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Cover image: Menu for the Censorship Reunion Dinner, 16 August 1919 from the papers of JT Wilson, Professor of Anatomy (1890-1920). Wilson was commissioned in 1898 in the New South Wales Scottish Rifles, 5th Infantry Regiment. In 1908-13 he was appointed State Commandant of the new Australian Intelligence Corps. On the outbreak of war, Wilson was called up with the rank of Lieutenant-Colonel to organize and command the Censor's Office, 2nd Military District (New South Wales).



Fire at the Grandstand No. 1 Oval, 27 May 1975 [G74/19]

## Contents

Archivist's notes.....	2
The First Greek Play in the Colony: <i>Agamemnon</i> at the University of Sydney.....	3
Marjorie Holroyde and The New South Wales Board of Architects Travelling Scholarship and Australian Medallion 1927 .....	9
That "Great" War Never Ended: The Battle Over The War Memorial Carillon at The University of Sydney in the 1920s.....	11
Beyond 1914 – The University of Sydney and the Great War .....	17
Richard Francis Bailey, Pharmacist .....	22
Archive news.....	24
Selected accession list.....	31
General information.....	33

# Archivist's notes

My grandfather, a writer and journalist, used to say, “start with an earthquake and build up to the climax”. The photograph on the preceding page isn’t an earthquake, but it is of a spectacular fire in the old Grandstand in 1975. I’m sure you will find all the articles in this issue of *Record* just as arresting.

Dr Laura Ginters’ “The First Greek Play in the Colony: *Agamemnon* at the University of Sydney” is a fascinating account of the 1886 production and the parallels with the 1880 University of Oxford production. Reading it I was struck how the Sydney performance embodied the sentiments in the University’s motto: “*Sidere mens eadem mutato*”.

Stars get a mention again – in Archives News – with Nyree Morrison’s account of the records of the Molonglo Observatory Synthesis Telescope. The Archives News has other highlights of 2018 including the launch by Chancellor Belinda Hutcheson AM of *Accounting Thought and Practice Reform: Ray Chambers Odyssey* by Emeritus Professors Frank Clarke and Graeme Dean and Assistant Professor Martin Persson. This publication marks an important point in the long and enjoyable relationship between the Archives and Professor Dean, Ms Angelika Dean and colleagues. It is always pleasing to see works based so heavily on archival sources and we hope there will be more such publications.

Dr Daniel Ryan’s account of the denial by the NSW Board of Architects Travelling Scholarship and Australian Medallion in 1927 to Marjorie Holroyde is breathtaking. Discrimination on the basis of gender is not new but this example from 90 years ago is extraordinary to contemporary eyes.

Going back a decade further, 1918 marked the cessation of hostilities in WWI and so in this centenary year it is appropriate to include further articles about the war and the University.

- Dr John Carmody’s account of the origins of the Carillon in its 90th year is likely to surprise many – it is not every day that a Vice-Chancellor tenders his resignation. I’ll leave you to read why.
- Elizabeth Gilroy, WWI Centenary Project Officer updates us on achievements of the Beyond 1914 project.
- Nyree Morrison, Senior Archivist highlights the records of a Pharmacy student’s service in the war in India.
- Important records recently transferred from the Sydney School of Veterinary Science included some WWI records in the form of photographs from Egypt by Dr Cecil Walters CBE BVSc MB ChM. We are grateful to Professor Paul Canfield for his care and preservation of the records over many years.

Another significant transfer of records came to the Archives from Honorary Associate Professor Bob Hewitt with important records from the School of Physics. A few of the wonderful photographs are reproduced in this issue. It is not every professor of physics that cooks a NSW Premier breakfast!

As always, there is much more in this issue of *Record* and as always, my thanks go to Nyree Morrison and Karin Brennan for their work in producing it.

Tim Robinson  
University Archivist

# The First Greek Play in the Colony: *Agamemnon* at the University of Sydney<sup>1</sup>

Dr Laura Ginters, Senior Lecturer, Department of Theatre and Performance Studies

In June 1886, a group of undergraduate Classics students at the University of Sydney staged *Agamemnon* in the university's Great Hall – 'the first complete Greek play to be produced in New South Wales'.<sup>2</sup> While researching student drama at the University of Sydney, I discovered the following image in the University Archives of the 1886 production.

But in searching for further traces of "my" *Agamemnon*, another image emerged. This second image (over) is from the famous 1880 production of *Agamemnon* done at Balliol College, Oxford, and these two images could easily be of the same production. The striking similarities extend from costuming choices down to a lack of masks (common to productions of Ancient Greek plays in the late 19th

century), the arrangement of the figures, and even their backdrop: both 19th century sandstone halls. The two universities were, quite literally, a world apart, in an era when travelling between England and Australia entailed a four-month boat trip: so how – and why – was this production replicated in this uncanny way on the other side of the world?



*Agamemnon* cast, The University of Sydney, 1886. [Liversidge papers, P8/23/6, photographer G Bayliss, University of Sydney Archives]





*Agamemnon* cast, Balliol College, 1880. [Image courtesy of the Archive of Performances of Greek and Roman Drama (APGRD) and The Master and Fellows of Balliol College]

New South Wales at this time was still a colony, and while theatre had been part of the cultural life since its earliest days as a penal colony in the late 18th century, 19th century theatres were filled with popular entertainments, rather than classical drama. The University of Sydney had only opened its doors in 1852, and while it drew on Oxbridge traditions, what developed was ‘a new vision of reformed Oxford in the antipodes’.<sup>3</sup> Horne and Sherington explain how the foundation of the first Australian universities stemmed from a ‘liberal progressive belief that self-government required educated men to take up leadership positions... [in] colonial and civic life [and] [w]ithout a local university, colonial leadership... would become the province of the sons of gentlemen educated in England’s institutions of privilege’.<sup>4</sup> There was a dynamic tension between the desire to adopt time-honoured and time-proven educational models and curricula, alongside a clear sense that the university’s role was *not* to exactly replicate the social and cultural structures that characterised Oxford and Cambridge, so that it was better

suited to its own society and its needs. The University of Sydney was established as ‘a state university, urban, secular, professional, non-residential and non-collegiate, centralised in government, controlled by a laity’<sup>5</sup> and open to all on merit. Unlike Oxford University at the time, for example, it was attended by Catholics, Protestants, Presbyterians and, indeed, from the early 1880s, by women. Side by side such progressive notions, however, those connections back to the “Mother” country remained important, made concrete in the most literal of ways, for example, in the construction of the Main Building and Great Hall, modelled on the medieval colleges of Oxford and Cambridge. One other significant example of this deference to English tradition was the fact that the University used London-based selection committees for the appointment of its professors – Sydney recruited from and could be described as being ‘shackled’ to Oxbridge colleges.<sup>6</sup>

It is this tradition which provides us with the missing link between the two productions. In early 1885, the newly

anointed Professor of Classics and Dean of the Faculty of Arts, Walter Scott, stepped off the boat from England and assumed his duties at the University at the age of just 29.

Professor Scott came to Sydney from Oxford University where he had been a fellow at Merton College. In 1880, when the famous *Agamemnon* took place, he was completing his MA at Balliol College: so it seems highly likely that young Walter would have seen this production. Others have written at length about this seminal production,<sup>7</sup> which was, as Fiona Macintosh has pointed out, ‘the first production of a Greek tragedy in the original language to receive serious critical consideration since the Renaissance’.<sup>8</sup>

The productions in Oxford and Sydney had elements in common, including the striking visual similarities in both costuming and staging, and others where they diverged, largely in terms of reception, both inside and outside the university. They shared Scott and what he represented; a long-standing university tradition with a central focus on classics, and one which had been exported to the colonies. At the same time, however, the productions by no means reflected a consistent, one-way transmission of culture, education and values from “Mother” country to child/colony. In Oxford, for example, there had been some negative feeling from within the academy about the legitimacy and desirability of staging *Agamemnon*, reflecting a well-established hostility to dramatic activities at the university. In Sydney, however, some dubiousness about the project was expressed *outside* the institution, linked to the relevance of staging a Greek play at all, but also explicitly for its connections to English university traditions. Asserted one critic:

How many in that audience of the elite last night heard aught but gibberish in the indifferently rendered stage talk. Were there twenty amongst the twelve hundred who could think in the Greek? ... The affair was a series of *tableaux vivants* strung together by much incomprehensible jargon, got up for the edification of the elite of Sydney and largely at the public cost. It was a weak imitation of some decaying customs of the old conservative universities of Oxford and Cambridge.<sup>9</sup>



Professor Walter Scott, 1893. [G3/224/1929, University of Sydney Archives]

From Scott’s point of view, though, his devotion to the classics and education was not restricted to the cloistered world of the university, or indeed the “elite”. From his position as Professor of Classics, he actively sought to extend the University’s role and learning out into the broader community. His liberal idealism led him to inaugurate the University Extension Board lectures, and he was also involved in the Toynbee Guild where ‘university men were encouraged to help working-class people to improve their lot’.<sup>10</sup> A production of *Agamemnon*, then, accessible to the broader community, could easily be seen as part of this mission. So committed was Scott to the *Agamemnon* project that he even undertook to make good any financial loss – which he did, to the tune of 30 pounds, no small sum at the time.

It is hard to imagine that this production in 1886 did not also represent something of an innovative – for its time – “teaching and learning” initiative for Scott to more fully engage his students in their study of the Classics. Certainly, it was recognised even outside the University as serving this purpose. The *Sydney Morning Herald* proclaimed:

To the students the advantage of the practice [of staging this play] is very obvious, for it gives life and vitality to their study; it makes a Greek play more than a piece of difficult construction, more than a work for translation; it makes it a bit of literature and of old world live; in other words, it increases fourfold the value of the study as an instrument of culture.<sup>11</sup>

The Great Hall, 1886.  
[Liversidge papers,  
P8/23/6, photographer  
G Bayliss, University  
of Sydney Archives]



The production arose great interest outside the University as well. It was reported widely in the interstate papers as well as in Sydney, and in theatre columns, the vice-regal news and the normal news sections of the papers.

Scott oversaw the production and was joined by Mr BN Jones – an experienced and well-regarded stage manager from the Gaiety Theatre – who was entrusted with the ‘dramatic superintendence’ of the play. Composer Hector Maclean, who created a highly praised score for the production, was the *chorodidascalus* training the chorus members in their demanding roles. Robert Garran recalled that:

[i]mmense pains were taken in the design of the upper and lower stages and of the costumes and properties. The choruses were sung to special music, in what I assume to be Greek modes, composed by Hector Maclean, organist at St James’s Church.<sup>12</sup>

Garran’s slightly tentative assessment of Maclean’s music was echoed by some critics who felt that it obtruded ‘some unnecessary modernism into the evening’,<sup>13</sup> though the author of the Department of the Arts annual report saw in this a positively distinctive feature of the Sydney performance – ‘there are but few precedents for original and especially adapted music for such occasions’.<sup>14</sup>

Questions of ‘authenticity’ did preoccupy commentators who remarked approvingly that ‘[t]he dressing of the various characters was correct in every particular’<sup>15</sup>: the details of the sumptuous costumes were a particular highlight of the production. The set, though simple, was

effective, and, again, care had been taken to ensure that this was ‘erected and decorated in a style gathered from ancient building and records’.<sup>16</sup> The University’s Great Hall was transformed into the forecourt of Agamemnon’s palace, in ‘as fair a semblance of an Attic stage as the circumstances permitted’,<sup>17</sup> and, in a whole of University effort the production itself was ‘lit by unseen electric lights provided by the University Engineering Department’,<sup>18</sup> a very modern innovation indeed!

After several months’ rehearsal, and a well-attended and successful dress rehearsal, the production opened on Monday, 15 of June 1886. On the following night *Agamemnon* was performed ‘in the presence of [the Governor] Lord and Lady Carrington’.<sup>19</sup> The audience included the elite of New South Wales society – ‘a brilliant and fashionable audience’.<sup>20</sup> While most tickets had been sold, the ‘extremely inclement weather’<sup>21</sup> diminished audiences on both nights. One wag wrote in *The Australasian* that the play had ‘brought weather as miserable as if it had been bespoke for the occasion by some model science professor, to whom a Greek play delivered in Greek is supposed to be about as exhilarating a spectacle as Cardinal Moran’s biretta is to the master of an Orange lodge’.<sup>22</sup>

This points us to some controversy played out in the newspapers prior to, and following, the production about how Classics might have been regarded within the broader university, but also more generally in relation to the play being performed in ancient Greek. Scott had wisely proposed a translation of the text for



this production of *Agamemnon*. His students had each undertaken to translate their own parts: Scott then polished this work and made it available to audience members. Members of the public could, when purchasing their tickets, also buy a copy of this translation and swot up in advance of the production. The *Sydney Morning Herald* noted approvingly that with this translation, an audience member could 'follow the whole play, and be thoroughly interested in the representation as placed before him on the stage'.<sup>23</sup>

Not all the undergraduate performers, however, demonstrated the dedication to their subject as might have been hoped for. At least one chorus member in 1886 was clearly daunted by the effort of having to learn by heart several hundred lines of Ancient Greek. A contemporary recalled drily that 'this was a task, perhaps, beyond the power, and certainly not to the liking, of one youth, who contented himself with singing "oranges and lemons" instead of the proper Greek words'. This caused Scott to remonstrate him: 'Mr. Blank, if you are not more careful with your pronunciation you will spoil the effect!'<sup>24</sup> By the time of the performances, he must have taken this to heart, such that a reporter could approvingly note that '[t]he piece was excellently mounted and spiritedly played by the students, who, in addition to being letter perfect in their parts, had caught the meaning of the great author'.<sup>25</sup>

*Agamemnon* was played by Robert Garran who went on to become the Commonwealth Solicitor-General and was later knighted. At nearly six and a half feet tall, some speculated that it was his impressive presence that led him to be cast in the role, but his *Agamemnon* was, apparently, 'intelligently played'<sup>26</sup> and fairly spectacular. His entrance into the Great Hall, standing up in his war chariot, drawn by two cream-coloured ponies, and with Cassandra at his side has certainly never been bested. He wore, we are told, 'a resplendent helmet with a crest... a gorgeous *himation* embroidered with gold, boots laced very high up, and bore in his right hand a stout spear'.<sup>27</sup> Garran would become a stalwart of university drama over the next few years.

His Cassandra was Gustav Leibius, who became a fellow lawyer, after an undergraduate career also spent doing

much theatre, as well as picking up the Classics Medal. Leibius attracted great praise for his portrayal of Cassandra. One critic, proclaimed he:

played the part of Cassandra in a manner that would have done credit to a professional actor. Indeed, it is not often that one has an opportunity of witnessing on any stage an impersonation marked at once by such intensity of feeling, delicacy, and self restraint.<sup>28</sup>

Another critic dwelled on the charms of Clytemnestra, played by Mr HA Russell:

the Queen, Clytemnestra... came forward, looking beautiful and dignified in a purple *himation* hanging over her chiton in graceful folds, and fastened with handsome fibula or brooches, her hair bound up in the simple becoming Grecian fashion, her feet confined in sandals... Mr. H. A. Russell, who played the Queen, looked the part very well... and pronounced these too long speeches with great vigour and energy.<sup>29</sup>

Although women had been admitted to the University since 1881 – one of the first universities in the world to do so – none had yet been admitted to the ranks of its players, so this production maintained the traditional cross-dressing.



Sydney University—The Greek Play, "Agamemnon".  
1. Clytemnestra's entrance for her husband. 2. Agamemnon. 3. Cassandra's prophetic frenzy. 4. Clytemnestra stabs the murder of her husband.

'The *Agamemnon* of Aeschylus', *Australian Town and Country Journal*, 19 June 1886, Trove (<http://nla.gov.au/nla.news-article71078731>).

It was, by all accounts, a striking production, enthusiastically performed. One witness's description of the final scene gives a graphic sense of the production: 'The staging was very well done; the final scene, in which Clytemnestra stands brandishing her bloody axe and defying the Elders, with her paramour Aegisthus beside her, at the Palace gate, while the body of the murdered Agamemnon is visible in the background, was particularly effective.'<sup>30</sup> In its summing up of the month's theatrical activities around town, the *Sydney Morning Herald* declared that 'the performance was highly satisfactory'.<sup>31</sup>

The University for its part was proud of what had been achieved, not least because of the favourable comparisons it generated, both to the British traditions the University had emulated ('Gentlemen who had witnessed or taken part in similar performances at the greater universities of England have pronounced ours to be not unequal in any way'<sup>32</sup>), but also to the value of perpetuating

Classical studies in the face of some indifference and even opposition in the broader community or possibly the University itself ('This successful performance of a Greek tragedy by our students is a prominent University event, showing that the classics still hold a good place in the struggles with the other branches of education, and that even much-neglected Greek is able to come handsomely to the front in the University of Sydney.'<sup>33</sup>) 'The performance', declared the Department of Arts in its annual report, 'proved in every way a decided success'.<sup>34</sup>

In sum, then, while the Oxford and Sydney *Agamemnons* do resemble one another closely, on closer inspection we can detect a more complex relationship through which is played out questions relating to the colonial situation, the positioning of the University within its own society and in particular concerns regarding the curriculum and its traditionally unquestioned focus on the Classics as a core component.

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# Marjorie Holroyde and The New South Wales Board of Architects Travelling Scholarship and Australian Medallion 1927

Dr Daniel J Ryan, Lecturer, Sydney School of Architecture, Design and Planning

Marjorie Holroyde (née Hudson) studied architecture at the University of Sydney between 1922 and 1926 and was among the best students in her cohort. Her talent was recognised within the Faculty of Architecture, as it was then known. However, to the profession's guardians, the New South Wales Board of Architects, her gender mattered more. The all-male members of the board conspired against her gaining their coveted Australian Medallion, which came with a Travelling Scholarship. Worth £400, which could buy you a small house in those days, this scholarship was among the most valuable in the world.



At issue was not Holroyde's ability, but her gender.

Before Holroyde, only men had been nominated for the Medallion and Scholarship. When the scholarship's rules were drawn up in 1924, the board "generally agreed" to restrict scholarships to men.<sup>1</sup> Holroyde's nomination, by the Faculty of Architecture in 1927, forced the board to confront the fact that architecture, at university, was no longer a male preserve. Since 1919, both men and women had enrolled to study architecture at the University of Sydney, but for many on the all-male board, such egalitarianism had no place in practice.

The Chair of the Board, George Godsell, was against sending women overseas, arguing "the future services of a woman was not assured to the Profession".<sup>2</sup> He feared that if women married, they would drop out of the labour force and their 'investment' would be lost. Among older male architects, there still remained deep unease about women being admitted to university. One board member threatened that "there would be shoals of women entering the Schools if the Medallion was awarded to a woman!"<sup>3</sup> Other members of the board acknowledged the

Marjorie Holroyde [Photograph courtesy of Richard Holroyde]

contradictions in admitting women to the School and to be registered but not offering them the chance of the prize. Furthermore, it was noted that “the young woman from the University had shown that she was more suitable than any man, therefore that women’s interests should be advanced”.<sup>4</sup>

The board’s summary against Holroyde’s nomination is worth quoting in full as they highlight the prejudice and obstacles women faced as professionals:

Against these considerations it was contended that the future services of a woman architect were not assured to the profession. The practice of architecture in all its phases could not be carried out by a woman. There might be phases where a woman could take her part but architecture was essentially a man’s job. Women could contribute to their own happiness and the good of their community far better in other directions. Women should be discouraged from going abroad. The award of the Medallion to a woman would be a public encouragement to women to take up architecture for the practice of which they were quite unsuitable. It would not be a sound investment to the Board, the profession or the country. A woman would be extremely likely to get married. A young woman in the second year of the Diploma course at the College had become engaged. The people at Home would be hampered in finding a woman a place. A woman should not be prevented from following and fulfilling her proper sphere in life. It was most unfortunate that women had been admitted to the Schools of Architecture and to the profession. It was unlikely that a woman would become a famous architect. The Board would set up a precedent in giving the medallion to a woman which would undoubtedly encourage women to take up architecture. It would be a bad investment if a woman came back and got married. Although perhaps one third of the students at the University were women the question had to be determined in the light of what action would bring greatest benefit to the State. As

the number of prizes were limited the Board could not afford to include a woman. The money was provided by about 650 men as compared with 10 women. The greatest benefit to all would come from sending men abroad. The time was not ripe for this innovation. In a number of cases the College girls had not gone beyond the draftsman’s room. The Technical College do not regard girls as being capable of fulfilling the full responsibilities of an architect.<sup>5</sup>

Some unnamed members of the board dissented, but a majority ruled against Holroyde’s nomination and the University was asked to return with two male candidates. The faculty meeting minutes barely comment, save for a glib note that the board decided that “the time was not yet ripe for the award of the scholarship to a woman architect”.<sup>6</sup>

The controversy over Holroyde’s nomination opens up many questions about gender equity and how women’s professional education and academic recognition challenged masculinities. Men still clung to the idea that architecture was a man’s job and that only certain parts could be delegated to women. Travel “home” to Britain gave the holders of the scholarship cultural prestige and those that won them often gained a leading role in the profession. It allowed continuities with British heritage to be maintained and exposed young designers to new technologies, practices and ideas about architecture. As so much of modernity was enabled by mobility, what then, when mobility was denied?

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# That “Great” War Never Ended: The Battle Over The War Memorial Carillon at The University of Sydney in the 1920s

Dr John Carmody

*This paper was originally delivered at the  
Anderson Stuart seminar on November 5, 2018*

At its meeting of 16 December 1918, the Senate of the University of Sydney, as part of a nation-wide movement,<sup>1</sup> resolved to establish a War Memorial Committee.<sup>2</sup> Sadly and inexplicably, nothing happened until April 1922 when, believing that student morale had significantly deteriorated following the departure from the University of almost all of its ex-service students, the Senate constituted a further committee, the Advisory Committee on University Life. In August 1922, *that* committee advised the Senate that the erection of a War Memorial should no longer be deferred.

A year later, that advice was reiterated and delivered to the Senate on 5 November.<sup>3</sup> It included the suggestion of the Evening Students' Association that the memorial should be a carillon in the clock tower of the Eastern Wing of the Quadrangle building, though it also mentioned other suggestions, namely a swimming pool, a gymnasium, a memorial lectureship, and a drill hall for the University Scout troupe. The *Union Recorder* at the time reported that an Engineering II student wrote, “The [Carillon] proposal has met with support in certain quarters. However, anyone in touch with undergraduate feeling knows that there is no considerable enthusiasm for this scheme. Would not a swimming pool meet the situation?”<sup>4</sup> In the next edition, a report on Faculty “deputations” from the Advisory Committee (which was constituted “to learn what undergraduates think”), stated that “The undergraduate meetings are all over now. All of them gave general approval. A counter-proposal for a sports ground was made, but the meeting was almost unanimous for the Carillon.”

‘Will you help to set the bells ringing?’ Poster design for the University War Memorial Fund by RH McGrath, 1924 [G14/9]



On 3 December, the Senate accepted that recommendation from the committee and the advice that “steps be taken to invite subscriptions from members of the University and friends to the purpose of defraying the cost of installation.”

Early in 1924, the Senate appointed a “General Committee for the University War Memorial” and Professor Mungo MacCallum (Emeritus Professor of English and Acting Warden of the University) told its first meeting, “A carillon is a perennial fount of beauty, as those who have listened to its strains in the Low Countries know, and when one is introduced among us, is sure to win favour.” On 4 April it decided on a program of direct giving with all 49 planned bells to be available for public, private or group subscriptions. Hence, many donations were substantial (for instance the Colonial Sugar Refining Company gave £500 [\$40,000]). On the other hand, many were quite small sums,

often accompanied by a note of regret that the contributor could not afford more: these notes frequently indicated pride and confidence in the University with a grateful recognition of what it had brought to Sydney. *I wonder what would be the response nowadays? Would there be such affection for the university? Or any university?*

By the end of the year, the appeal closed with more than £17,500 raised (\$1.4 million) in 6 months. It was just as well that it was so successful, because the committee had significantly under-estimated the *real* cost of buying, transporting and erecting the bells; but it allowed the committee to express its confidence that sufficient funds were at hand “for a carillon superior to anything of its kind in the British Empire”.

In May 1925, the contract for a carillon of 49 bells was awarded to the leading English bell-foundry, John Taylor & Co in Loughborough: it was for £17,380 (about \$1.4 million), including installation and all transport. That left only £17 (\$1367) in the carillon committee’s account.

On several grounds, one “faction” wanted a separate “campanile” to be constructed to accommodate the bells. It would be higher than the clock tower because the peals would then be audible from a much greater distance and with far greater clarity than the limited height of the clock tower would allow. Furthermore, they had no confidence that the strength of that tower could safely accommodate so many bells, particularly when they were ‘in action’. Those “dissenters” also worried about potential interference with the architectural beauty of the fine existing tower, if any reinforcing of it proved necessary.

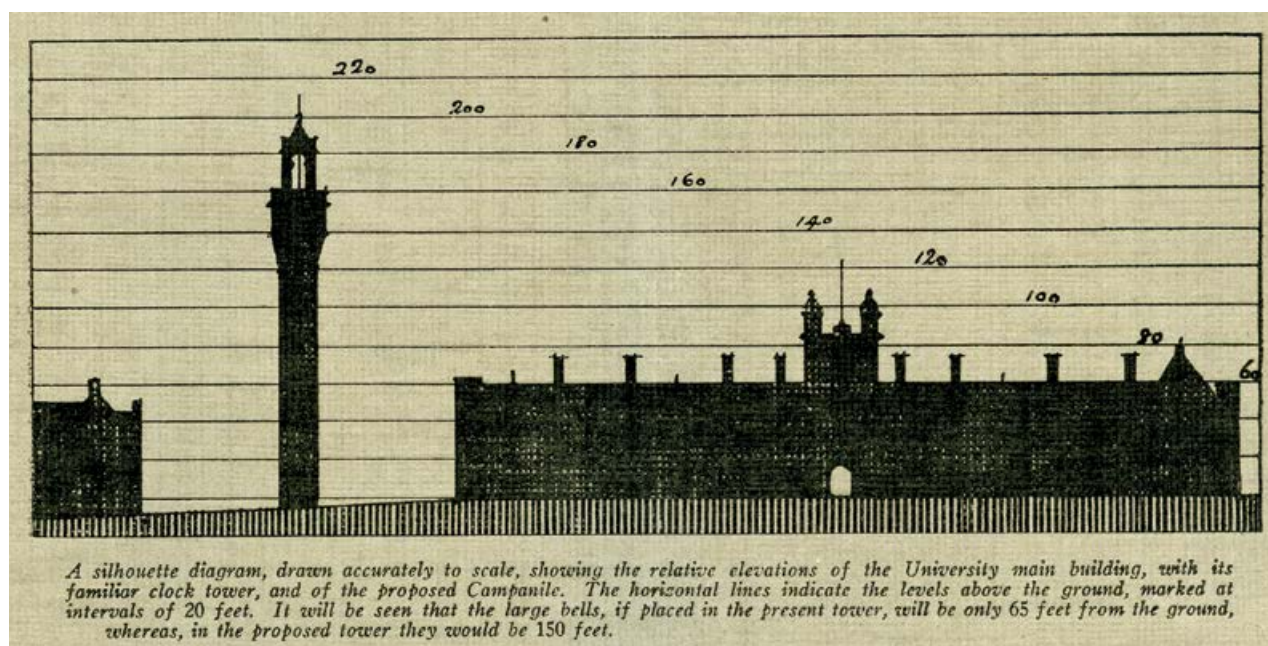
The proponents of the clock tower, naturally, rebutted those concerns and cited the assurances of Dr Bradfield, a Fellow of Senate and principal engineer for the planned Harbour Bridge. Indeed, he proposed the construction of four steel stanchions inside that tower but physically separate from it, so that the bells would be safely supported and that the weight-bearing structure would not transmit their vibrations to the walls of the tower.



*A SUGGESTION. From a Water Colour Drawing by J. D. Moore.*

Drawing of the proposed campanile [G14/10/10]





Height of the proposed Campanile [G14/10/20]

The major difficulty with the campanile proposal, he considered, was that it would cost an additional £60,000 to build, a price that the members of the campanile committee persistently quoted as being less than £25,000. It was not possible that *both* contending parties could be right on that point.

The bell-foundry company was, itself, trying to placate both factions: they assured the Senate that, while a separate campanile would be “ideal”, the clock tower was an excellent alternative.

At all events, at the Senate meeting of April 1926, the President of the campanile committee (the former NSW Premier, Sir George Fuller) sought a stay of construction to allow his group adequate time to raise the necessary funds for their proposal. Not wishing to appear obstructionist or closed-minded, the Senate granted 6 months for this task. The Dean of Engineering, Sir Henry Barraclough, a true enthusiast for the campanile, sought 12 months but (and this is crucially important for subsequent developments) he was roundly rebuffed, 14 votes to 2.

In December 1926, the Senate (aware that the university was operating at a significant financial loss) decided on a public appeal to commemorate the 75th birthday. This

ignited a time-bomb because, a month later in blatant defiance of that Senate vote not to extend its authorisation period, Fuller’s committee began soliciting £27,500 from the public. They had little success so, at the Senate meeting of 7 February, a letter from Sir George, asking for a further extension of time until 31 March was discussed. It evoked some brutally frank responses. The Chancellor, the former Chief Justice, Sir William Cullen, said that Fuller’s letter was “extremely unsatisfactory” and “totally lacked financial detail” and criticised the campanile committee for not taking the Senate into its confidence. Bradfield totally rejected their belief that the campanile could be built for £25,000, insisting that “a minimum of £60,000 was needed”.<sup>5</sup>

At a special meeting a week later, the Chancellor went further and described the proposal as “more than wicked”. “The Senate”, he said, “did not have any guarantee of serious effort by the campanile committee”, insisting that, in view of the university’s serious financial situation, the Senate could not countenance the increases in students’ fees which would inevitably follow if the campanile were to divert money from general purposes. Even so, the Senate voted 12:5 to grant Fuller the extension that he wanted.<sup>6</sup>

“Thereupon”, the Minutes of the meeting coolly record, “the Vice-Chancellor asked the Senate to release him from his engagement in the position of Vice-Chancellor”. I’d suspect that, at this point, the Senate went into a funk; it asked the VC to write to the Chancellor about his concerns, allowing for proper discussion at the next meeting.

Two days later, the *Daily Telegraph* published a letter from Professor MacCallum in which he wrote, “I would therefore strongly urge [the University’s] friends and well-wishers to reserve their whole liberality for the general appeal that is to be made on the occasion of its 75th anniversary, and not to diminish it on behalf of another proposal”. He added, “The Senate has most reluctantly been compelled to re-impose and increase the general services fee levied on undergraduates in order to carry on the work at its minimum efficiency without incurring a crushing deficit, and, even so, this year will probably end with a balance of some thousands on the wrong side, unless substantial pecuniary aid is forthcoming”. He concluded this extraordinary public declaration by writing, “I earnestly hope that those who are willing to help the University will devote all that they can afford to its more urgent wants”.<sup>7</sup> Adding to this paradoxical campaign, MacCallum told the *Daily Guardian* that the University’s friends and well-wishers should “button up their pockets for the time being” (*i.e.* until the 75th Anniversary Appeal got underway) and “reserve their liberality” for that campaign. MacCallum was cunningly both sabotaging the hopes of Fuller’s campanile committee *and* attempting to put some spine into the Senate to adhere to their original decision.<sup>8</sup>

On 24 February the VC wrote to the Chancellor. He reminded him of that debate in 1926 and the decisive rejection of Barraclough’s motion for a year’s fund-raising by the campanile committee, asserting that the Senate had been manoeuvred into a position which “virtually approved...disregard of its own decisions”. This fickleness, MacCallum insisted, made it impossible for him to responsibly “give effect to the resolutions of the Senate”. He further accused Barraclough of “subversive of all proper order” and of creating a precedent “which may have mischievous consequences”.



Sketch showing Suggested Position of Campanile.  
From Pencil Drawing by Professor Leslie Wilkinson.

Proposed location of the Campanile [G14/10/20]

Barraclough did not attend the next meeting of the Senate but submitted an abject letter of apology: “What was done was in good faith – without realising that it could be regarded as, in any way, slighting the authority of the Senate or of the Vice-Chancellor”. Accordingly, after further discussion, MacCallum withdrew his resignation and the crisis was resolved.

Soon after, an extraordinary public controversy erupted. It began quietly, on 17 March, when Sir George Fuller wrote to the Chancellor accusing MacCallum of “the industrious circulation of mischievous inaccuracies which tend to impugn the honour and good faith of the (campanile) committee”<sup>9</sup> and, further, of being “disingenuous and irrational”, a description which he repeated in early April in a letter which appeared in the Sydney press on the same day as the Chancellor received it.<sup>10</sup> MacCallum replied at once, in the *Sydney Morning Herald* on 6 April, ridiculing Fuller’s claim that the VC was “disingenuous and irrational”, saying “I think I have expressed myself with great restraint”. He also pointed out that, well before his original letter, Fuller was aware that the VC



was motivated by deep concern about the virtual insolvency of the University. He concluded with a provocative rhetorical flourish: "Of course, I cannot, and do not, expect Sir George Fuller to admit that [my] conclusion was the right one, but difference of opinion does not usually lead gentlemen to brand their opponents with disingenuousness".

MacCallum was defended in the *Herald* by the Professor of English, John Le Gay Brereton, who described Fuller as an "ironical clown". He also asserted that Fuller was "speaking ostensibly on behalf of a 'committee' which did not meet to give him the necessary authority" for his "attack upon the Vice-Chancellor", adding that "He runs the risk of the man who spits against the wind".<sup>11</sup> The Registrar, Walter Selle, also tersely wrote on behalf of the ill Chancellor (Sir William Cullen), "The Chancellor is not disposed to continue the correspondence in the Press or by post, and states that when his accuracy and fairness are questioned he is content to be judged by his record. If that does not suffice, the Chancellor is of the opinion it will be useless for him to say more".<sup>12</sup>

Fuller had no alternative to responding and apologising. "I used the word ['disingenuous'] according to what I conceived is its generally accepted meaning and certainly

never thought it would be construed as something of a dishonest character to you."<sup>13</sup> This provoked a witty response in the *Daily Guardian* under the heading, "Sir Geo sorry he hurt Sir Mungo. Sends knightly note on Campanile" and accompanied by a cartoon by the 18-year-old "WEP".<sup>14</sup>

Chivalry still lives among the knights of Sydney, Sydney will be glad to know...The Vice-Chancellor tilted at the Campanile like Don Quixote at the windmills...whereupon Sir George Fuller, Knight of the Campanile...launched at Sir Mungo a barbed shaft...but the barbed shaft rebounded...and hit Sir George in the chivalry...What Sir George 'conceived as [the word's] generally accepted meaning' only he can say – and he doesn't. It would, of course, be absurd to suggest that he didn't quite know what it meant, but just liked the sound of it. Quite absurd – and unchivalrous.<sup>15</sup>

Where did the campanile committee intend to site their structure and what was their preferred architectural style for it? In 1926 they published a booklet which extolled its every aspect and included illustrations of its planned design. It might provide a justification for those Senators who were concerned that an Italianate design would clash with the English Gothic style of the adjacent buildings.



*Daily Guardian*, 7 April 1927

It was also to be very tall – about 150ft on the advice of an English expert. And where was it to be sited? Very close to the Medical School (now the Anderson Stuart Building). It was, therefore, inevitable that its music – no matter how artistic – would intrude on the academics’ teaching and research work in that building.

It’s probably as well that financial and other factors led to the compromise of the current location of that grand instrument.

The bells arrived in Sydney on March 12, 1928, and, after a virtual parade to the campus were installed in time for a grand ceremony of official handover and dedication on Anzac Day 1928, 90 years ago. Since then, every generation of students and staff has become familiar with the carillon music. The sad part of the story is that – despite its history of idealism and disputation, few seem to know that this public musical instrument is a memorial to the dead of that scarring War.



Carillon bells being transported from the docks, 1928 [G3/224/1478]

## References

1. For general information see: Inglis KS, 2008, *Sacred places: War memorials in the Australian landscape*, Melbourne University Press, Melbourne.
2. University of Sydney Senate Minutes, 16 December 1918 (University of Sydney Archives).
3. The glacial pace of these governance procedures brings to mind the cynical comment in FM Cornford’s 1908 *Microcosmographia Academica*: “Every public action which is not customary, either is wrong, or, if it is right, is a dangerous precedent. It follows that nothing should ever be done for the first time”.
4. *The Union Recorder*, vol 3 No 23, 4 October 1923, p. 6.
5. *Senate Minutes*, 7 February 1927.
6. *Senate Minutes*, 14 February 1927.
7. MacCallum MW, “Campanile and General Appeal”, *Daily Telegraph* (Sydney), 16 February 1927, p. 8.
8. MacCallum MW, “Button up pockets, says Sir Mungo”, *The Daily Guardian*, 16 February 1927.
9. Fuller’s campanile committee had 67 members. Very large *ad hoc* committees seemed to have been *de rigueur* in those days: the campanile committee was 3-4 times as large as most governing Senates/Councils are nowadays.
10. Fuller GW, “The Campanile”, *Sydney Morning Herald*, 7 April 1927.
11. Le Gay Brereton J, *Sydney Morning Herald*, 7 April 1927.
12. Selle WA, *Sydney Morning Herald*, 7 April 1927.
13. Fuller GW, *The Daily Telegraph*, 7 April; *Sydney Morning Herald*, 7 April 1927.
14. “WEP” [William Ernest Pidgeon] was already well-known as a cartoonist; later he was a successful and respected artist and illustrator. His insightful portrait of Sir Philip Baxter (the first Vice-Chancellor of the University of Technology, later University of NSW) hangs in the Council Chamber there.
15. *The Daily Guardian*, 7 April 1927.

# Beyond 1914 – The University of Sydney and the Great War

Elizabeth Gillroy, World War I Centenary Project Officer

Through generous assistance of family and citizen historians, the Beyond 1914 project continues to enhance the biographical details of the men and women recorded in its database.

A long-term aim of the Beyond 1914 project is to locate a portrait photograph for everyone on its website. Last year, NSW State Archives and Records and Beyond 1914 established a relationship that has been exceptionally useful in achieving this aim. State Archives and Records

Series 9873 is a collection of photographs of doctors who applied for registration as medical practitioners in New South Wales. From the beginning of 1889 to c.1927 the Medical Board of New South Wales required these photographs to assist with future identification of those issued with a licence by the Board. Signed photographs were to be furnished to the Medical Board's secretary prior to the applicant's appearance in front of the Board.

The date range of that series fortuitously captures many of the men and women in the database. Sincere thanks must go to the volunteers at NSW State Archives and Records for scanning close to 600 images (both front and back) to share with the project. The University acknowledges the considerable support provided by NSW State Archives and Records.

Community engagement with the website remains steady with close to 7,500 users and over 33,000 page views in a 12-month period. The input of citizen historians continues with Beyond 1914 contribution forms arriving regularly with new information and the number of subscribers to the newsletter growing. There have been tens of thousands of events added to personal timelines, over half of the 500 names listed at the back of the *Book of Remembrance* now have a biographical entry and additional names of men and women who were not listed in the original book of 1939 have been discovered.

Katie Ardill Brice  
[NSW State Archives and Records, Series 9873]







Reginald Jeffrey Millard  
[NSW State Archives and Records, Series 9873]

The development of this digital archive from a significant paper-based university archive has enriched the original collection of material, increased audience reach, and added to our knowledge of the lives of individuals and the connections between professional cohorts during World War I. As research and public collaboration continue, the personal histories being uncovered present alternative narratives to that of a singular Australian Gallipoli story.

The *Beyond 1914* database software developers, Heurist, have been working on the website to allow more flexibility and consistency when searching. The current custom-built website has experienced search function issues and this move to Heurist developing the web search interface will give the project team more control over the website.

Robert Carlisle Clark  
[NSW State Archives and Records, Series 9873]

The look of the website will remain the same with a few small changes.

The project team presented a paper at the International Society of First World War Studies conference at Deakin University in Melbourne in July 2018. The paper, titled *Archives and the Shaping of a War Record*, offered the opportunity for a timely reflection on the extraordinary success of this digital archive since its establishment in 2014.

The University of Sydney Graduate Choir presented, for only the second time, *An Australian War Requiem* at the Sydney Town Hall on 11 November 2018. Composed by Christopher Bowen OAM, with libretto by Pamela Traynor, and inspired by letters and poems from soldiers at the front and mothers at home, *An Australian War Requiem* pays tribute to the unbreakable bond between mothers and sons, undiminished even through the horror of war. The project contributed photographs and some stories for a small-scale display in the foyer of the Town Hall.







*Beyond 1914 Display at Sydney Town Hall [Rosalie O'Neale]*

### Partnership funding

The history and drama project, Dr Dalyell's War, initiated last year with colleagues from the School of Social Work and Education has seen great development throughout 2018. This project investigates how creative teaching can transform historical knowledge of war and memorialisation. Through evoking historical imagination and dramatic interactions it bridges different social and cultural contexts, and cultivates empathy, perspective and an appreciation of other points of view.

The Dr Dalyell's War workshop was accepted for presentation in September 2018 at the respected British Educational Research Association conference in Newcastle upon Tyne. From this submission, invitations to present this workshop were extended by two international leaders in creative pedagogy - Professor Pam Burnard, Faculty of Education, University of Cambridge, and Associate Professor Michael Finneran, Head of School, Department of Applied Theatre, University of Limerick.

*Workshop in action at the University of Limerick [Elizabeth Gillroy]*

These presentations were well received by students, academics and educationists and advanced the development and evolution of the workshop's structure and content. This engagement has meant that to date over one hundred people have participated in the workshop.

Funding support through the University's Community Development and Industry Partnership (CDIP) program significantly facilitated a strategic industry partnership with the newly extended Anzac Memorial Hyde Park, Sydney, and the Catholic Schools Office (Diocese of Lismore). Through a pilot study the team intends to develop a pedagogical methodology that will build confidence in teachers, regardless of formal qualifications, to teach the mandated curricular areas of war and commemoration in ethnically diverse classrooms.

The seven team members combine a number of multidisciplinary skills bringing expertise in the history of war and commemoration, primary and secondary school curricula, museum education, pedagogy and practice, and historical and curatorial research. While this project is focused on war and commemoration—which is of special relevance to our industry partners—the pedagogical methodology itself will be adaptable for practical application across curricula in professional learning programs for teachers and schools. The pilot study is due for completion in June 2019.





Workshop in action at the University of Cambridge  
[Elizabeth Gillroy]

### The Carillon's 90th Birthday

On 25 April 2018, the University of Sydney War Memorial Carillon celebrated its 90th year. Beyond 1914 and the University's carillonist, Amy Johansen, worked together to produce a program of celebrations which included a recital, a lecture and most fittingly a birthday cake. The recital curated by Johansen included the *Funeral March* by Frédéric Chopin, which was played 90 years ago at the inauguration of the carillon, and *Anzac Echoes* by Geert D'hollander, which was commissioned for the University carillon. The cake was a great success (and delicious), decorated with an image from the *Sydney Mail* newspaper dated 15 October 1924.

Following the cake cutting, a lecture was given by Tim Robinson, University Archivist and Associate Professor Julia Horne, University Historian, who discussed the history of the carillon and memorialisation of the Great War.

### Expert Nation: Universities, War and 1920s & 1930s Australia

Members of the associated Expert Nation project continue to research and document biographical data of men and women from the six national universities operational in World War I. In late 2017, fifteen academics attended a symposium in Melbourne where each presented a paper discussing the impact of war on a specific professional sector. This provided a practical opportunity to discuss and evolve the papers with interested and knowledgeable colleagues. With some further development, these papers have resulted in a collected volume of new research, *World War One, Universities & the Professions*, edited by Professor Kate Darian-Smith, University of Tasmania and Dr James Waghorne, University of Melbourne. It is due for publication in early 2019 by Melbourne University Press.

Additional research assistants have been busy over the past six months researching and inputting biographical information and career data from the 1920s and 30s.



90th birthday cake for the carillon [Elizabeth Gillroy]





University of Tasmania's World War I memorial board [Elizabeth Gillroy]

They used the state government *Gazettes* for professional registration details and career movements, *Trove*, the *Australian Dictionary of Biography*, and *Obituaries Australia*. This information on those who returned from the war has been collated for the first time and is freely available on the project website. You can search the database here - <http://expertnation.org/>.

An exciting output of the Expert Nation project has been the production of two associated websites, one at the University of Adelaide and the other at the University of Tasmania, both launched for the centenary of Armistice on 11 November 2018. These portals are driven by the Heurist database, similar to *Beyond 1914*, but are university specific, showing only information related to their university. The University of Adelaide website *November 1918: Emerging from the Great War* is the product of two years of work by a group of volunteers led by Sue Coppin, the Collection Archivist. The volunteers have met weekly to research the Adelaide records and enter data directly into the database. There are 726 records associated with the University of Adelaide and Roseworthy Agricultural College. Many entries now have student cards

attached and show details of career movements and professional associations during the 1920s and 30s.

The *University of Tasmania and the Great War* website is focussing initially on the 134 names listed on that university's war memorial board. The board was designed and made almost 100 years ago by celebrated Tasmanian woodcarver Ellen Nora Payne, whose husband and two sons had served in the war.

The website was launched as part of a centenary of Armistice event at the university featuring a lecture, 'From Academic Gown to Military Uniform: The University of Tasmania and World War I', presented by Professor Stefan Petrow. Professor Petrow, who is completing a book entitled *Tasmanian Anzacs*, provided insights into the war experiences of some of the soldiers whose names appear on the Honour Board.

The *Beyond 1914* project is funded by the University of Sydney with generous assistance from the Chancellor's Committee and St Andrew's, St John's, St Paul's and the Women's Colleges.

# Richard Francis Bailey, Pharmacist

Nyree Morrison, Senior Archivist

The following is a spotlight on one of the Pharmacy students who served in India during WWI.

At the outbreak of WWI there was no formal pharmacy qualification awarded by the University. Unmatriculated students attended lectures and sat exams prescribed by the Pharmacy Board of NSW. The University introduced a Diploma in Pharmaceutical Science (Dip.Pharm) in 1934 to registered pharmacists, and it was not until 1963 that the first degrees in Pharmacy were awarded.

Richard Francis Bailey was born on 5 July 1894. He aspired to be a doctor but could not afford the

university fees. He became an indentured chemist and druggist on 17 December 1911 for three years to William Franca of Moree. Bailey attended the University as a non-matriculated student taking classes on botany, chemistry and Materia Medica from 1915 to 1916.

Bailey served in India during WWI as a Warrant Officer in the Royal Army Medical Corps (RAMC). He was attached to British hospitals in India and was dispenser in charge. His profile can be viewed on *Beyond 1914* <http://beyond1914.sydney.edu.au/profile/2367/richard-francis-bailey>

He sent a letter every week to his family while he was serving overseas and sent home items from his travels. In one letter to his parents, dated 3 January 1918, he wrote:

I also posted...a sewn package containing many snapshots, menu cards, 'Coronia' hat badge, Bombay train tickets & little odds & ends that bulged out my pockets.

His letters described the sights and sounds of India as well as the military work he was undertaking. One of his letters contains a map of Jallapahar and describes the trip by donkey on "...the 5 mile strait road and winding short cut...always sit tight as a face over the 'cud' may mean a drop or a roll of some 3 or 4000 feet."

While Bailey was unable to afford to study medicine at the University, his son Richard J Bailey graduated in January 1956 MBBS and subsequently became an anaesthetist with two fellowships.



RF Bailey in military uniform [Courtesy RJ Bailey]



No. 118

THE UNIVERSITY OF SYDNEY.

I hereby Certify that *Richard Francis Bailey*  
a Non-Matriculated Student, has attended the following Courses of Instruction  
in the University of Sydney, as prescribed for Students in Pharmacy, and that  
he has passed the Examinations at the end of the Courses:

YEAR.

1915 BOTANY. with credit.

1875 CHEMISTRY.

1916 MATERIA MEDICA. with High Distinction

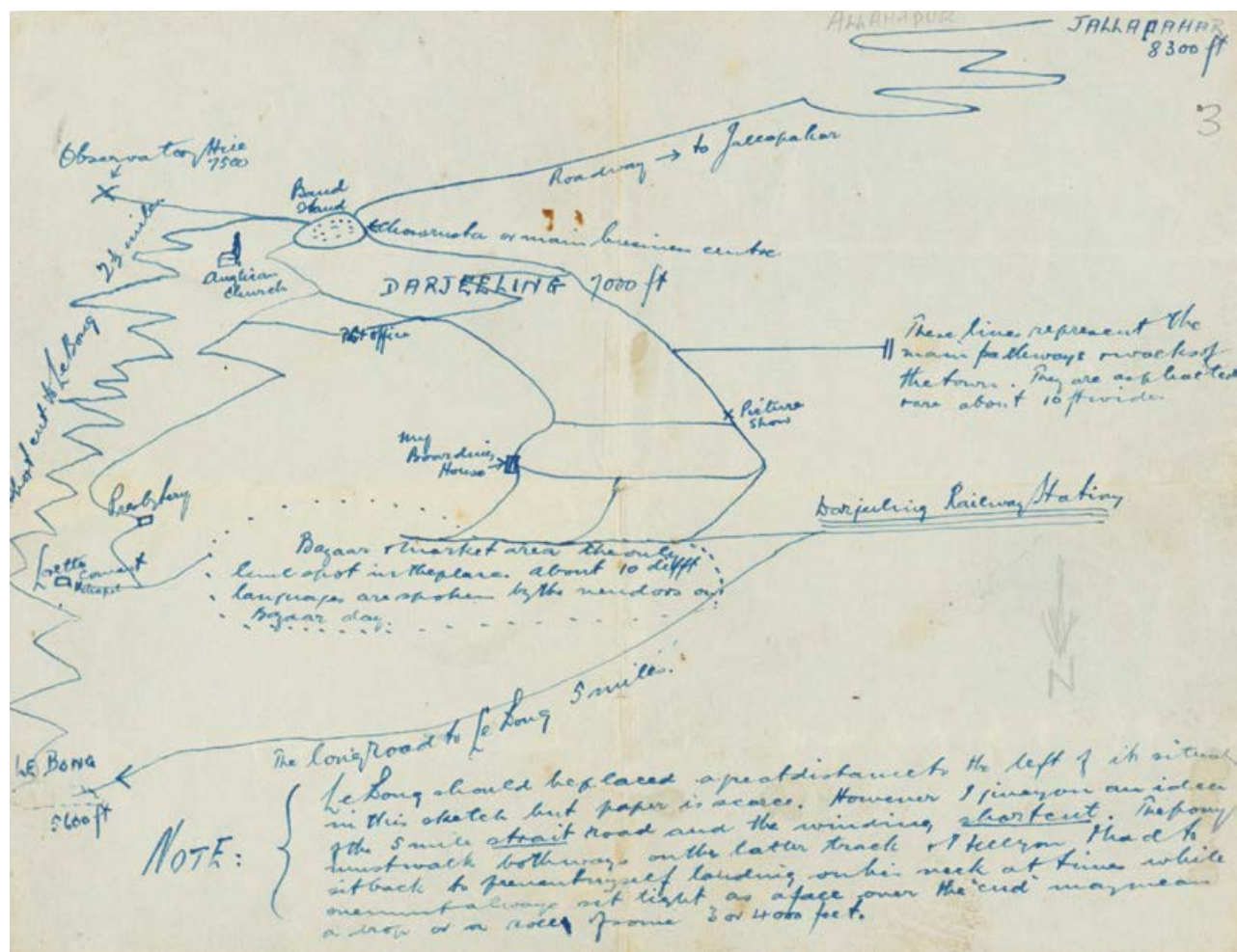
V. E. Barff.

Registrar

30<sup>th</sup> da

June 1916

Courses of Instruction Certificate for RF Bailey [Courtesy RJ Bailey]



Map of Jallapahar [Courtesy RJ Bailey]

## Archives news

### Chancellor launches Biography of Ray Chambers AO, Foundation Professor of Accounting

On the 13 November 2018, the Chancellor, Belinda Hutcheson AM, launched *Accounting Thought and Practice Reform: Ray Chambers' Odyssey* by Emeritus Professors Frank Clarke and Graeme Dean and Assistant Professor Martin Persson in the University Archives.

Chambers, born in 1917 and educated in Newcastle, NSW, was awarded a scholarship to study economics at the University of Sydney, where he graduated in 1939. He became the first full-time lecturer in accounting at the University being appointed Senior Lecturer in charge of accounting in 1953 and the University's foundation Chair of Accounting in 1960; a position he held until his retirement in 1983.

Internationally recognised as an eminent scholar in his lifetime, the intellectual contributions of Chambers

include a dozen books and more than 200 articles.

In 1965, he became the founding editor of *Abacus*, Australia's leading international academic journal of accounting. Chambers is especially known for his proposed new system of accounting, Continuously Contemporary Accounting (CoCoA), which earned him the degree of Doctor of Science in Economics in 1973 from the University of Sydney and election as Fellow of the Academy of Social Sciences in Australia. In recognition of his services to commerce and education he was made an Officer of the Order of Australia in 1978.

The University Archives holds the personal papers of Chambers which total just over 29 shelf metres. The guide to the papers is available on the Archives website – <http://sydney.edu.au/arms/archives/chambersbio.shtml>

### Aboriginal Heritage Photographs Research Project Update

The Aboriginal Photographs Research Project, established in 2015 to describe the photographs contained in the personal archives of the anthropologist, Professor AP Elkin, has recommenced after a brief hiatus. Rosemary Stack, the Indigenous Photographs Research Officer, provided an overview of the project and its objectives in the 2015 issue of *Record*. Ms Stack completed describing the South Australia photographs in 2015 and the Western Australia photographs in 2016.

Vipasha Mukherjee, the current Aboriginal Heritage Photographs Researcher, has now completed the first draft of detailed descriptions of all digitised photographs in the Northern Territory collection. A process of refining these descriptions through further research is underway. The remaining Northern Territory photographs have been sent for digitisation and will be described in 2019. As the primary objective of the project is to provide access to the photographs, the process of community consultation will also be undertaken in 2019.

The Archives would again like to thank the Chancellor's Committee for their support in this project.



Chancellor, Belinda Hutcheson AM and  
Emeritus Professor Graeme Dean [Tim Robinson]





East West arm of the telescope [Nyree Morrison]

### Visit to the Molonglo Observatory Synthesis Telescope

In February 2018 Nyree Morrison visited the Molonglo Observatory Synthesis Telescope (MOST). The telescope is a field station of the University located near Bungendore, NSW, and is operated by the School of Physics. Construction of the MOST, by modification to the East-West arm of the former One-Mile Mills Cross telescope, began in 1978.

The Director of the MOST, Professor Dick Hunstead initially contacted the Archives in 2016 regarding hard copy log books of the original Mills Cross telescope and plans and records of the MOST. It was agreed that a site visit would be beneficial to establish what records were actually at the field station.

The records are located in several areas onsite and a site safety briefing included keeping a look out for tiger snakes and watching your step so that you did not twist your ankle in a rabbit hole! Plans and records were brought back but an additional visit will be required to arrange for the disposal of those records no longer in use and not considered to be archives.

### Highlighted Donations

The University Archives received some wonderful donations and transfers of records in 2018, which include the following:

#### **Professor Lesley Wilkinson, Foundation Professor of Architecture**

Selected papers of Professor Lesley Wilkinson and his family were displayed in the Fisher Library as part of an exhibition for the School of Architecture, Design and Planning's 2018 centenary celebrations. The Wilkinson papers displayed were donated to the University Archives with additional papers to follow. The donation includes a sketch book belonging to Wilkinson with sketches of tiles, buildings, statues and doorways; a coloured drawing of a "Scheme for Circular Quay, Sydney", which is signed by Wilkinson and coloured by a DWK;s and pen drawings done by Wilkinson as a young boy.

These papers will be added to the Wilkinson papers that are already held by the Archives.





Drawing of racing jockeys with their horses, signed "LW". In the right bottom corner it reads "Leslie aged 9". [Accession 2480]



"Julius Caesar lands in Britain BC 55". Bottom right corner initialled and dated "L.W. 17.1.97". Wilkinson was 15 when he drew this. [Accession 2480]

## Sydney School of Veterinary Science

Paul Canfield, Professor in Veterinary Pathology and Clinical Pathology is the Honorary Archivist at the School of Veterinary Science. He contacted the Archives last year to transfer photographs and records that the faculty had collected over the years. The records transferred to the Archives include photographs of staff and students from the time of establishment of the Department of Veterinary Science in 1910 through to 2005. There is information on the history of Veterinary Science in NSW and at the University; the drug register of the Sydney Veterinary Clinic 1938-1948; a register of unqualified veterinary surgeons, 1910-1937; and student registration cards, 1910-2005. Student cards were not introduced centrally until 1925 and, having these student cards dating from 1910 when the Department was founded is a wonderful new resource.

The records also incorporated personal archives of various Veterinary Science alumni including selected photographs of Dr Cecil Julian Manning Walters, CBE, BVSc, MBChM

who served in Egypt and France during World War I.

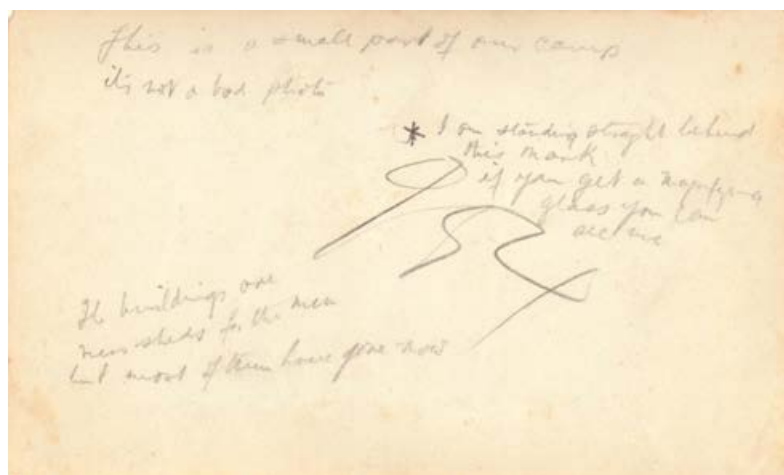
The 40 images were taken while he served in Egypt with the 1st Veterinary Hospital, 2nd Division, 1st, 3rd and 4th ALH Brigades and 5th Mobile Veterinary Hospital.

There are also the photographs of Harold Roy Carne (BVSc, 1923; DVSc, 1934), Dean of the Faculty of Veterinary Science (1947-53, 1960-61). Items include photographs of a trip to Scotland. It appears from a letter to Carne from a Norman SB that they went on a trip to Scotland in 1935. Carne won a Rockefeller travelling fellowship in 1934 and was working at the Lister Institute of Preventative Medicine in London.

One photograph shows a bride and groom (see page 28), and has a Parisian photographer's stamp on the reverse of the image, but no other identifying information. However, it looks like Carne may be the man behind the groom. The bride does look as if she is thinking seriously about something – has she made the right decision?



One of Dr CJM Walters's photographs of his time serving in Egypt. 1st Veterinary Hospital, 2nd Division, Egypt, c. 1915-1916. [1117\_107499\_9]



Reverse of the image: "This is a small part of our camp. Its not a bad photo. \*I am standing straight behind this mark if you get a magnifying glass you can see me. The buildings are mens sheds for the men but most of them have gone now." [1117\_107499\_9a]





Unidentified married couple, n.d. [1117/107505]



Veterinary Science students at Berry, 1913. The first intake of veterinary students was in 1910. Professor JD Stewart is standing in the middle of the back row. [1245\_060\_1]



Veterinary Science students at Berry, September 1935. Left to right: Ann Flashman; Nick Thornton; RMC Gunn; Reg Oxley; Alan Dumaresq. Professor JD Stewart is standing, and the figure in the background is unknown. [1245\_136]



"First Prize Float-Commem Procession 1929" featuring second year Veterinary Science students Richard M Webb, Raymond P Mayer, Kenneth SF Bray, and Leonard Hart. [1245\_46]



## School of Physics

Honorary Associate Professor Bob Hewitt is the Honorary Archivist in the School of Physics. Hewitt has been collecting and indexing photographs and records concerning the School for many years. Some of these records have been transferred to the University Archives where they complement existing records of the School of Physics and of Professor Harry Messel which Messel had transferred to the University Archives in 1998 and subsequent years. In three photograph albums the pictures capture the time of the arrival of Professor Messel in 1952 as head of the School of Physics through to his retirement in 1987. There are images of staff, students, field trips and events spanning Professor Messel's tenure at the University. The following are some images from the albums.

Professor Harry Messel, April 1953. [1245\_1\_005]



Miss Margaret Ford, research assistant, feeding tape into the tape reader of SILLIAC, 1956. SILLIAC was the University of Sydney's first computer. [1245\_1\_22]



The Hon. Neville Wran, Premier of NSW, with Prof Messel on the roof of the School of Physics, at a press conference to announce the State Government grant of \$1.08 million to the Science Foundation for Physics' research into solar energy collection. Mr Wran is about to eat bacon and egg cooked by solar energy. [1245\_3\_13]

# Henry Charles Barry, MBChM (1894-1985)

The family of Henry Charles Barry donated photographs, letters of recommendation and his testamurs to the Archives. Barry graduated MBChM in 1918 and worked in general practice in Catherine Hill Bay and then Balmain. The following is a snapshot of the images donated.



Third year medical students, 1916 [1117\_107445\_7]



Prosectors, 1915-1916, left to right: Leslie J Shortland, BA; JW Ford; OEJ Murphy; MR Flynn, BA, BSc; and Henry Charles Barry. [1117\_107445\_6]



Fifth Year Students Sydney Hospital, 1918. HC Barry is first on the left back row. [1117\_107445\_5\_1]

# Selected Accessions

## January–December 2018

Note: Records less than 30 years old may not be available for research.

No	Title	Start Date	End Date
2405	Documents, plans, images and drawings of the Mills Cross Telescope and Molonglo Observatory Synthesis Telescope (MOST)	1940	1985
2406	Additional records for Copyright Deposits	1996	2007
2407	Digitised preservation copies of negatives and photographs from the papers of AP Elkin Series attributed to the Northern Territory (P130/18)		
2408	Department of Tutorial Classes "The Speakers Kit" and programme for students' gathering	30/05/1959	
2409	Senate Committees, Senate, Agendas Papers and Minutes 2018	2018	2018
2410	Senate Committees, Buildings and Estates Committee, Agendas Papers and Minutes 2018	2018	2018
2411	Senate Committees, Finance and Audit Committee, Agendas Papers and Minutes 2018	2018	2018
2412	Senate Committees, Finance and Audit Investment Subcommittee, Agendas Papers and Minutes 2018	2018	2018
2413	Senate Committees, People and Culture Committee, Agendas Papers and Minutes 2018	2018	2018
2414	Senate Committees, People and Culture Remuneration Subcommittee, Agendas Papers and Minutes 2018	2018	2018
2415	Senate Committees, Strategy & Risk Committee, Agendas Papers and Minutes 2018	2018	2018
2416	Academic Board, Minutes, Agendas and Papers 2018	2018	2018
2417	Academic Board Academic Quality Committee, Agendas Papers and Minutes 2018	2018	2018
2418	Higher Degree by Research Examinations Subcommittee, Agendas Papers and Minutes 2018 [Academic Board] Academic Quality	2018	2018
2419	Academic Board Academic Standards and Policy Committee, Agendas Papers and Minutes 2018	2018	2018
2420	Academic Board Admissions Subcommittee, Agendas Papers and Minutes 2018	2018	2018
2421	Academic Board Graduate Studies Committee, Agendas Papers and Minutes 2018	2018	2018
2422	Academic Board Graduate Studies Higher Degree by Research Scholarships Subcommittee, Agendas Papers and Minutes 2018	2018	2018
2423	Academic Board Undergraduate Studies Committee, Agendas Papers and Minutes 2018	2018	2018
2424	Academic Board Board of Interdisciplinary Studies, Agendas Papers and Minutes 2018	2018	2018
2426	Sydney Teachers College Medal	n.d.	
2427	Medical Foundation / Sydney Medical School Foundation Council Minutes	2008	2010
2428	New Portraits booklet issued to portrait subscribers	n.d.	
2429	Colour negatives and slides of the Anderson Stuart building and Economics and Business School Building	n.d.	
2430	Image of Stella Victoria Archer in graduation gown	1923	
2431	Digitised Photographs donated to the University Archives	1926	
2432	Graduate Choir CDs of performances	2011	2016
2433	Records of Richard Annells Champion	1946	1997
2434	Records relating to the Kabeiroi of the University of Sydney	31/12/1959	31/03/1973
2435	International House, Council and Finance Committee Agendas, Minutes & Papers	2005	2017
2436	Personal Archives of Alan James (Jim) Baker	1944	1998
2437	Research material relating to Ruby Payne Scott and the Scott family	n.d.	
2438	Additional records and photographs from the School of Physics	1965	1999
2439	School of Information Technology Technical Report 709: On the Usability of Hadoop MapReduce, Apache Spark and Apache Flink for Data Science	01/03/2018	23/03/2018
2440	Graduation Ceremony Booklets	27/03/2018	27/03/2018
2441	Plans, photographs and information on recasting of the carillon bells	1974	1977
2442	Reel to reel audio tapes of Arthur Capell	1953	1973
2443	Minutes of the Board of Studies in Education, Diploma in teaching English as a foreign language and various photographs from STC & Faculty of Education	1956	1984
2444	Graduation Ceremony Booklets	09/03/2018	04/05/2018



# Selected Accessions

## January–December 2018

Note: Records less than 30 years old may not be available for research.

No	Title	Start Date	End Date
2445	Selected preservation digital scans of architectural plans of University buildings [G74/2]	1854	1859
2446	Centre for Ultrahigh bandwidth Devices for Optical Systems (CUDOS) Annual Reports	2003	2016
2447	Digital images from G74/8: Photographic Record of Building Program since 2004 [Facilities Management Office/Campus Infrastructure Services]	2005	2016
2448	Publications mostly relating to the 1940s kept by Professor Bruce Mansfield	1944	1962
2449	NSW State Conservatorium of Music Orchestra Guarantee Fund	16/05/1921	19/05/1921
2450	Digitised images of items within M Series [Miscellaneous Series]	1815	2004
2451	Flyers & Programs for Dr Charles Perkins AO Annual Oration & Memorial Lectures 2002 – 2005	04/10/2002	27/10/2005
2452	Graduation ceremony booklets May & June 2018	29/05/2018	05/06/2018
2453	Digitised accession registers	1969	1992
2454	Papers relating to Lady Black	1984	30/03/2009
2455	Veterinary Science photographs and records	1910	2005
2456	Preservation digital copies of items 1–27 of Series G74/4: Photographs of Building Works to 1980	1962	1973
2459	Statistics Publications transferred by the Institutional Analytics and Planning Office (IAP)	1962	2008
2460	Registered Administrative Files	1995	2011
2462	Selected documents of Georgina Byron Purss (nee McLean)	1944	2006
2463	Photographs and testamurs of Henry Charles Barry, MBChM 1918	1915	1918
2464	Sydney University Undergraduates Association Songbooks	1909	1921
2465	Photographs from University Media and Public Relations	1985	1999
2466	University Calendar 2018 and publications about study at the University produced for 2017 Open Day	01/08/2017	01/01/2018
2467	Records relating to Ruth Hall donated by Margaret Stibbs	12/04/1886	1888
2468	Program of Performance by the Renaissance Players	03/04/1976	
2469	Graduation Booklets of University of Sydney Business School and Health Sciences	03/10/2018	05/10/2018
2470	Senate Minutes and various Senate Committee minutes	2016	2018
2471	Student result books of Frederick L Wood	1930	1932
2472	Archival Photographic Record of buildings and surrounds of the University of Sydney and Conservation Management Plans	1960	2017
2473	Miscellanea of Dr Vivian Morris Rich & Dr Joan Macartney	1905	1945
2474	Archival photographic heritage record of ground floor fit out of the Brain & Mind Institute	July 2018	
2475	Copy image of Elsie Jean Dalyell [G3/224/2909]	n.d.	
2476	Digital copy of microfilm building plans	c. 1850	c. 1995
2477	The Oxometrical Society Plaque (M191)	2002	2002
2478	Graduation booklets 6, 7 & 8 November 2018	07/11/2018	08/11/2018
2480	Additional papers of Professor Leslie Wilkinson	1891	1935
2481	Register of chemicals used by Sydney Teachers College for teaching purposes	1925	1977
2482	R L Crocker and the South Australian palaeodunefields by C Rowland Twidale, Jennifer A Bourne & Alexandria Hilgers	12/09/2018	
2483	Additional records of Ray Chambers [P202]	1957	2003
2484	Biographical information and photographs of Veterinary Science staff	n.d.	
2485	Graduation Ceremony booklets December 2018	04/12/2018	06/12/2018
2486	Conservatorium of Music Digital Concert Programs	2018	
2487	Registered Administrative Files	1992	2015
2488	Posters of productions performed at the Seymour Centre	1979	2008
2489	Records of the Australian Centre for Asian Art and Archaeology (ACAAA)	2005	2009
2490	Department of Chemical Engineering Class booklet about students' availability for employment	01/05/1981	01/05/1998

# General information

Established in 1954, the University Archives sits within Archives and Records Management Services, reporting to the Group Secretary, Office of General Counsel. The Archives retains the records of the Senate, the Academic Board and those of the many administrative offices which control the functions of the University of Sydney. It also holds the archival records of institutions which have amalgamated with the University, such as Sydney College of Advanced Education [and some of its predecessors including the Sydney Teachers College], Cumberland College of Health Sciences, Sydney College of the Arts and the Conservatorium of Music. The Archives also houses a collection of photographs of University interest, and University publications of all kinds. In addition, the Archives holds significant collections of the archives of persons and bodies closely associated with the University.

The reading room and repository are on the 9th floor of the Fisher Library, and the records are available by appointment for research use by all members of the University and by the general public. It is important to note that while housed within the Fisher Library, the Archives is not a part of the University Library and has different hours and conditions of use. Access to administrative records is governed by the *State Records Act 1998* [NSW], the *Health Records and Information Privacy Act 2002* [NSW] and *Privacy and Personal Information Protection Act 1998* [NSW] and/or the *Government Information (Public Access) Act 2009* [NSW]. Restricted access conditions may apply to some records and photocopying of original records is not possible.

## Contact details

The Archives is available for use by appointment only from 9.30 – 1 and 2 – 4.30  
Monday to Friday.

Appointments may be made by:

Phone: +61 2 9351 2684

E-mail: [university.archives@sydney.edu.au](mailto:university.archives@sydney.edu.au)

Postal Address:

Archives A14,  
University of Sydney,  
NSW, AUSTRALIA, 2006

Web site: [www.sydney.edu.au/arms/archives](http://www.sydney.edu.au/arms/archives)

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