

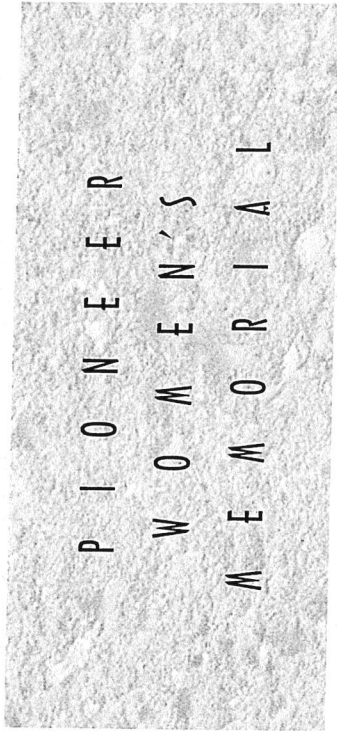
August 1916. The 27th's cross was carved by Sergeant R Tehan from a plank of a church door. It was at least 7 feet high (2.1 metres) and lost its lower bar to artillery fire during the German offensive of March 1918. The crosses would have dominated the crushed skyline of the Pozieres battlefield.

Villers Bretonneux, 25 kilometres south-west of Pozieres, is the site of Australia's largest war memorial and cemetery in France. It marks the limit of the German advance in March 1918 and was the scene of the Australian 13th Brigade's night counterattack on 24 April, which recaptured the town and earned enduring fame as one of the most daring achievements of Australian arms.

With the re-organisation of the war graves and construction of stone memorials, the crosses became redundant. The decision to save them was a testament to the emotion and trauma of the fighting. In 1927 the Australian War Memorial received the remains of the three wooden Pozieres crosses and offered them to South Australia. The 27th Battalion originally suggested erecting their cross in Unley from where many of the early recruits had come but the desire to keep them together prevailed. They are powerful symbols of the sorrow felt by comrades in the bleak respite of war and probably meant more to the survivors than the memorial they face.

References

- Advertiser*, 21 September 1933, p 55; 1 August 1938, p 19
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Between the Parade Grounds and the northern wall of the Government House domain, off King William Road

Rectangular garden of floral beds, shrubs and mature trees with a central aisle leading to a statue of a single female figure standing on a buttressed plinth, all enclosed within a red-bricked wall. The western facing side of the plinth is inscribed with the words 'This garden of remembrance and the flying doctor base at Alice Springs were established in the centenary year 1936'. On the northern side there is a sundial with instructions for use and the words: 'Designed by George F Dodwell Esq Government Astronomer 1941', and on the southern side a bronze book inscribed with the words 'The hours vanish yet are they recorded'. Unveiled 19 April 1941.

The South Australian centenary celebrations in 1936 were a gala community occasion which stimulated a flurry of commemorative activities. Not surprisingly, pioneer themes predominated and when the government sponsored the South Australian Women's Centenary Council in 1935, a memorial

to the hitherto unsung pioneer women was the result. Since the minutes of the memorial committee were sealed in a time capsule within the statue's base, the genesis of the memorial cannot be revealed until 2036. The time capsule also contains messages for the women of the future.

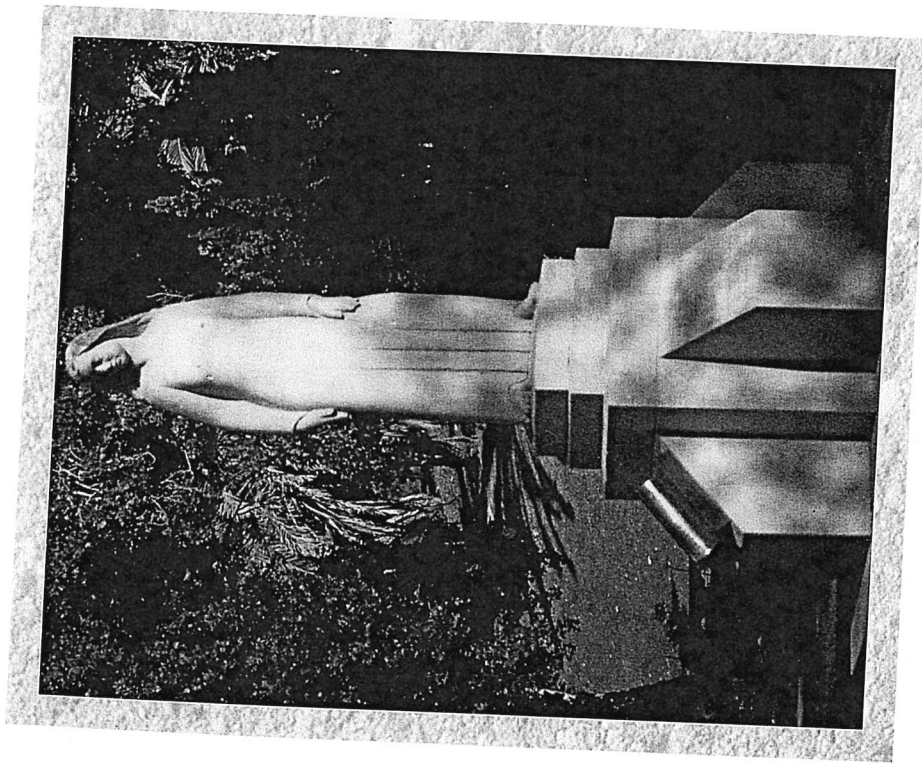
Adelaide Miethke was President of the Women's Centenary Council and chair of the subsequent Pioneer Women's Memorial Trust. Miethke was a pioneer unionist for the Teachers' Association who succeeded in establishing better conditions for female teachers, but little is recorded of her public face or personality. There were four other trustees, including the much admired Dorothy Dolling, who from 1937 wrote the Women's Page of *The Chronicle* under the pen name of Eleanor Barbour. Fund raising began immediately and £6250 was raised quickly. A Book of Remembrance was one novel idea, with women paying one shilling for the privilege of listing their pioneer ancestors. This valuable record was also sealed into the time capsule.

The nature of a fitting memorial to South Australia's pioneer women was much debated in 1936. Practical and functional memorials were popular, in reaction to the profusion of decorative and symbolic memorials erected after the first world war. A 'flying sister base' at Port Augusta was mooted and would have made a fitting tribute, but at the request of the Reverend John Flynn a flying doctor base was funded at Alice Springs instead. This was a bold decision as it placed South Australia's memorial beyond its borders, so the committee resolved to erect a symbolic memorial in the capital as well. A women's pioneer garden, including the sundial and crypt, had been built in Melbourne in 1935 and this provided an example for Adelaide.

In 1938 the committee requested the use of city parkland beside the parade grounds to establish a Garden of Remembrance, which was to be the setting for a commemorative statue. Elsie Cornish, a landscape gardener, became the honorary designer and appears to have done most of the planting. The City Council happily gave its permission but problems arose, first when it was realised that provision for water supply had not been made, and subsequently when councillors complained that the appearance of the garden was the cause of much negative comment. This prompted the City Curator to recommend that the sooner the council took over the better.

Ola Cohn, a Melbourne sculptor, was commissioned to create the memorial. The deliberations relating to this decision are also securely enclosed in the pedestal, but Cohn has recorded that she was asked to submit a design for the memorial in 1938, but on whose recommendation is unknown. At that time Cohn was preoccupied with her dying sister and tried to decline but reported that she 'was up against a committee of lively and energetic women. They wanted a memorial and they wanted me to execute it.' Yet her first three designs were not accepted, and it was only when she braved her first flight to see the garden that she was able to compose a figure to their liking. Remarkably, she modelled a 7 inch (17.7 cm) figure in clay the following day and proposed to carve it freehand from stone.

Cohn was an interesting choice. Born in Bendigo, she was adventurous and outrageously modern in the predominantly traditional art scene of the 1930s. She had determinedly pursued a career in sculpture at a time when it was an unfashionable career for women. After studying at the



Swinburne Technical College in Melbourne, she spent four years at the Royal College of Art in London, where she worked with Henry Moore and wandered the galleries of the British Museum. On returning to Melbourne she mounted the first exhibition of modern sculpture in that city in 1931, to a mostly hostile reaction. No large commissions followed

until 1934, when she produced two figures for the portico of the Royal Hobart Hospital which again received savage criticism. This conservative pressure gradually softened the lines and planes of her work and the Pioneer Women's Memorial is a soft, smooth figure, with a realistic, gentle face.

Ola Cohn chose a 3-ton piece of Waikerie limestone that was too large to enter her studio, so it spent 18 months in her courtyard braving all types of weather. Carving her 'lady' became a labour of love and the unveiling was a moment of extreme anxiety and soaring pride for the sculptor. However, she was brought firmly back to earth the following day when even this figure proved controversial. Cohn had deliberately wanted to produce a timeless figure undated by form, dress or style, and in this she has undoubtedly succeeded. She felt compelled to explain her design as 'the spirit of womanhood capable of giving birth to a nation'. The coarse 'unladylike' hands represented 'the power and strength of a symbolic woman'.

The sundial was also a labour of love for George Dodwell, the South Australian Government Astronomer, who manned the West Terrace Observatory which stood, from 1899 until it was demolished in 1952, on the site where the Adelaide High School is located. Dodwell spent six months designing a unique sundial that would accurately record the time on every day of the year, but when the dial was mounted he discovered that it was two minutes out, and he had to complete hurried adjustments. The design, although apparently ancient, appeared modern in its novelty.

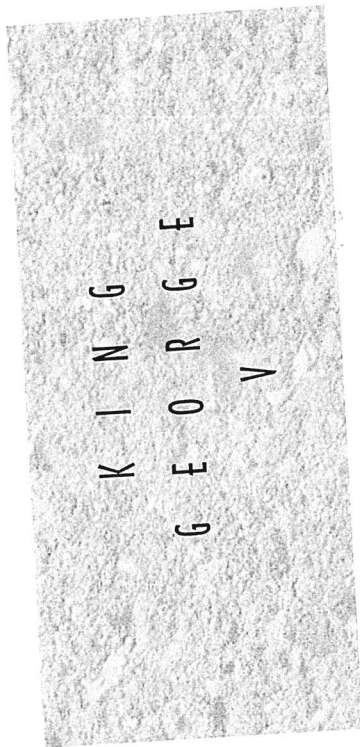
The opening ceremony coincided with the opening of the Flying Doctor Base in Alice Springs and in a *tour de force* of technology a radio link was made between the two

ceremonies. Adelaide Miethke handed the title deed of the new air base to the president of the Australian Aerial Medical Services, Mr N Taylor, and then presented the garden to the Lord Mayor of Adelaide. Lady Muriel Barclay-Harvey officially unveiled the statue, but when the drapes refused to fall it was Dorothy Dolling who quickly pulled off her white gloves and saved the day.

The garden has now grown into a picturesque haven sheltered by tall trees and with the atmosphere of quiet tranquillity that the designers intended. The towering poplars that nestle and screen the gentle memorial were planted in honour of the five trustees, and on her death in the 1960s, Adelaide Miethke was further honoured by the addition of a stone seat to provide a place of repose. Faithful to its purpose, the garden has become the site for a memorial ceremony to the State's pioneer women, organised by the National Council of Women and held on Australia Day each year.

References

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Angas Gardens, between McKinnon Parade and War Memorial Drive

Larger than life-size bronze equestrian statue of King George V dressed in full field marshal regalia with plumed hat and casually flicking his right hand at his side, raised on an elaborate pedestal. The royal coat of arms frieze is placed on the front of the pedestal, the name 'George V' is carved on the northern face and carved at the rear are the words 'George Frederick Ernest Albert Windsor, born 3 June 1865, ascended the throne 6 May 1910. Died 20 January 1936.' Unveiled 25 April 1950.

King George died on 20 January 1936 after a brief illness. His prominence during the first world war meant that he was much loved and the grief at his death was genuine. The movement to erect a monument in Adelaide began immediately with a public meeting in February; however, for the first time the attempt to erect a royal monument struggled. Popular sentiment may have been high and the statue