Tavern (1720) is the oldest pub in the grounds of the Clerkenwell Priory. It is here that the monastic order of the Knights Hospitallers of St John of Jerusalem had its headquarters. The Order was formed to give medical assistance during the Crusades (from 1099). We sat in St John's Square and learnt about the history of the Priory Church of the Knights of St John (1140) and several centuries later the eventual formation of the St John Ambulance Association in 1888. We then passed through St John's Gate (1504) originally the main entrance to the Priory where nearby there is a museum of the Order of St John.

Smithfield (really West Smithfield) has a history going back to the 14th century when it was an open field for tournaments, jousting and executions, and as a reminder of the latter we could see the plaque recording the grizzly execution of Sir William Wallace in 1305. In the Middle ages it was known as

Smooth Field. It evolved as a livestock market and the building we see today was built in the 1860s, however, it is currently closed but will reopen in 2025 as a museum, food hall and co-working complex. In 2027 the meat market will open at the former coal port of Dagenham Dock.

The Smithfield area is home to St. Bartholomew's Hospital and a Priory Church — St Bartholomew the Great, founded in 1123 by an Augustinian monk Rahere. It also has number of livery companies in the area. This has a remarkable history of healing and research in the discipline of medicine. It makes a fitting end to this very brief account of a walk which enlightened us all about the very rich history of Clerkenwell. Thank you Sue.

Photographs Norman Diaz

Derek Clements-Croome



Gorillas mum and baby, Jeffrey Rosenberg and friends

Articles

What's your poison? The collecting phenomenon for Victorian patented bottles

Roland Arkell

Victorian Britain revelled in tales of murder by poisoning. There was the Staffordshire physician William Palmer who used strychnine to kill his own brother and several friends (1856); Londoner Catherine Wilson who used arsenic to do away with her husband and several others (1862) and Mary Ann Cotton from County Durham who may have poisoned as many as 21 souls, including her own children and multiple husbands, to collect life insurance payouts (1873). There was nothing like murder most foul for selling newspapers. However, these sensational stories concealed a far more mundane and pathetic truth. At a time when a significant percentage of the population was illiterate, and it was often necessary to reach for medicine by candlelight, a much larger catalogue of deaths by poisoning occurred by accident or through negligence. Many lethal products were sold in vessels that gave little indication of their contents. It was that simple.

Toxic substances were readily available on the Victorian high street, at the grocer as well as the chemist. Strychnine was used as a stimulant and a tonic; mercury bichloride was considered a worthy antiseptic and atropine sulphate relaxed intestinal muscles and asthma attacks. In addition to its pest-control qualities, arsenic was used to treat syphilis and skin diseases. Some legal guidelines did emerge. It was under the Arsenic Act of 1851 (the first British legislation around dispensing) that the sale of arsenic was limited to adults and recorded in a register. However, the simple requirement that a bottle containing poison should carry a warning did not arrive until the Poisons and Pharmacy Act of 1908 was passed a full 58 years later. In this intervening half a century, the marketplace took the lead. Concerned chemists and doctors and entrepreneurial designers and manufacturers responded to the need for safer bottles with an array of patent applications. Each offered a container, which, through, shape, surface and colour, used nonverbal ways to warn about lethal contents.

Glass was the medium of choice. Inexpensive since the industrial revolution, the advent of press and blow moulding in the early 19th century facilitated the precise repetition of complex forms while the addition of an emerald green or cobalt blue colourant allowed for easy identification. Most surviving glass poison bottles date from the 1860s to the 1920s. The most common of these are hexagonal in section and moulded with ridges, hobnails, latticework or grooves. Some include the embossed lettering with warnings such as Death, Poison, Poisonous or the now familiar medicinal phrase Not to be Taken Internally. However, all were designed to be instantly identified by touch alone. Examples are still found today in riverbeds or are dug up by collectors from the sites of 19th century refuse tips. Relative abundance means that in commercial terms they have relatively little value. Of more interest to the collecting culture that first emerged in the 1970s are the quirky models that assumed a much wider range of shapes. For many collectors the aim is to own at least one example of myriad different types.

The earliest poison bottle patent, the Savory & Barker Patent of 1859, is based on the standard apothecary dispensing bottle in use from the late 18th century. Among the latest is the 1905 'binoculars' bottle formed with two conjoined cylinders and a single neck. In between is the Gilbertson's Wedge, an inclined



Aqua glass 'binoculars' patent poison bottle

bottle first registered 1860, the similar Quines Patent that would sit flat in the medicine cupboard and the truly ingenious ES Hermes Patent from 1887. A ribbed hexagonal bottle with a false neck, the liquid or pills could only be withdrawn via a cork stopper to an indentation in the base. That some of these bottles survive only in very small numbers is probably evidence that they seldom made their inventors rich. The only two recorded known examples of the 'wasp waist' Eclipse were found in the famous bottle digging site at Cow Paddle, Lincolnshire. One of them was sold recently by South Yorkshire bottle and advertising specialists BBR Auctions for a mighty £22,000, a record for a British poison bottle. Perhaps the most famous of all British poisons is a bottle in the shape of a coffin for which one GF Langford was issued a patent in 1871. No prizes for guessing what would happen should the contents be consumed. Today it is the bottle every collector yearns to own but just six examples are known. A photograph of one adorns the cover of collecting 'bible' *Deadly Pleasures: British Poison Containers & Bottles* (2008) by Guy Burch.



The cobalt blue GF Langford coffin poison bottle issued in 1871

The macabre theme was taken a step further in the US. After, James W. Bowles of Louisville, Kentucky, obtained a patent for 'a poison bottle in the shape of a coffin' in 1876, the Crystal Chemical Company of New York City used them to sell pills (bichloride of mercury) that were also coffin-shaped. A parallel trade in bespoke poison dispensing bottles had existed on the other side of the Atlantic since the second quarter of the 19th century. As early as 1829 the state of New York had made it mandatory that the word 'poison' be placed on vessels containing harmful substances – a move endorsed nationally by the American Pharmaceutical Association from 1853. In 1872, the year after Joseph Harrison of Philadelphia received the first US patent for a poison bottle with a raised pattern of quilted diamond shapes, the APA further recommended that all poison containers should have rough texturing to at least one side. Some of the best poison novelties were made in north

America. They include the much-coveted skull and crossed bones bottle (more correctly called the death head) patented by the Boston manufacturer Carlton H Lee in 1894 or the femur-bone design by Edward Cone of Newark, New Jersey.



Skull poison bottle

knell for the bespoke poison bottle came with the realisation that colourful bottles made to ingenious shapes were more appealing to children than more mundane dispensing vessels. Gradually they were phased out in favour of much plainer bottles with child-proof lids.

However, despite such ingenuity, death by accidental poisoning continued to be a relatively common occurrence. As late as 1913, the New York Times reported that a superintendent of a Missouri hospital had ordered bells be tied to the necks of bottles containing poisons after an attendant had given a patient a spoonful of carbolic acid by mistake. And ultimately it was precisely because poison bottles had become too attractive that their manufacture was stopped. The death



Leath and Ross Neuroline emerald green glass poison bottle, £270

Roland Arkell: rolandarkell@antiquestradegazette.com

All images come with kind permission from bottle and advertising specialists BBR Auctions of Elsecar, South Yorkshire.

Great Uncle Jacobus, a renegade Boer

Robin Williamson

I must have been all of four years old when I sat next to Great Aunt Connie in the back seat of the Alvis. She seemed terribly ancient to me, though in point of fact she was only in her mid 70s. My father was driving us to see my elder brother Jim, who was a boarder at Lambrook School in Winkfield Row, Berkshire. Lambrook has lately shot to fame by educating the future heir to the throne and his siblings, but in those days it was a single-sex preparatory school. It was ruled with a rod of iron by Mr Archibald Forbes, Headmaster. Archie had won the Military Cross in the Great War, and he was inclined to treat the boys as troublesome little Tommies.

But I digress. My father was an orthopaedic surgeon at the Royal Sussex County Hospital in Brighton, where my mother had been a nurse before the war. We had set off from our house in Hove on a bright Sunday morning, but the trip clouded over as the day progressed. We arrived in time for morning service in the school chapel. The chapel was approached down a short flight of concrete steps at the end of a long classroom. I was probably holding Mummy's hand, while Daddy was gently escorting his aunt; too gently, as it turned out. I can vaguely recall a kerfuffle as our party negotiated the steps. Connie was comfortably built and not as limber as of yore. She slipped, fell and broke her arm. My father had to take her to a nearby hospital to make sure that the fractured neck of humerus was correctly managed, while Mummy and I proceeded to chapel. Lunch afterwards was a little subdued, but Great Aunt Connie came back wearing a sling and we all drove home.

Edith Constance Lloyd had been one of three sisters brought up in a remote farmhouse called Penrallybyie in west Wales, in what used to be called Cardiganshire. All three girls became nurses. Both Marion, the eldest, and Connie trained in Bristol, where I myself was destined to work as a surgeon some 80 years later. Emma Margaretta, my grandmother, was the youngest of the three. She did not take up nursing until widowed in her 20s, at which point she left her two children to the care of her mother and went up to London to train as a nurse. Years later she became matron at a home for unmarried mothers in Horley, Surrey, where she married the local general practitioner, himself a widower. My father duly arrived when she was 43

years old; he was the apple of his parents' eyes.

My father told us a story about Marion and Connie in the Boer War, which the passing years have probably embellished. Marion went to South Africa in 1900 to serve as Matron of the Welsh Hospital, and Connie joined her as a junior nursing sister. This was a tented hospital of 150 beds in Springfontein. The staff had to grapple with disease as well as bullet wounds; the Boers could shoot devilishly straight. Paul Kruger (Oom Paul), President of Transvaal and Britain's prime adversary, had a nephew who defected and fought with the British army. There was a price on his head. He was captured by the Boers, imprisoned in a camp on the veldt and sentenced to death. Shortly before his execution he escaped from the camp by lying underneath the yoke of an ox cart which had been delivering supplies. The veldt was so flat that a standing man could be seen for miles, so he crawled for days and eventually arrived – dehydrated and delirious – at the Welsh Hospital. Thanks to the nursing care he quickly revived and in due course proposed to Great Aunt Marion. She turned him down. Unabashed he then proposed to her sister Connie, who accepted him much to Marion's annoyance: she wrote to my grandmother that Connie was 'a selfish little flirt'. The couple returned to England and got married, but Kruger died soon after. Connie then remarried someone in Cable and Wireless and had a fine time touring the world, while he toiled with matters telegraphic. She ended her days as a dowager aunt in Bournemouth.

I had always believed much of this story to be apocryphal until Google took me to 'Connie, Mrs Kruger: The Story of a Nurse' (one has to dodge entries about Oscar Wilde's wife, also called Constance Lloyd). This piece by Meurig Jones contains a photograph from *The Sketch* of Captain Jacobus Myburgh Kruger – formerly of the Imperial Yeomanry Scouts and 'a relative of the ex-President' – and Miss Edith Constance Lloyd, daughter of Mr and Mrs JP Lloyd: he dapper in uniform, she demure in gown and feathered hat. They were married at All Souls' Church, Langham Place on 23 July 1903 and the reception was held at the Langham Hotel, as well-known then as now. Jacobus, my great uncle, did indeed die soon afterwards (aged 36 in 1906), worn out perhaps by his exertions, whether marital or martial. Meurig

Jones makes no mention of his escape from impending execution, yet his relationship with the famous Kruger does offer a degree of plausibility. The article in Google confirms that after a decent interval Great Aunt Connie went on to marry Lewis Patrick Cauvin, who worked for the Eastern Telegraph Company (not Cable and Wireless). Her second husband also predeceased her, dying in 1937 at the age of 53.

The new Mrs Cauvin had one son, Patrick (Paddy) who was born in 1915 and joined the Intelligence Corps in Malaya at the outbreak of the second world war. He was present at the fall of Singapore but escaped to join the Chinese communists fighting in the jungle; he died of fever and is commemorated at Kranji Cemetery in Singapore. According to Meurig Jones 'the last letter he wrote was handed to Dr JF Lloyd-Williamson after the war by a British Army Sergeant who had been with Paddy'. The recipient was surely my father – James Charles Frederick Lloyd Williamson – whose several names included that of his mother. Alas, I have never seen Paddy's letter, nor was I aware of his memorial when I visited the war cemetery in Singapore many years ago.

There is a fine brass monument to the Welsh Hospital in St David's Cathedral in Pembrokeshire. It includes the name of 'Marion Lloyd, Royal Red Cross, Matron', but not that of her flirtatious younger sister. More about the Hospital can be found in a splendid book called 'Gallant Little Wales' recently written by the retired orthopaedic surgeon Mr David Jones, who now lives in Ynys Mon¹. It contains photographs of Marion taking tea with her staff as well as pretty Connie sitting with patients or riding a horse. There is a sad postscript: both sisters contracted enteric fever (typhoid), as did their soldier brother Percy. Marion died aged 35 in December 1901 and is buried in Pretoria; Percy had perished the previous year. Connie recovered, however, and came home. She was indeed the great survivor. That indomitable old lady in the back of the Alvis 'had lived a very full life through some momentous times and must have had a tale to tell' (to quote Meurig Jones). I am sorry that I was too young to hear that tale in person.

1 Jones D. Gallant Little Wales. The Welsh Hospital. Service in Adversity during the Boer War. Y Lolfa Cyf, Talybont: 2023. ISBN: 978 1 80099 396 9.

Book review

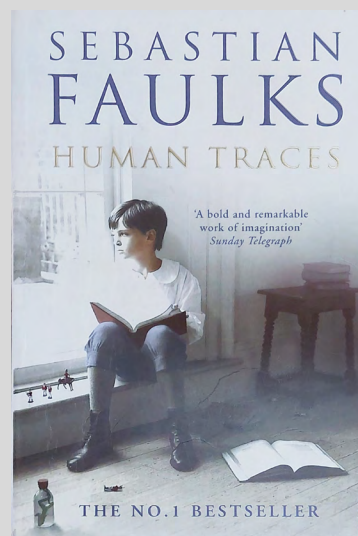
Human Traces

Sebastian Faulks; Vintage 2006; 609pp

A charity shop find! A beautifully written and researched account of the history of psychiatry and neurology but also highly recommended for those who are interested in the history of medicine and enjoy a fine novel. Sebastian Faulks is best known for *Birdsong* his epic novel of the First World War but some critics consider that *Human Traces* surpasses it. The story is woven around two boys, Jacques and Thomas, one French and the other English, and their families. The boys become very close friends, study medicine and eventually set up a clinic in Austria to better understand and treat those thought to have mental health disorders.

We are taken across Europe and its great medical institutions, home to legendary figures such as Charcot and Pinels, as well as to Victorian asylums and sabbaticals in Africa and America. Throughout their medical journeys we're intimately involved with their personal lives, Russia before the revolution and the trials and tribulations of their families culminating in the First World War and their own personal tragedies and old age. If you enjoy the earthy richness of Dickens and Zola then I think that you will be enthralled by this novel which is still readily available on both Amazon and eBay.

Reviewed by Jeffrey Rosenberg





Photogenic baby gorilla, Jeffrey Rosenberg and friends



Jeffrey Rosenberg and friends

Information for Authors

There are three issues per year of the Journal of the RSM Senior Fellows Forum, which appear in April, August and December. Articles may be submitted at any time, and accepted ones are compiled into the next available issue space.

Each manuscript should bear the title of the article, name, address and email address of the author. Please write in Arial Narrow, 12 point, 1.5 spaced and do not justify the text. Spelling needs to conform to the Oxford English Dictionary.

Text **MUST** be submitted electronically, as a fully editable Word document.

Authors also please be sure to complete your submission with your name on it.

Accepted articles for the *Journal*:

- Solicited articles, on a topic agreed with the editor, and should be 1,500 to 2,000 words in length.
- Articles submitted by readers - 500 to 1,500 words.
- Reports of presentations at meetings of the Senior Fellows Forum - 500 to 1,500 words, the author invited by the Chair of the corresponding day.
- Reports of extramural events of the Senior Fellows Forum - 500 to 1,000 words, the author invited by the leader of the event.
- Reports of Senior Fellows Forum tours - 1,000 to 2,000 words, the author invited by the leader of the tour.
- Short 'fillers', text and/or photographs. Poems, quotes, amusing items, brief - under 200 words.
- Submit to Catherine Sarraf:
alison.catherine872@gmail.com

Imagery:

With reference to submission of images (which is encouraged), it is important that each image is accompanied with a title, description and photographer acknowledgement.

Photographs should be uploaded digitally and be as high resolution as possible.