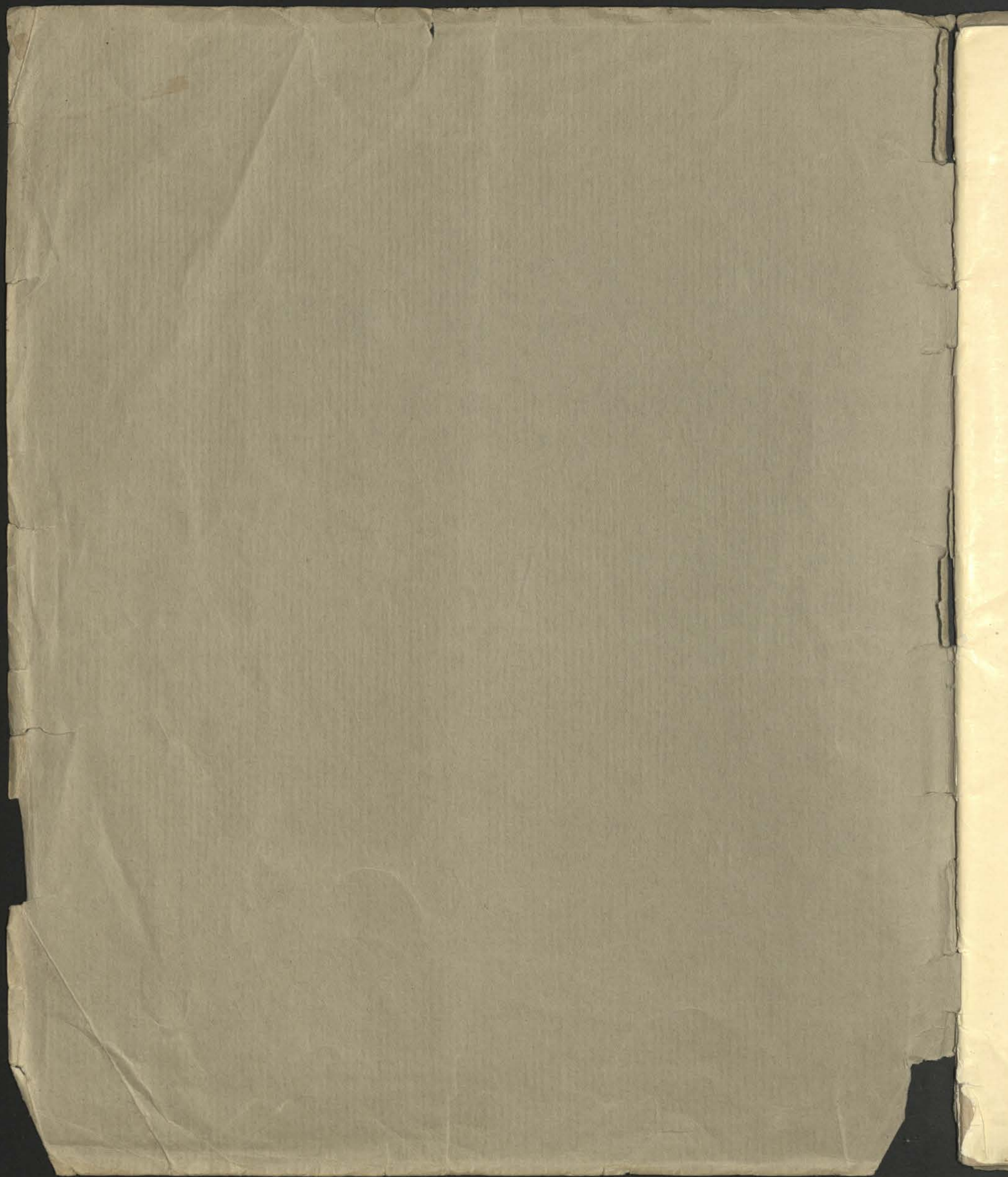




The
NATIONAL
WAR
MEMORIAL
OF
VICTORIA

An Interpretative Appreciation of
THE SHRINE
OF
REMEMBRANCE

With 50 Illustrations



THE NATIONAL
WAR MEMORIAL
OF VICTORIA

THIS MONUMENT WAS ERECTED BY A GRATEFUL
PEOPLE TO THE HONOURED MEMORY OF THE
MEN AND WOMEN OF VICTORIA WHO SERVED
THE EMPIRE IN THE GREAT WAR OF 1914-1918



THE
NATIONAL
WAR MEMORIAL
OF VICTORIA

THE SHRINE OF REMEMBRANCE

An Interpretative Appreciation
by AMBROSE PRATT

Historical Record
by JOHN BARNES

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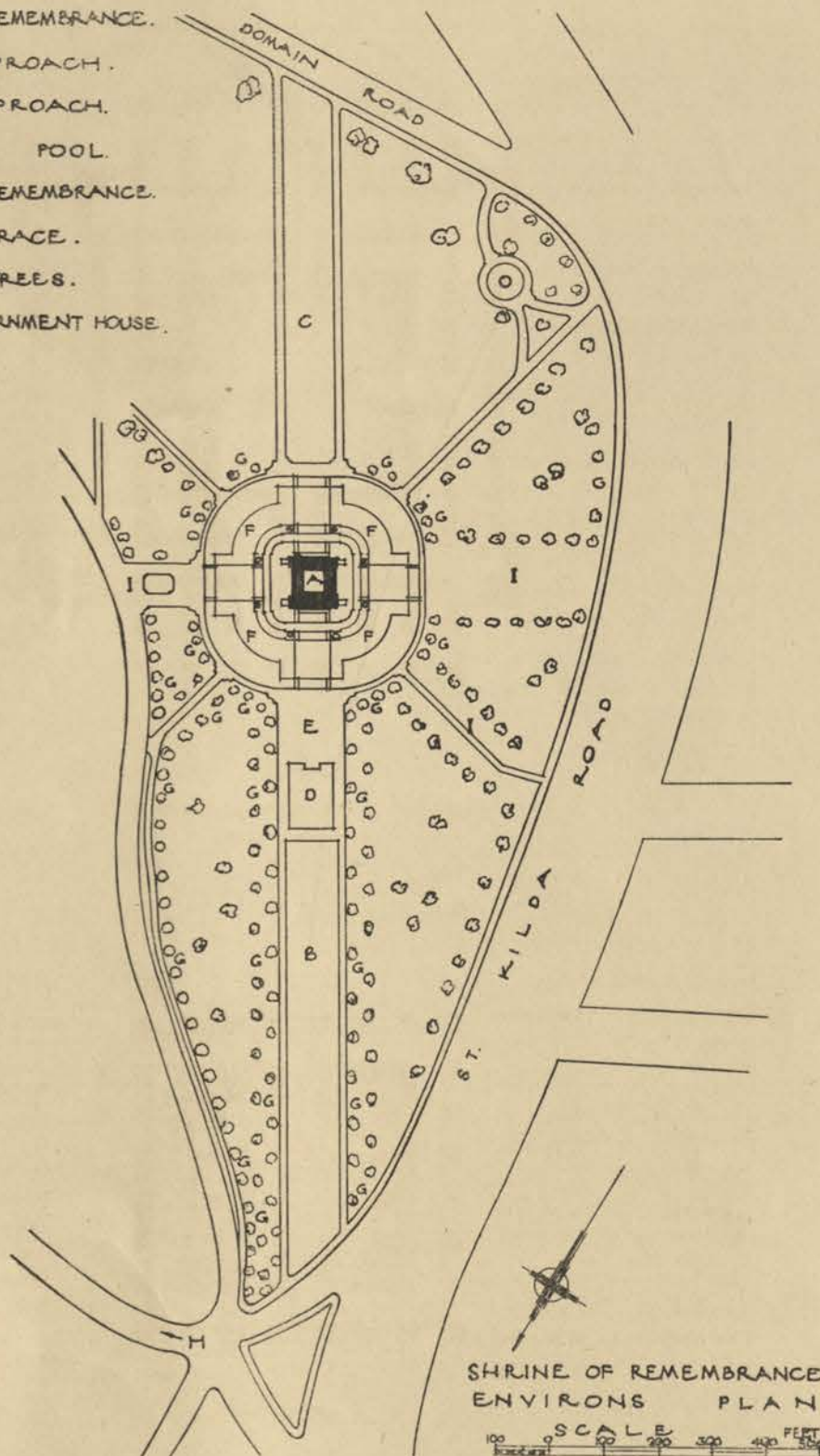
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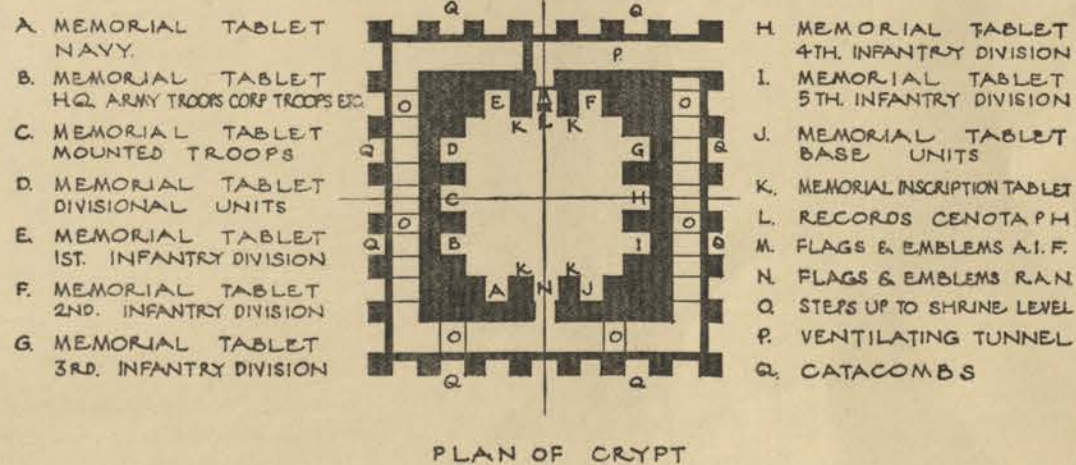
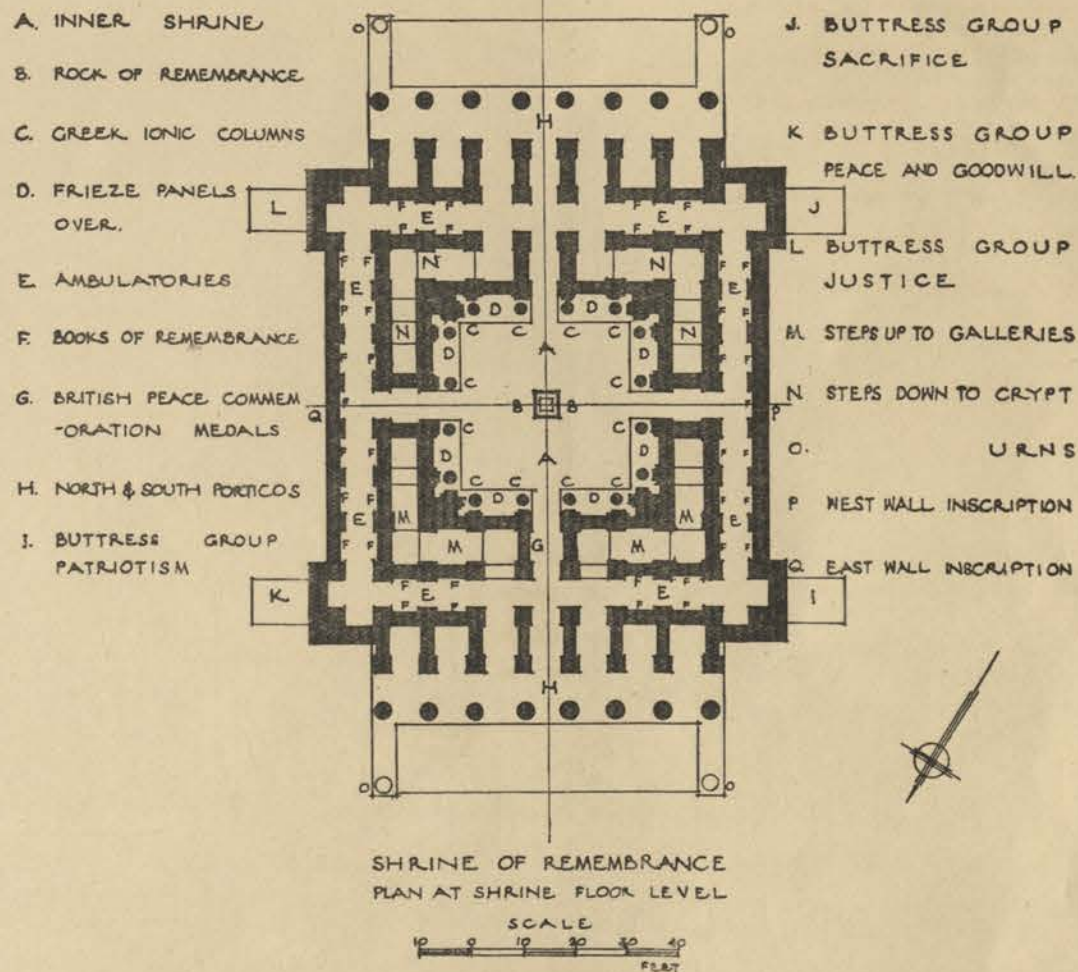
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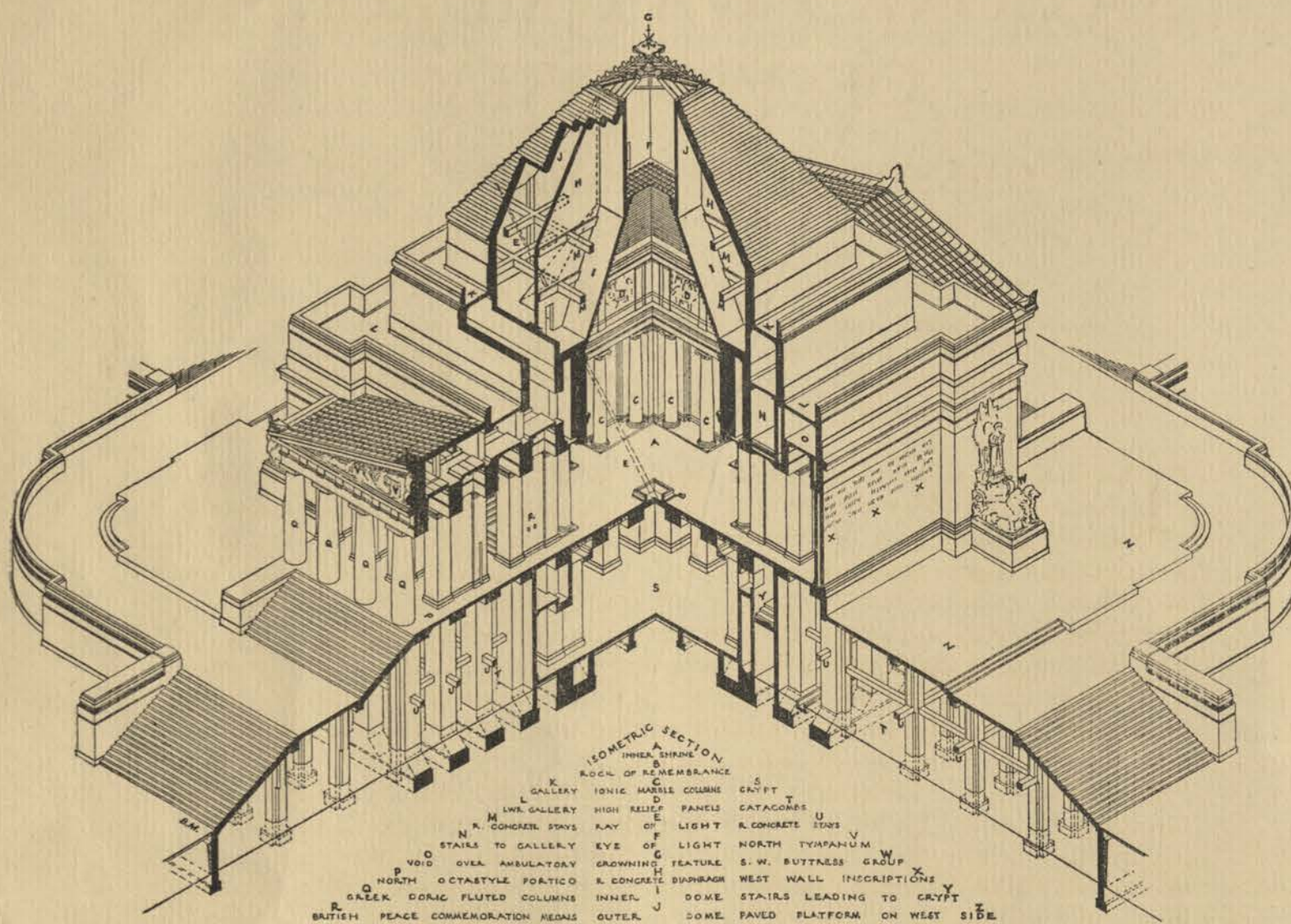
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THE NATIONAL WAR MEMORIAL OF VICTORIA

THE SHRINE OF REMEMBRANCE

* * * *

"LET ALL MEN KNOW THAT THIS IS HOLY GROUND THIS SHRINE
ESTABLISHED IN THE HEARTS OF MEN AS ON THE SOLID EARTH
COMMEMORATES A PEOPLE'S FORTITUDE AND SACRIFICE
YE THEREFORE THAT COME AFTER GIVE REMEMBRANCE"

THESE words, incised across the face of the plain western wall of Victoria's National War Memorial, supply the key to a proper understanding of the existence and purpose of the monument. They might well have been spoken by Pericles himself, who indeed said:—"The whole earth is the sepulchre of heroes; who are commemorated not only by columns and inscriptions in their own country and in foreign lands but by unwritten memorials graven not in stone but in the hearts of men." The inspiration of the Shrine of Remembrance, as of the inscription quoted, is essentially and exclusively Grecian. It belongs to the Periclean age when the art and architecture and the moral strength of Greece attained a splendour beyond comparison with that of any other period and present a picture of the human intellect in its highest condition of perfection. When we remember the character of the ancient Greeks as delineated by the greatest Historian and Poet that the world has known it is difficult to believe that there was anything fortuitous either in the conception or selection of Philip Burgoyne Hudson's design which, carried out in granite, freestone, bronze and marble, now dominates the city of Melbourne—a temple rising heavenwards, visible from all quarters of the compass, the last object to fade from the sight of every citizen who leaves the capital and the first to greet his return, ever reminding him of the valour of his countrymen and the glory of his country.

More than eleven centuries before the Christian era the heroes sung by Homer in the Iliad and Odyssey answered the call of their King, and, rallying to his aid from all the States and Colonies of Greece, they left their homes and sailed across the sea to contend for many years against the guilty but gallant hosts of Troy, not in lust of conquest or in hope of gain, but to rectify a wrong, to vindicate outraged justice, to sustain liberty and to safeguard the basic principles of civilization.

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In A.D. 1914 the people of Australia heard a similar call and in like manner they answered it—crossing many waters in their ships and scattering their blood and treasure in a protracted and terrible conflict in alien and inhospitable lands. The analogy becomes complete when we study the Grecian heroes whom Homer most anxiously and lovingly portrays. But we need consider here no more than one of them—Odysseus—for the “divine Historian” employed all the resources of his art to depict Odysseus as a complete type of the people his genius clothed with immortality. Odysseus has come down to us through the ages a sentient and deathless figure, no demigod—but a real, veritable, laughing, sinning, striving, human man. Strong he was in mind and body; resolute, enterprising, and unfailingly resourceful; an exponent and a lover of all the games and manly exercises in which his countrymen delighted; patient and steadfast in adversity; equally prudent and bold; sometimes passionate and wilful but never truculent or cruel; eloquent and laughter-loving; inclined to indolence but capable of sustained mental and physical exertion; ever ready with some wile or stratagem to meet a perilous emergency or to avoid unnecessary labor; withal as benevolent as he was courageous and animated with a deep sense of justice.

Could the typical Australian soldier be more subtly or more truthfully described? And Homer tells us that the Grecian warriors were possessed by an intense corporate, democratic spirit; that they always spoke and acted freely in the presence of, and, “when they thought fit, in opposition to the views of their leaders” who rarely chastised them for their audacity. Accident it may have been but it savors of an almost miraculous propriety that, more than a thousand years after the might and glory of Greece had crumbled into dust, a young and virile Antipodean nation possessed of all the characteristic virtues and frailties of the ancient Achaian race, having proudly answered the call of its British Motherland for aid—by sending its intrepid sons to fight and die for liberty and justice on many of the very battlefields that often in the vanished centuries ran red with Grecian blood—has erected to the honour of its valiant children in the land of their nativity the purest, the most majestic and the most perfect example of classical Grecian Architecture the world contains.

* * * *

**EXTERNAL
PROPORTIONS**

The site of the Memorial embraces a hill enclosed within that section of the park lands of Melbourne which borders the south bank of the River Yarra and extends southwards between the lines of Anderson Street, St. Kilda Road and Domain Road. The hill rises gently to a height of 82.21 feet above sea level. The Memorial is built upon the summit and the centre of the Shrine coincides with the intersection of the axial line of Swanston Street and St. Kilda Road on the north, and the axial line of Banks Street, South Melbourne, on the west.

In its relation with the Victorian metropolis the site is analogous to the Acropolis of Athens, and the Memorial crowning it (the summit of which is approximately

207.9 feet above sea level) is clearly visible from almost every part of the city and suburbs and from every ship navigating the upper reaches of Port Phillip Bay. The Memorial appears to grow out of the contours of the hill and is surrounded by a broad carriage highway wherefrom the main axes lead by flights of steps to two spacious terraces, squares with curvilinear corners. The lower terrace is the plinth of the monument and it occupies an area of $3\frac{1}{2}$ acres. The upper terrace, which comprises about $1\frac{1}{4}$ acres, rises twenty feet above the plinth. Composed entirely of elaborated stone, it is walled and paved and balustraded with magnificent simplicity and its broad pavements afford room for thousands of spectators to study at close range the towering monument which they surround.

From the mid floor of this terrace the Memorial climbs grandly heavenward without the slightest appearance of abruptness, assuming naturally, and indeed inevitably, the classic temple form. The walls on the east and west are plain but those on the north and south are graced with splendid octastyle projecting porticos of purest Doric. The main structure (which encloses the Inner Shrine, an Ambulatory and a Crypt) is surmounted by a truncated pyramidal dome, eighty-eight feet high. The base of the Dome is girdled by two high level promenades, that are reached by stairs set within the Shrine. Each parapet commands sweeping panoramic views of the city, the surrounding country, the distant mountain ranges and the Bay.

The pyramidal dome is capped with a beautiful symbol of Glory wrought in bronze that is modelled on the lines of its classic prototype—the crowning feature of the Choragic Monument of Lysicrates at Athens.

Four "buttress groups" of figures, grandly sculptured in granite, representing Patriotism, Sacrifice, Justice, and Peace and Goodwill, stand at the base of the main building at the corners facing west and east. The groups facing east flank the following inscription, which is carved on the plain surface of the eastern wall:—

"This Monument was erected by a grateful people to the honored memory of the men and women of Victoria who served the Empire in the Great War of 1914-1918."

The inscription flanked by the buttress groups facing west is set forth on page nine of this volume.

The north and south porticos are projected $16\frac{1}{2}$ feet from the main walls of the Memorial. Each of the fluted Doric columns supporting the porticos is twenty-one feet high, and above their entablatures are conventional Grecian Tympana carved massively in bas relief—one emblematic of "The Call to Arms" and the other "The Homecoming." The groups on the North Tympanum symbolise the minatory aspects of approaching war. The central figure is that of an archaic Grecian Goddess, emblematic of the Mother Country, who appeals to her children to defend her. Two warriors instantly answer her appeal, paying reverent homage and offering her their arms and their lives. The western section of the Tympanum symbolises the enthusiasm, the songs, the music and the propaganda inseparable from the advent of War. In the eastern section are pictured the destruction, terror and chaos that War carries in its train. The Mother fears frankly for her children, but the younger, a babe, is

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undisturbed by her alarm, and the elder child is more curious than afraid. The old man is anxious to save and comfort his flock, but he remembers the brave deeds of his youth and he contemplatively fingers his weapons.

The groups on the South Tympanum are symbolic of Australia. A splendid youth stands in a shell surrounded by the sea horses of Neptune and he plucks from above the fruits of the Earth. In the eastern corner sheep are browsing, symbolising the Pastoral industry. Then comes a group picturing Agriculture and suggesting the fecundity of nature. Secondary industries are represented by a Potter engaged in the shaping or direction of hand and machine work. The central group portrays Education—the old teaching the young; and extending naturally to the western corner are the fine Arts, Music, Painting, Sculpture and the Sciences.

In his treatment of both Tympana the sculptor has triumphed over the many difficulties involved by the necessity to arrange eight feet figures in a triangular field that measures only eight feet two inches at the apex. There is no perceptible suggestion of cramping or overcrowding and the sense of spaciousness that is needed to maintain the monumental character of the design has been successfully established.

On the retaining walls of the steps that lead to the Memorial and at measured intervals on the balustrade walls of the base platforms Stone Discs have been set on which sixteen of the battle honours granted by His Majesty King George V. have been respectively incised:—Landing at Anzac; Sari-Bair; Ruman; Gaza-Beersheba; North Sea, 1915-1918; Cocos Island; Megiddo; Damascus; Villers Bretonneux; Amiens; Mont St. Quentin; Hindenburg Line; Ypres, 1917; Messines; Pozieres; Bullecourt.

The two main axial approaches to the Memorial are respectively 1,085 and 750 feet in length and they lead directly to the North and South porticos from the civic thoroughfares at their extremities. At a distance of forty-five yards from the lower flight of steps leading to the North portico a large reflecting pool has been constructed, a rectangular stone walled lake in whose deep still waters when light serves the monument will be perpetually mirrored. Northwards, beyond the Pool two paths incline softly in a long sweeping slope towards the city of Melbourne and coalesce at length with St. Kilda Road and Swanston Street.

Within the territory of the Memorial the two main approaches are flanked with lines of Roman Cypress and Queensland Kauri. Long formal beds of Iris are set between the rows of ceremonial trees and the rest of the Domain has been laid out as a classic landscape garden that is intended to conform with the purpose and to provide an appropriate evergreen setting for the Shrine. The great length of the two main approaches, their sedately mounting contours and the fact that they emerge from two great arterial traffic highways (one of which bisects the City) combine to isolate Victoria's Shrine of Remembrance from the tumult of the commercial and industrial arenas of the Capital (thus preserving its sacred character), and to make it nevertheless an integral feature of the daily life of the community.

The external aspect of the monument from whatever part of Melbourne it may be regarded is commanding, solemn, reposeful and majestic. Its great nobility of mass and line arrests attention, expels vain thoughts and inspires a reverent inclination of

the mind. Its simple and almost sublime beauty, nevertheless, inhibits any depression of the spirit and the aspiring stateliness of the pyramidal climbing form eloquently conjures the beholder to look upwards and to hope and to strive for the moral progress of mankind.

* * * *

THE HEART OF THE MEMORIAL Immediately within the external walls of the Memorial a spacious Ambulatory encompasses the Inner Shrine, from which four separate flights of stairs ascend to the high level exterior promenades, and descend to the Crypt. The Ambulatory is provided with a spaced series of Niches indented in the outer walls, in which are housed forty-two beautifully modelled caskets of bronze that contain the Books of Remembrance. The parchment pages of these Books are inscribed with illuminated manuscript records of the names of all members of the Australian Imperial Force, the Royal Australian Navy and the Australian Naval and Military Expeditionary Force, who were born or who enlisted in Victoria, who served overseas during the Great War or who died in camp prior to embarkation. Here also is the King's Book inscribed with the special message of His Majesty, King George V.:—

"Let their names be for ever held in proud remembrance."

Within the shell constituted by the inner walls of the Ambulatory is the Inner Shrine—the Heart and "Holy of Holies" of the Memorial. It has the form of a lofty quadrilateral cathedral chamber measuring slightly more than forty-two feet in breadth and length. At a distance of nine feet from the enclosing walls four superb groups of polished monolithic Ionic columns of black trachyte compose a square within a square, and the columns, sixteen in all, combine to support—above their high entablatures—a nobly proportioned stepped dome, wrought in granite, that tapers upward with purposeful and solemn stateliness to a height of sixty-seven feet. The floor of the Shrine has a grave religious beauty all its own. It is paved with marble and a classic Grecian temple pattern is extended with consummate artistry across the smooth, cream-textured stones. At the very centre of this pavement and immediately beneath the dome there reposes the supreme spiritual feature and cardinal symbol of the Shrine—the Rock of Remembrance. No artifice adorns, no trick or stratagem of art obscures the moral grandeur of this great conception. The Rock has no hidden meaning, it offers no enigma, but reveals its purpose with the uttermost simplicity. It consists of a plain slab of dark marble that is sunk below the pavement where no hand may touch it and in such a manner that every head must bow to read this inscription that it bears:—

"GREATER LOVE HATH NO MAN."

From the apex of the stepped dome a great "Eye" of natural light (that may be supplemented when required by a stream of artificial flood lighting) looks down upon

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OF VICTORIA

the Rock of Remembrance and softly illuminates the Chamber. A second shaft of natural light, slender as a spear, named the "Ray," is admitted through a special aperture in the roof which has been located and shaped in accordance with astronomical calculations in order to ensure that the Ray shall fall upon the centre of the Rock of Remembrance at the eleventh hour of the eleventh day of the eleventh month of every year.

In the Bays between the dark majestic monoliths that support the dome, space has been provided for eight sculptured sentinels, the guardians of the Shrine:—Love, Peace, Courage, Integrity, Faith, Strength, Brotherhood, and Honour. Above the architraves imposed upon the Ionic columns are twelve High Relief Frieze Panels carved in sandstone which present a realistic record of the various arms of the Royal Australian Navy and the Australian Imperial Force. On the East Frieze are portrayed the Navy Afloat, the Navy Ashore and the Australian Flying Corps; on the West Frieze, the Artillery, the Engineers and Tunnellers, and the Army Medical Corps. On the South Frieze, the Camel Corps, the Light Horse and the Transport; and on the North Frieze, the Infantry with Tanks, the Infantry in Trenches and the Infantry with Machine Guns. The figures in each panel are working, fighting, striving, suffering or succoring, in precisely such manner and costume and conditions as did thousands of their living like at the Great War's battlefronts throughout the four dreadful years that ended on the eleventh day of November, 1918.

It is almost needless to observe that the Theme of the Shrine is Remembrance. The design, alike in its conception, in the innumerable details of its treatment and in its totality of execution, illustrates and convincingly demonstrates the Theme. The stately sable columns that gleam like polished jet provide a dramatic, indeed, an almost tragic contrast with the softly glowing, silken pallor of the freestone of the Friezes whose carved figures, one and all, seem to be so vividly alive that when their utter immobility is realised the mind is overtaken with a sensation of surprise; while the imperial grandeur of the Dome, that soars above the Friezes and furnishes the Remembrance Rock with a truly royal canopy, combines with every structural feature to produce an effect and an atmosphere irresistibly conducive to solemn introspective contemplation. I dare to say that no sentient visitor, although late-come from another sphere and ignorant of the purpose of the Shrine, could pass within its portals and escape the feeling that he trod on sacred ground.

To the Rock of Remembrance the people of Victoria will henceforth bring in ever-swelling streams their bruising memories of grief. It has no tongue but it murmurs softly to the inner ear the Poet's tender invocation:

"Here bring your wounded hearts; here tell your anguish!"

The very least and plainest stones of the Shrine have been made sensitive by the genius of the designer and the skill and loving care bestowed upon them by the artists and the artificers. But the silent sculptured figures on the Friezes have a quality that borders on the indescribable. Without exception they are essentially, authentically, unmistakably, and vitally Australian. Generation after generation will bloom and fade and pass away, but the men and women of the Friezes will ever "flourish in imperishable youth" to show the future how looked and lived and strove and fought

the generation they immortalise and to teach us and those who come after us how to live—and how to die.

* * * *

THE CRYPT Directly beneath the Inner Shrine, some twenty-five and a half feet below the Shrine floor level, is a Crypt that measures thirty-one feet square.

Access to this Chamber is provided by two sets of stairs leading from the South side of the Shrine. The design and fashioning of these stairs are in perfect keeping with the temple character of the Memorial and despite their elaborate simplicity their aspect is strikingly impressive and mysterious. The Crypt is a square faced chamber with twelve deeply recessed bays. These contain the Unit Memorials of the Royal Australian Navy and the Australian Imperial Force. The ceiling of the Crypt is of classic Grecian design. It is decorated in low tone colors with nine deep sunk panels in Grecian blue with raised gold stars. The walls have a buff free-stone finish and are outlined with massive Grecian Pilasters. Each of the twelve recessed Bays is illuminated by twin classic torches set in flambeau brackets of beaten bronze.

Upon the piers flanking the entrance and upon the piers on the South side of the Crypt, immediately opposite the entrance, four memorial tablets are affixed. Two of these tablets bear the inscription:—

"In this Crypt are erected by their comrades Memorials to the honour and in memory of the Victorians who gave their lives whilst serving the Empire in the various Units of the Royal Australian Navy, Australian Imperial Force, and the Mercantile Marine, during the Great War, 1914-1918."

In the Bay opposite the entrance of the Crypt the Badge of the Australian Imperial Force, flanked by the Union Jack and the Australian Flag, surmounts a bronze record Cenotaph that houses the records of the Shrine of Remembrance and the names of all who subscribed to its erection. The Bay at the entrance of the Crypt houses the Badge of the Royal Australian Navy, over-flanked with the Australian Flag and the White Ensign.

The other Bays, which proceed clockwise around the Crypt, have bronze Memorial panels decorated with the colour patches of each Unit of the Australian Imperial Force wrought in enamel. Because Victorians served with every Unit of the Australian Imperial Force it was found necessary to record each and every important Unit.

Panel No. 1 is dedicated to the Royal Australian Navy; Panel No. 2 to the Headquarters Australian Imperial Force, the Headquarters of the various Army Corps in which Australian Troops served; the Army Chaplains' Department, the Army Troops, the Australian Flying Corps, the Corps Troops, and the Naval and Military Expeditionary Force; Panel No. 3 to the Mounted Troops; Panel No. 4 to the Divisional Troops; Panel No. 5 to the First Division Infantry; Panel No. 6 to the Second Division Infantry; Panel No. 7 to the Third Division Infantry; Panel No. 8 to the Fourth Division Infantry; Panel No. 9 to the Fifth Division Infantry; and Panel No. 10 to the Base Units.

ARCHITECTS,
ARTISTS AND
BUILDERS

The genetic plan of Victoria's Shrine of Remembrance was conceived and executed by Philip Burgoyne Hudson (a Melbourne architect), who derived his inspiration from a study of Bernier's Restoration of the classic temple tomb erected at Halicarnassus (B.C. 353) by Queen Artemisia of Caria to the memory of her royal husband. The designing architects of that famous monument (universally acclaimed for many centuries as one of the Seven Wonders of the World) were Satyros and Pythios. Scopas, the superintending sculptor, aided by Leschares, Bryaxis and Timotheus completed the work after Artemisia's death. In the development and elaboration of Hudson's first sketches he received invaluable assistance from his partners, James Hastie Wardrop and Kingsley Ussher. During the progress of this task the genius of Iktinos and Pheidias, the architects of the Parthenon, exerted a notable influence on the Australian designers. So many modifications and improvements were consequentially effected that the design of the Victorian Shrine, when eventually completed, presented all the most perfect features of classical Grecian Architecture in a combination so harmonious that the work of Satyros and Pythios was eclipsed and excelled.

All the most important refinements of Grecian Architecture (based upon centuries of laborious experiment and loving experience in the study of nature, whose forms of beauty are never absolutely symmetrical, and also upon a thorough understanding of many of the most enigmatical peculiarities in the phenomena of sight) have been applied to the designing and construction of the Shrine of Remembrance.

One of the greatest triumphs of the architectural science of the ancient Greeks ensued on their discovery that the human eye is incapable of viewing lines that are extended in perfectly even parallels (whether in columns, walls, architraves or pediments) without experiencing an illusion of attenuation and malproportion. The Greeks corrected this illusion by studied departures from the rigid prescriptions of mathematical exactitude, all of which departures involved the employment of subtle inclinations and modulated curves. The great success attained by the architects of the Periclean Age in the application of these principles, which they called "refinements" provoked Plutarch to say of their works:—"They have a kind of freshness that seems to bloom upon them, which defends their beauty from the touch of time as though they were endowed with the breath of life and a soul that grows not old for ever."

Following the practice of Pheidias and Iktinos, Hudson set the horizontal lines on the steps, walls, porticos and cap of the Shrine in parabolic curves. He caused the external walls and the columns of both porticos to incline from the vertical; and he brought the design and entasis of the columns and mouldings into conformity with the Grecian laws of asymmetrical construction. It is worthy of particular attention that the columns of the Parthenon (the supreme climax of Grecian refinement in architecture) incline only in one direction, whereas the axes of the columns of the North and South porticos of the Shrine of Remembrance have a double inclination, and if the columns were projected skywards all would meet at a single point, one and two fifth miles above the Shrine Floor level.

Hudson's discovery of the refinement of duplex columnar inclination brought the principle, or rather, the ideal, of perfect unity in temple architecture within the scope

of attainment for it provided one common meeting place, a point, for all projected columnar lines. The Periclean Greeks were advancing steadily towards this goal but having effected the serial junction of projected lines along an extended horizontal plane they paused, and mankind, held spellbound by the beauty thus produced, has seldom ventured since that golden age to attempt improvements. The architect of the Victorian War Memorial has exhibited more audacity than his professional brethren for a span of centuries and his success has been commensurate with his daring. His refinement and the various other delicate deviations from perfect symmetry invented by the Greeks which I have indicated, have, in their combined effect, imparted to the Shrine of Remembrance an impression of repose and rhythm which every beholder feels but which may be understood alone by trained observers. "The secrets of Nature," says Professor D'Ooge, "which knows no rigid mathematical lines, were overheard by Pheidias and Iktinos and applied in the gentle curves (and inclinations) of the Parthenon."

Hudson would seem to have overheard a secret of Nature missed by Pheidias and Iktinos, and by its application to the Shrine he has added a fresh cubit to the world's stature of beautiful achievement.

The Superintending Sculptor of the Shrine was Paul Raphael Montford, a distinguished English Sculptor, who is responsible for the designs of the four Buttress Groups and the North and South Tympana. These rank amongst the most important granite carvings of modern times and their execution would have been all but impracticable save for the invention of the pneumatic tool. The Buttress Groups represent Justice, Sacrifice, Patriotism, and Peace and Goodwill. All adhere to the conventional principles of classical symbolism. By reason of the material employed they are of a strictly monumental character and are necessarily invested with a close similarity of mass and outline. The motive of each group is the suggestion of a Triumphal Procession. Lions led by a boy draw a chariot that simulates the prow of a ship and is surmounted by a winged throne, beside which each subject figure stands. Garlands and vestal lamps add to the triumphal note and lend interest to the composition.

The boy leading the lions is symbolical of the school-children of Victoria who provided the funds required for the carving of the groups. The subjects treated in the Tympana ("The Call of the Sword" and "The Return of Peace") afforded Montford a much wider opportunity for the display of his creative talent—which he utilised with pronounced success. These works, indeed, must be numbered with the world's finest examples of decorative monumental sculpture. The main external carvings were executed under Montford's constant direction by Joseph Hamilton, a highly accomplished carver, whose great skill and experience enabled him to carry out the sculptor's designs with an exactness and finish of unsurpassable excellence. Hamilton was ably assisted by another expert carver, William Hutchings.

The Friezes of the Inner Shrine, which I have earlier described, were designed by Lyndon Dadswell, a young Australian sculptor, working in co-operation with and under the supervision of Montford. These carvings are not of even quality. Two are authentic works of genius but all are good and all are fully competent to fulfil their mission—to provide for the use of future generations, a true and vital portraiture of the men and women of Victoria who served in the Great War, 1914-1918.

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The general Contracting Builders of the Shrine were Messrs. Vaughan & Lodge and they and their numerous sub-contractors carried out the great work of construction faithfully and well. The Superintendent of Works was Edward Gunn, and it is largely due to his exceptional ability, his unflagging enthusiasm and untiring energy that the building of the Shrine was completed within six years of its inception.

The intricate mathematical and astronomical calculations necessary to determine the location and shape of the aperture in the Dome of the Shrine in order to ensure that the "Ray of Light" shall reach the centre of the Rock of Remembrance at eleven o'clock on the eleventh day of the eleventh month of every year were carried out by Dr. Joseph Mason Balwyn (Victorian Government Astronomer), Frank J. Doolan, Charles T. L. Goodchild and Julius F. V. Knight.

The survey, lay-out and development of the Shrine area and of the approaches and environs of the Shrine were undertaken by the Government of Victoria and entrusted to Aubrey Duncan Mackenzie, Engineer of the Public Works Department of Victoria, with whom Hudson acted in co-operation. It is mere justice to observe that Mackenzie did his work exceedingly well. Hugh Linacre rendered notable service in the planning of the Shrine plantations.

In the Historical Record will be found an appreciation of the work of the Inaugurators and Administrators of the building of the Shrine and of those who most substantially contributed to the cost of erection.

Space does not avail to record the names of the various carvers who fashioned the Inner Friezes, the Scribes who illuminated the Books of Remembrance and the army of tradesmen and craftsmen who loyally co-operated with their superintendents and supervisors to produce the greatest masterpiece of Art in the Southern Hemisphere.

They were Australians, therefore they loved their task, a fact their work proclaims.

* * * *

THE MESSAGE
OF THE SHRINE

Alike they who served their country in the World War and survived, and they who made the Great Sacrifice, are appropriately and adequately commemorated by Victoria's august and splendid War Memorial.

It is, as all may see, a Monument of beauty, that has been created, carved, and carried to a high eminence of classical perfection by the patient travail and collaboration of art and industry and inspiration. But it is something more, much more. It is the fruit and outcome of a people's gratitude, a people's agony, a people's pride. Its mighty structure—fashioned to endure until the solid Earth dissolves—is cemented and entwined with emotions of ennobling grief and with the heart's most secret and most sacred sentiments and dreams of hope and constancy and high desiring. The massive immensity of the Shrine's aspiring form supplies a perfect symbol of our nation's abiding faith in the validity of Sacrifice, in the efficacy of Virtue, in the immortality of the Spirit, and in the justice of God. The Shrine of Remembrance is

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not a tomb. It is a Sacrament and a Prayer. It is the abode of a sublime Ideal; the House of a Love that looks beyond the grave. Above all it is a Temple and an Oracle. It lives! It speaks! It sends forth ceaselessly a sweet consoling message to all the ages of affliction, a message that whispers through the holy inner spaces, that sighs amid the columns and the corridors and breathes from every stone. It tells us that no man since the dawn of time has served his country with sincerity in vain. It reminds us that the fall of heroes is like that of stars:—

"Streaming splendour through the Sky."

It forbids us to forget our valiant dead; but it forbids us to remember them as tragic victims of an inexplicable and dreadful Wrath, cut off with wanton cruelty in the flower of their young strength Life's purpose unfulfilled.

"That life is long which answers Life's great end."

Equally the oldest and the youngest of those who died that we, their countrymen, might live answered in the fullest measure *"Life's great end."*

That, as I have heard it, is the message of the Shrine.



HISTORICAL RECORD.

The idea of erecting a State War Memorial originated early in 1921, and on the 4th August of that year the Right Hon. the Lord Mayor of Melbourne, the late Sir John Swanson, convened a public meeting to discuss the project. A large conference assembled at the Melbourne Town Hall on the date mentioned. The Memorial idea was debated and adopted; and an executive Committee of leading citizens was constituted to carry it into effect, and an announcement was made that the State Government and the City Council would each contribute £50,000 over a period of ten years in equal annual instalments of £5,000.

Subsequently, a meeting of representatives of Municipalities was held, which unanimously agreed to support a State-wide appeal for the funds required to erect a National War Memorial befitting the honour and dignity of the community.

The next step was to appoint a Special Committee for the purpose of determining the most appropriate site. More than twenty available sites were carefully examined, after which it was decided to eliminate from consideration all except the area known as the "Grange" in Domain Park, and an area between Queen Victoria's Monument and Government House. The "Grange" site was eventually selected and adopted. The general Committee then resolved to initiate a competition for a suitable design that should be open to all the Artists, Architects and Designers of Australasia, even though living abroad, and to British Subjects residing in Australasia. The character of the design and the treatment of surroundings were left entirely to the competitors; and three Assessors were appointed—Mr. G. H. Godsell and Mr. K. A. Henderson, who were nominated by the Federal Council of the Australian Institute of Architects, and Sir John Monash, by the Committee. After some unavoidable delay, the conditions of the Competition were finalised and the competition closed towards the end of 1922.

In all, 83 designs were submitted to the Assessors. The task of adjudication occupied several months, and not until 13th December, 1923, was the decision of the Judges announced.

The first prize was awarded to Messrs. Hudson & Wardrop; the second to Mr. William Lucas; the third to Mr. Donald Turner; the fourth to Messrs. Lippencot & Billson; the fifth and sixth to Messrs. Stevenson & Meldrum.

It became necessary to devise ways and means of raising the sum required to erect a Memorial according to the design of Messrs. Hudson & Wardrop, the estimated cost of which was £250,000. This essential task was retarded by the unexpected inauguration of a Press campaign for the adoption of some other form of Memorial, more particularly one of an utilitarian character. Controversy raged for a considerable period and public opinion became greatly confused. Eventually thought clarified and the community divided roughly into two sections, one favouring a Civic Square at the Corner of Bourke and Spring Streets, and the other a Hospital. The proposal for the construction of a Civic Square received the larger amount of support, but when the immense cost of reclaiming the requisite areas was ascertained the idea was abandoned and public consideration focussed on the alternate scheme.

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When, however, an actuarial investigation proved that a sum of £1,000,000 would be needed to erect, equip and endow a Hospital accommodating 200 beds, the Hospital scheme shared the fate of the Civic Square, and by common consent public opinion reverted to the original idea of a non-utilitarian Memorial.

About the middle of 1927, a staff was appointed for the purpose of organising a general Appeal to the Public. Previously, tenders had been invited for the erection of the Shrine of Remembrance both in granite and freestone. The foundation stone was laid by Lord Somers, Governor of Victoria, on 11th November, 1927, and a Mast erected with a Beacon at the Mast Head to denote the site chosen for the structure.

The Appeal was launched in the beginning of April, 1928, and the public response was prompt and liberal. Within six months the amount of £250,000 was raised either in cash or by promise; the major portion of this sum being spread over five equal annual instalments and contributed as follows:—Public Donations £79,400; Victorian Municipalities £62,000; State Government £50,000; Melbourne City Council £50,000; State School Children of Victoria £8,600. Total = £250,000.

On the 5th June, 1928, a contract was entered into with Messrs. Vaughan & Lodge for the erection of the Shrine of Remembrance in freestone, but in view of the success of the appeal, the Committee shortly afterwards exercised its right to vary the contract and accepted a provisional tender for the structure to be completed in granite.

A large staff of workmen immediately began to clear the site and to lay the foundations of the Shrine and the task of construction proceeded uninterruptedly for the next four and a half years. The whole of the vast work was performed by tradesmen residing within the State.

The materials used in the construction of the Shrine, all of which are everlasting, are wholly of Australian origin and nearly all are products of Victoria.

The granite came from Tynong, Gippsland. The Redesdale Sand-stone from Kyneton; and the Black trachyte monoliths were quarried in Buchan, Gippsland. Only the marble paving and the freestone Frieze panels of the Inner Shrine came from New South Wales. The credit for inaugurating and achieving the erection of the Memorial belongs to the National War Memorial of Victoria Committee, and the Chairman ex-officio was the Right Hon. the Lord Mayor of Melbourne. Regular meetings of the Committee were held over the twelve years of its existence, and although often confronted with many delicate situations, complete harmony was continuously maintained.

The success of the Committee was largely attributable to the incessant energy and enthusiasm of the late Sir John Monash, who acted as Deputy Chairman from the inception of the Committee in 1921 until his lamented death, in October, 1931. His knowledge as an Engineer was an asset of incalculable importance, and his views on the most intricate subjects were invariably adopted.

Space will not permit of paying fitting tribute to other members of the Committee whose invaluable knowledge and practical assistance were ever available to carry out the task allotted to them.

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The loyal service rendered by the members of the National War Memorial Committee thoroughly justified the confidence placed in them by their fellow citizens at the initial meeting held in 1921.

There remains only to acknowledge the valuable aid so freely given by the Technical experts during the construction of the Memorial, all of whom were inspired to contribute their finest service by the natural desire to expedite the completion of a monument worthy of those whose sacrifice the Shrine commemorates.

In November, 1933, a measure was enacted by the State Parliament providing for the constitution of a Trust to be invested with the titles to the land containing the Shrine (an area slightly exceeding thirty-two acres) and to be permanently responsible for the control and care of the Memorial.

The Shrine of Remembrance Act (No. 4130) provided for ten Trustees consisting of:—

The Commissioner of Crown Lands and Survey.

The Director of Finance for the State of Victoria.

The Right Hon. the Lord Mayor of Melbourne, and seven persons to be appointed by His Excellency the Lieut. Governor of Victoria.

The names of the persons appointed by virtue of the Act (Government Gazette No. 194) are as follows:—

The Honourable Sir Stanley Seymour Argyle, K.B.E., M.B., M.R.C.S.;

Sir William Brunton, Kt.;

General Sir Henry George Chauvel, G.C.M.G., K.C.B.;

George William Holland, Esq.;

Senator the Hon. Sir Harry Sutherland Wightman Lawson, K.C.M.G.;

Sir Harold Daniel Luxton, Kt.;

Matron Grace Margaret Wilson, C.B.E., R.R.C.

At the first meeting of the Trustees held on 10th November, 1933, it was unanimously decided to appoint Sir Henry Chauvel as Chairman, and the services of Mr. John Barnes, Secretary to the National War Memorial Committee, were retained in a similar capacity by the permanent controlling body.

The Dedication of the Shrine

The National War Memorial of Victoria was dedicated "*To the Glory of God and in grateful memory of those who served this State in the Great War*" . . . by HIS ROYAL HIGHNESS, PRINCE HENRY, DUKE OF GLOUCESTER, on the morning of the 11th November, 1934—the 16th Anniversary of Armistice Day. Never before in any part of the Commonwealth had a greater concourse of people assembled in one place, and never before was held a more august and solemn ceremony.

Daylight had not long broken when every road leading to the Memorial became thickly dotted with passenger-laden vehicles and hundreds of hurrying pedestrians. The people came from every part of the metropolis, and from every part of Victoria, and by 10.45 a.m. it was estimated that some 300,000 people had assembled on the southern slopes facing the Shrine.

The whole of the Southern Avenue, except the centre, through which a lane was kept for the Royal Procession, was reserved for the ex-Sailors and Soldiers who served in the late War and who, having assembled by their late units and formations, marched into position in two columns simultaneously, each column being 120 abreast, numbering in all 27,500. Massed Bands played them into position and then rendered Handel's "Largo," followed by two Hymns, "Lead Kindly Light" and "Nearer My God to Thee," in which the whole assemblage joined, led by Massed Choirs.

The centre of the Southern Avenue, from Domain Road to the steps of the Shrine, was lined on both sides by Guards from the Royal Australian Navy and Royal Australian Air Force and the Guidon and Colour Parties and their Escorts of the Victorian Light Horse Regiments and Infantry Battalions, while detachments from the Royal Australian Naval Reserve and Australian Military Forces, in single file, delineated the divisions between the various reserves.

At 10.45 a.m. His Excellency the Governor of Victoria, Lord Huntingfield, arrived at the centre of the Southern Avenue in Domain Road, closely followed by His Royal Highness the Duke of Gloucester, each being accompanied by a Light Horse Escort. His Royal Highness was received with a Royal Salute.

The Royal Procession was then formed and moved up the centre of the Southern Avenue, in the following order:—

Chief Marshal (Brigadier-General J. C. STEWART)	
A.D.C. (Captain G. R. BARBOUR)	A.D.C. (Captain A. LAWRENCE)
HIS EXCELLENCY THE GOVERNOR (LORD HUNTINGFIELD)	
Private Secretary to His Excellency (Lieut.-Col. E. HELME POTT)	
Equerry (Lieut. D. S. SHREIBER)	Equerry (Captain L. W. H. KERR)
H.R.H. THE DUKE OF GLOUCESTER	
Military Secretary (Captain A. R. W. CURTIS)	Chief of Staff (Major-General R. G. H. HOWARD-VYSE)
A.D.C. to Sir H. Chauvel (Captain J. R. HALL)	
The Premier of Victoria (Sir STANLEY ARGYLE)	The Chairman Shrine Trustees (General Sir HARRY CHAUVEL)
The President Victorian Branch R.S.S.I.L.A. (Mr. G. W. HOLLAND)	The Lord Mayor of Melbourne (Councillor A. G. WALES)
The C.G.S., A.M.F. (Major-General J. H. BRUCHE)	1st Naval Member, Navy Board (Vice-Admiral Sir FRANCIS HYDE)
The Chief of the Air Staff (Air-Commodore R. WILLIAMS)	The Matron in Chief, A.A.N.S. (Sister G. M. WILSON)

After the Royal Procession, the following General Officers and others, who had either commanded Australians during the late War or had held high staff appointments in the Australian Imperial Force, marched in pairs:—General Sir Alexander Godley; Major-Generals Sir Nevill Smyth, Sir Brudenell White, E. Tivey, G. J. Johnston, H. W. Grimwade, T. A. Blamey, F. G. Hughes, G. H. Irving and C. H. Brand; Brigadier-Generals J. R. Royston, C. H. Foott, E. A. Drake-Brockman, J. P. McGlinn, C. H. Jess and O. F. Phillips; Brigadiers W. H. Scott, M. W. J. Bourchier and J. T. McColl; Captain C. Farquhar-Smith.

Following them were four representatives of the Victorian Branch R.S.S.I.L.A., Messrs. E. Turnbull, H. J. Martin and A. J. Day, and Major W. T. Tackaberry. Guidon and Colour Parties wheeled inwards in succession and followed the Procession to the Shrine, Guidons leading.

On the arrival of His Royal Highness at the top of the Southern Steps of the Shrine, Massed Bands again played the National Anthem. The Procession then moved round the Western Terrace to the Northern Entrance, Guidons and Colour Parties breaking off and forming up on the lower terrace facing the Southern Entrance. The Massed Trumpeters, Buglers and Drummers were already in position between the Guidons and Colour Parties and the Southern Entrance to the Memorial.

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At 10.58 a.m. His Royal Highness entered the Northern Entrance of the Inner Shrine, accompanied by the following:—His Excellency the Governor, The Hon. the Premier, General Sir Harry Chauvel, Major-General Howard-Vyse, Lieut.-Colonel E. Helme Pott, Captain Curtis, The President R.S.S.I.L.A. (Victorian Branch), The Chairman Centenary Council (Sir Harold Gengoult-Smith), The Lord Mayor, the representatives of the three Services, the Matron-in-Chief, the Chief Marshal, and the Secretary to the Shrine Trust. The party formed up facing the Rock of Remembrance with His Royal Highness in the centre. The remainder of the Procession moved on round the Terrace, forming up facing the Shrine.

At 10.59 Trumpeters sounded two warning "Gs" and, when the Ray of Light, which had been moving diagonally across the Rock from the North-West corner, reached the exact centre of the Rock, the Armistice Day Gun fired, the City clocks struck eleven and His Royal Highness laid a wreath of poppies on the Rock. Two minutes' silence was then observed by the whole assemblage and, indeed, the whole City.

At 11.2 a.m. the "Last Post" was sounded by Massed Buglers, followed by the "Reveille," by Massed Trumpeters.

At 11.3 a.m. His Royal Highness and party emerged from the Southern Entrance and moved to the Dais which was erected over the Southern Steps of the Shrine, facing the Southern Avenue. Guidon and Colour Parties moved up to the top steps in rear of Massed Trumpeters, Buglers and Drummers facing the Dais, the line of General Officers and others conforming—the whole forming a background to the Royal Party on the Dais.

At 11.6 a.m. the Dedication Ceremony began with the singing of the "Old Hundredth," announced by Senior Chaplain The Rev. A. I. DAVIDSON, M.A., and led by 5,000 Massed Choristers.

Senior Chaplain The Rev. A. P. BLADEN, O.B.E., V.D., then read the following prayer:—

"Eternal Father, before Whom stand the spirits of the living and the dead, Fount of all nobility in those who live, and in the hour of death their Sure Reward; we seek in Thee that fellowship wherein the living and the dead are one. Bring us, we beseech Thee, in this day of remembrance and Dedication of this Shrine, into fellowship with those Thy Servants who laid down their lives in the time of war. For their courage, and unselfishness, their loyalty and fortitude, their love of home and country and Empire, and their high idealism, we give Thee thanks, O God from Whom cometh every good gift. And so exalt us into fellowship with them who fought and died for righteousness among the nations, that, making their unfinished task our own, we may complete the work made sacred by their sacrifice, and hasten the coming of the day when peace shall cover the earth as the waters cover the sea; through Jesus Christ, Our Lord; to Whom with Thee and the Holy Ghost, our God and theirs, be all praise and glory, world without end. Amen."

At 11.13 a.m. the Chairman, General Sir HARRY CHAUVEL, said:—

"Your Royal Highness, Ladies and Gentlemen—I am now going to ask The Honourable The Premier of Victoria, as representing the people of Victoria, to invite Your Royal Highness to dedicate this Shrine."

THE PREMIER, Sir STANLEY ARGYLE, as representing the people of Victoria, invited His Royal Highness to dedicate the Shrine in the following words:—

"Your Royal Highness. Your Excellency. Men and women of Victoria. Visitors from other States and from overseas. Our hearts to-day are stirred with memories. A multitude from near and far has assembled at the National Monument erected by a grateful people—

"Not in frantic boast of victory, but in remembrance of service given selflessly in dark years of travail.

"A monument not only to our glorious dead of undying memory,

"Not only to those valiant hearts who left this State to serve the Empire overseas, and returned;

"But also to the men and women who gave loved ones to the cause, and suffered anguish with fortitude born of devotion to their country.

"Established in the hearts of men as on the solid earth, this Shrine of Remembrance is built on foundations of love and honour and as a lasting symbol of a great tradition:

"The tradition that is the saga of the sacrifices, the valour and the sufferings of a generation that placed the national welfare before all.

"That saga is told by Rudyard Kipling in his epic poem inspired by this occasion, in these noble words:—

*"So long as Memory, Valour and Faith endure
Let these Stones witness through the years to come,
How once there was a People fenced secure
Behind great waters girdling a far home.*

*"Their own and their land's youth ran side by side
Heedless and headlong as their unyoked seas—
Lavish o'er all, and set in stubborn pride
Of judgment nurtured by accepted peace.*

*"Thus, suddenly, War took them—seas and skies
Joined with the Earth for slaughter. In a breath
They, scoffing at all talk of sacrifice,
Gave themselves without idle words to death.*

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*"Thronging as cities throng to watch a game,
Or their own herds move Southward with the year,
Secretly, swiftly, from their ports they came,
So that before half earth had heard their name
Half earth had learned to speak of them with fear;*

*"Because of certain men who strove to reach
Through the red surf the crest no man might hold,
And gave their name for ever to a beach
Which shall outlive Troy's tale when Time is old;*

*"Because of horsemen, gathered apart and bid—
Merciless riders whom Megiddo sent forth
When the outflanking hour struck and bid
Them close and bar the drove-roads to the North;*

*"And those who, when men feared the last March flood
Of Western War had risen beyond recall,
Stormed through the night from Amiens and made good,
At their glad cost, the breach that perilled all.*

*"Then they returned to their desired land—
The kindly cities and plains where they were bred—
Having revealed their Nation in earth's sight
So long as Sacrifice and Honour stand,
And their own Sun at the hushed hour shall light
The Shrine of these their Dead!"*

"His Majesty the King, in appreciation of devoted service, has graciously sent his son the Duke of Gloucester to represent him at the ceremony in this hallowed place.

"As Premier of this State, and on behalf of the people of Victoria, I have the honour to invite Your Royal Highness to dedicate this Shrine—a country's enduring tribute—to the men and women who served the Empire in its hour of need."

HIS ROYAL HIGHNESS, THE DUKE OF GLOUCESTER, said:—

"This great assembly has gathered here to-day to do homage to the men and women of Victoria who gave their lives in the Great War, and to commemorate the services rendered by all who left this State to fight for the Empire.

"This noble Shrine, which I am invited to dedicate, has been erected as a token of our gratitude to those who fought for us. It is intended, not only as a symbol to be seen by all who come to this great City, but as a reminder also that the sacrifice of these men and women lays a duty on us who follow them. They fought to secure to the world the blessings of peace. It is for us to seek to repay their devotion by striving to preserve that peace, and by caring for those who have been left bereaved or afflicted by the War.

"It is only by giving such service that we can justify our enjoyment of the security, freedom and happiness which their sacrifice has made possible.

*"TO THE GLORY OF GOD AND IN GRATEFUL MEMORY OF THE MEN AND WOMEN
OF THIS STATE WHO SERVED IN THE GREAT WAR, AND ESPECIALLY OF THOSE
WHO FELL, I DEDICATE THIS SHRINE."*

Pressing an electric switch at the conclusion of his speech, the Union Jack, which had been presented by The Imperial War Museum, London, was drawn aside and the stone recording the Dedication unveiled.

This was followed immediately by a Roll of Drums and Fanfare of Trumpets.

Lieut.-Colonel J. BLAKE, of the Salvation Army, then announced Kipling's "Recessional," which was sung by the whole assemblage, led by the Massed Choirs.

The playing of Chopin's "Marche Funebre" followed, and then, at 11.30 a.m., the Benediction was pronounced by Chaplain General the Most Rev. F. W. HEAD, M.C., M.A., D.D., Archbishop of Melbourne.

The National Anthem brought the Ceremony to a conclusion, and His Royal Highness re-entered the Shrine to inspect the interior, while 10,000 pigeons were released from the second balcony of the Shrine to carry word of the Dedication to every part of Victoria.

On his re-entering the Shrine, the following were presented to His Royal Highness:—

The remaining Trustees of the Shrine (Sir Harold Luxton, Sir William Brunton, Sir Harry Lawson, and Messrs. A. A. Dunstan and H. A. Pitt), the Architects (Messrs. P. B. Hudson and J. H. Wardrop), the Sculptor (Mr. P. Montford), and the Secretary, Shrine Trustees (Mr. J. Barnes).

On the conclusion of his inspection His Royal Highness departed from the Southern Steps of the Shrine, Massed Bands playing the National Anthem.

THE NATIONAL WAR MEMORIAL
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The Dedication Ceremony



THE TWO MINUTES' SILENCE.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



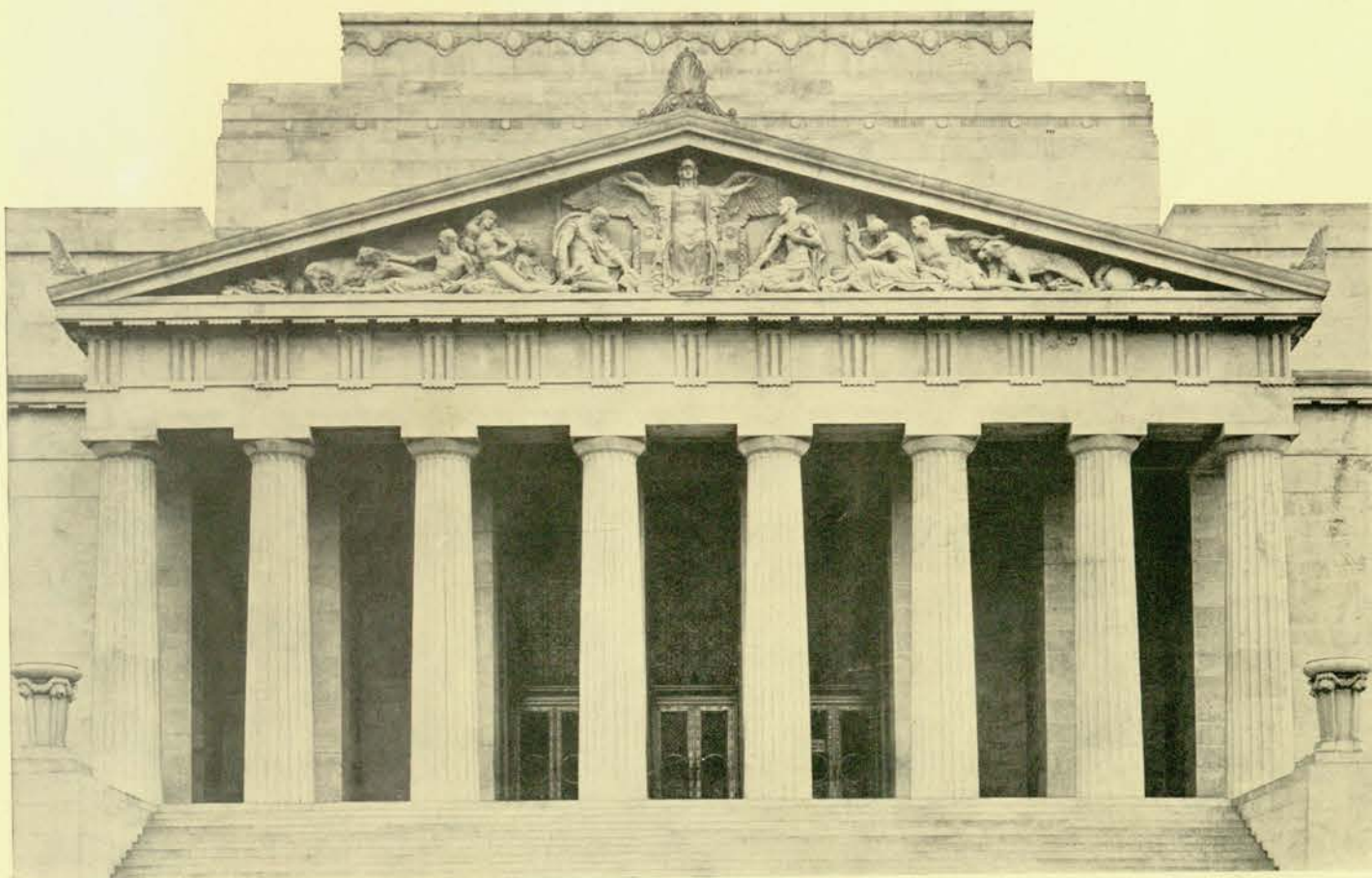
THE SHRINE FROM THE HEART OF THE CITY.

THE NATIONAL WAR MEMORIAL
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THE MEMORIAL FROM THE NORTHERN APPROACH.

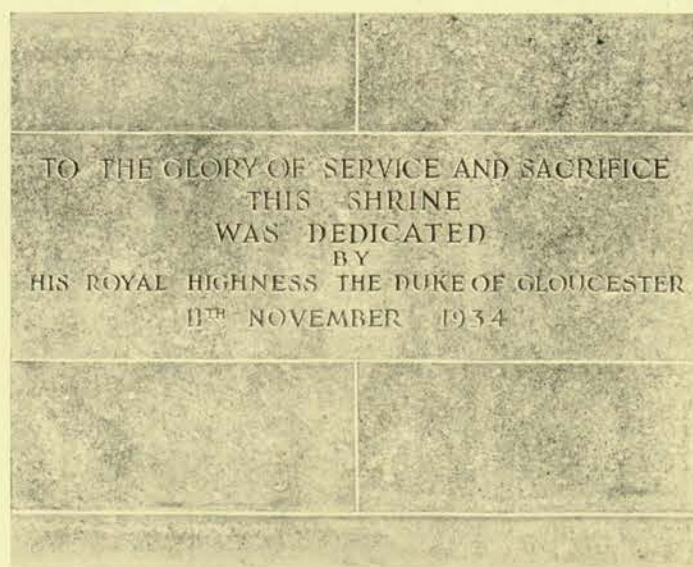
THE NATIONAL WAR MEMORIAL
OF VICTORIA



THE NORTH PORTICO.

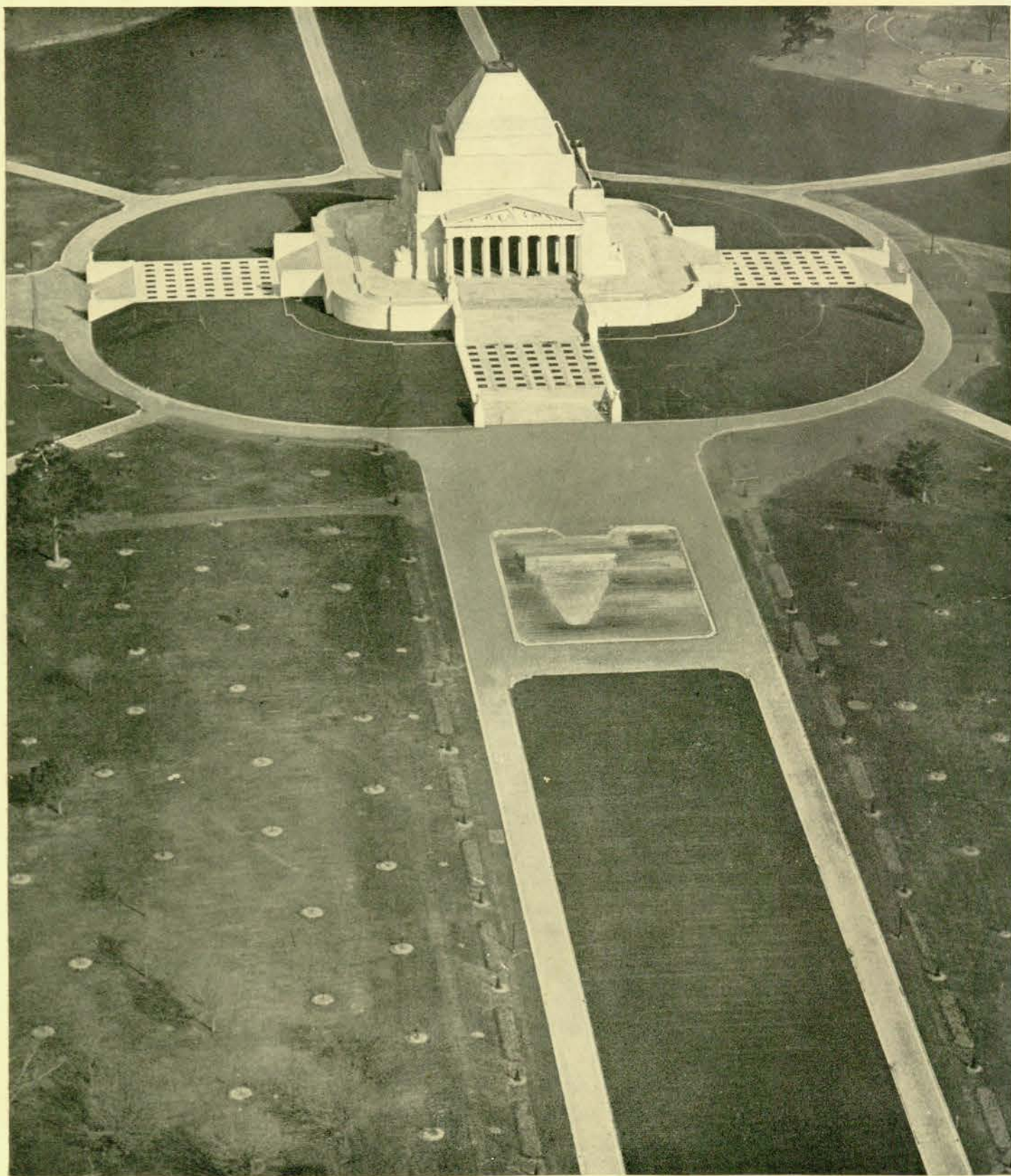


FOUNDATION STONE.



DEDICATION STONE.

THE NATIONAL WAR MEMORIAL
OF VICTORIA

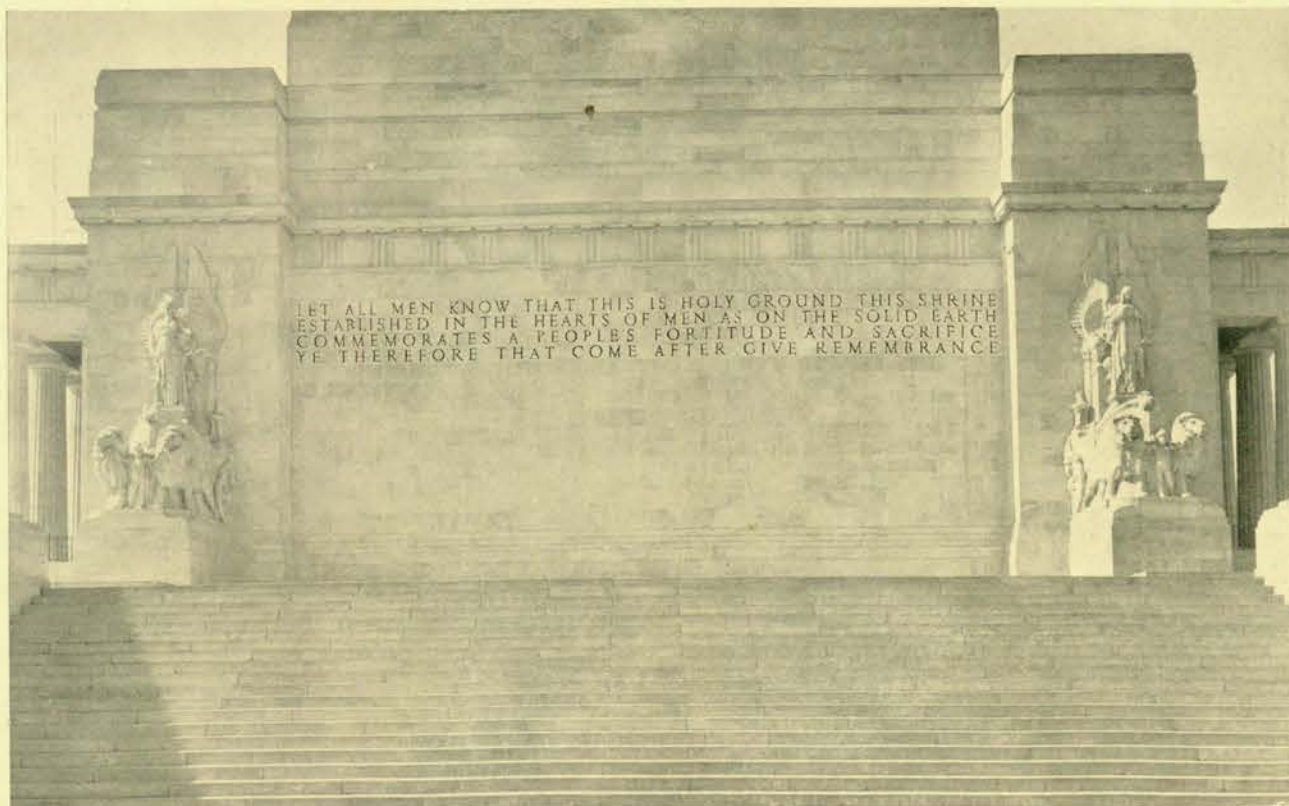


ENVIRONS AND REFLECTING POOL.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



THE MEMORIAL FROM THE NORTH-EAST.



THE WEST WALL INSCRIPTION.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



NORTH PORTICO, LOOKING WEST.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



BUTTRESS GROUP—PATRIOTISM.



BUTTRESS GROUP—SACRIFICE.



BUTTRESS GROUP—JUSTICE.



BUTTRESS GROUP—PEACE AND GOODWILL.

THE NATIONAL WAR MEMORIAL
OF VICTORIA

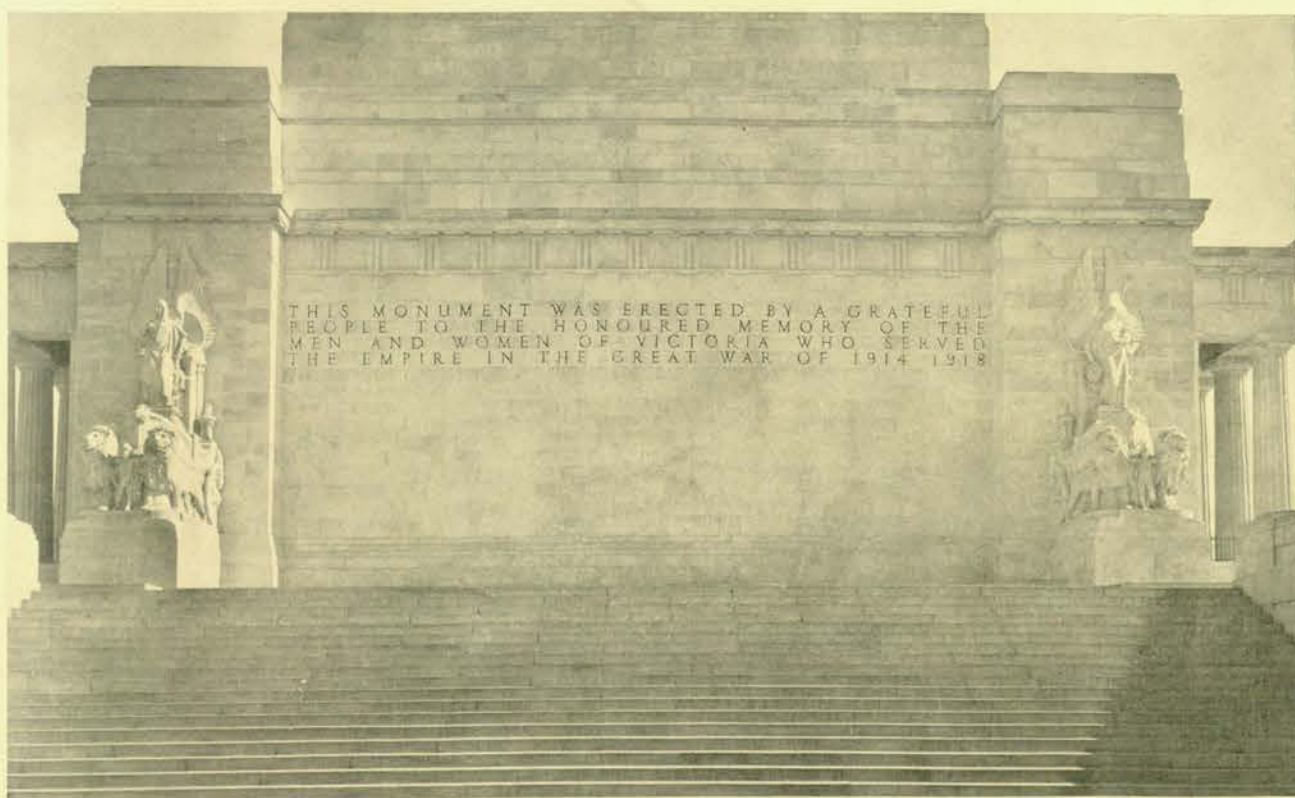


A BUTTRESS GROUP.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



THE SOUTH PORTICO.



THE EAST WALL INSCRIPTION.

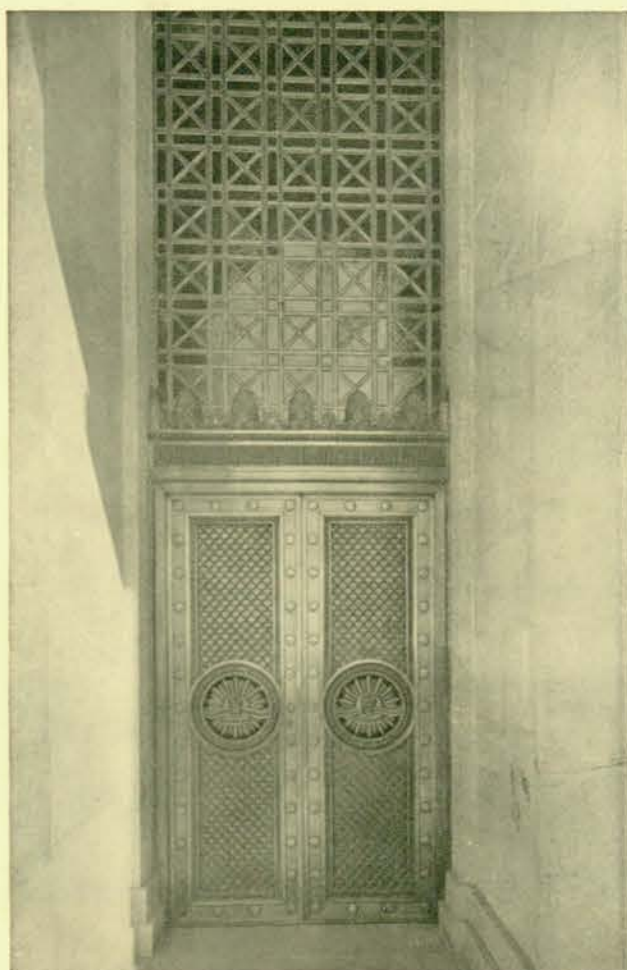
THE NATIONAL WAR MEMORIAL
OF VICTORIA



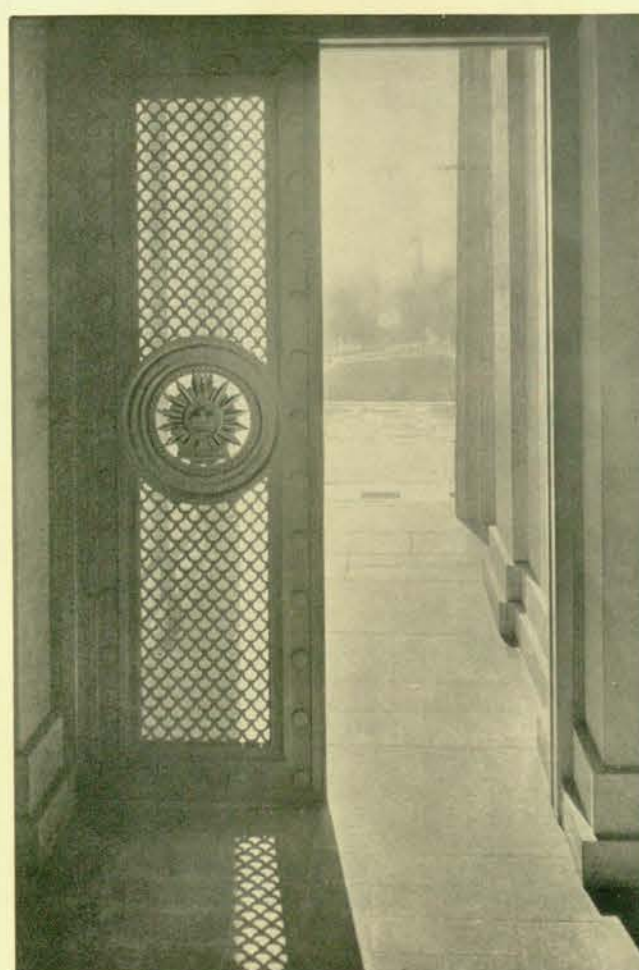
A BATTLE HONOUR DISC.



A BATTLE HONOUR DISC.

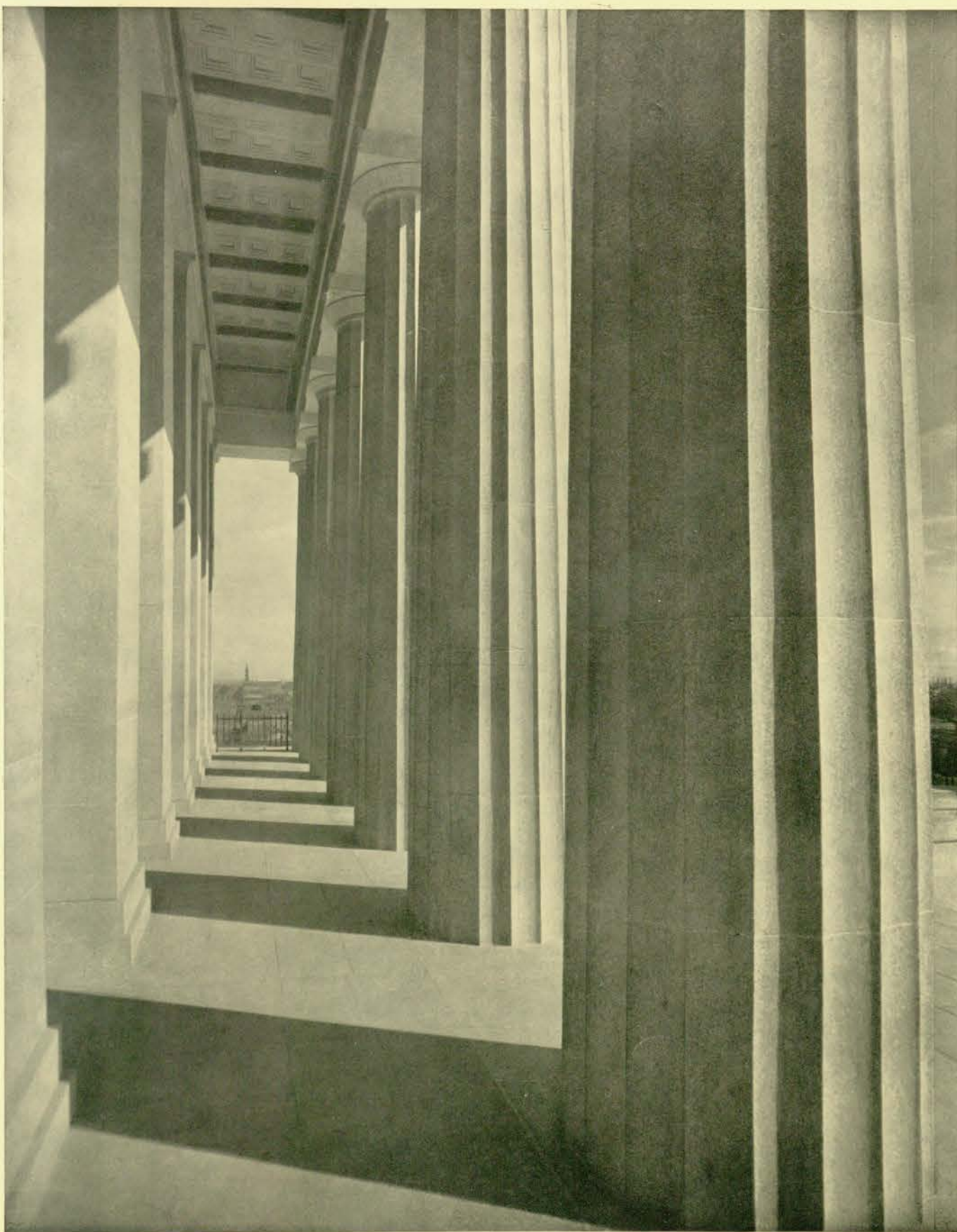


CENTRAL DOOR—NORTH ENTRANCE.



WEST DOOR—NORTH ENTRANCE.

THE NATIONAL WAR MEMORIAL
OF VICTORIA

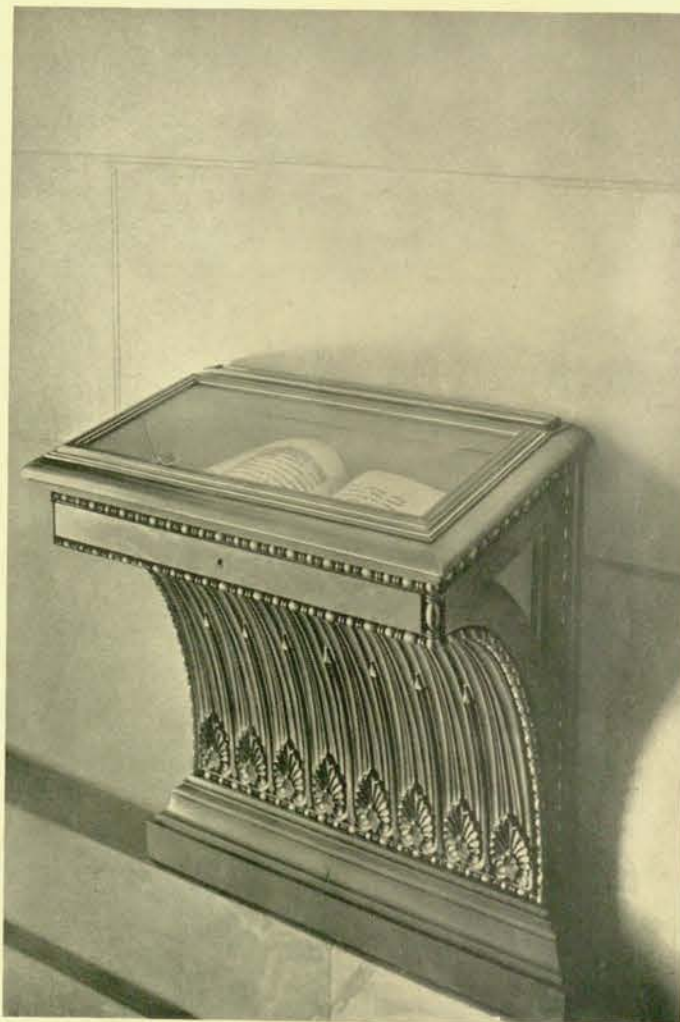


THE COLONNADE, NORTH PORTICO, LOOKING WEST.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



NORTH AMBULATORY.



A BRONZE CASKET CONTAINING A BOOK OF REMEMBRANCE

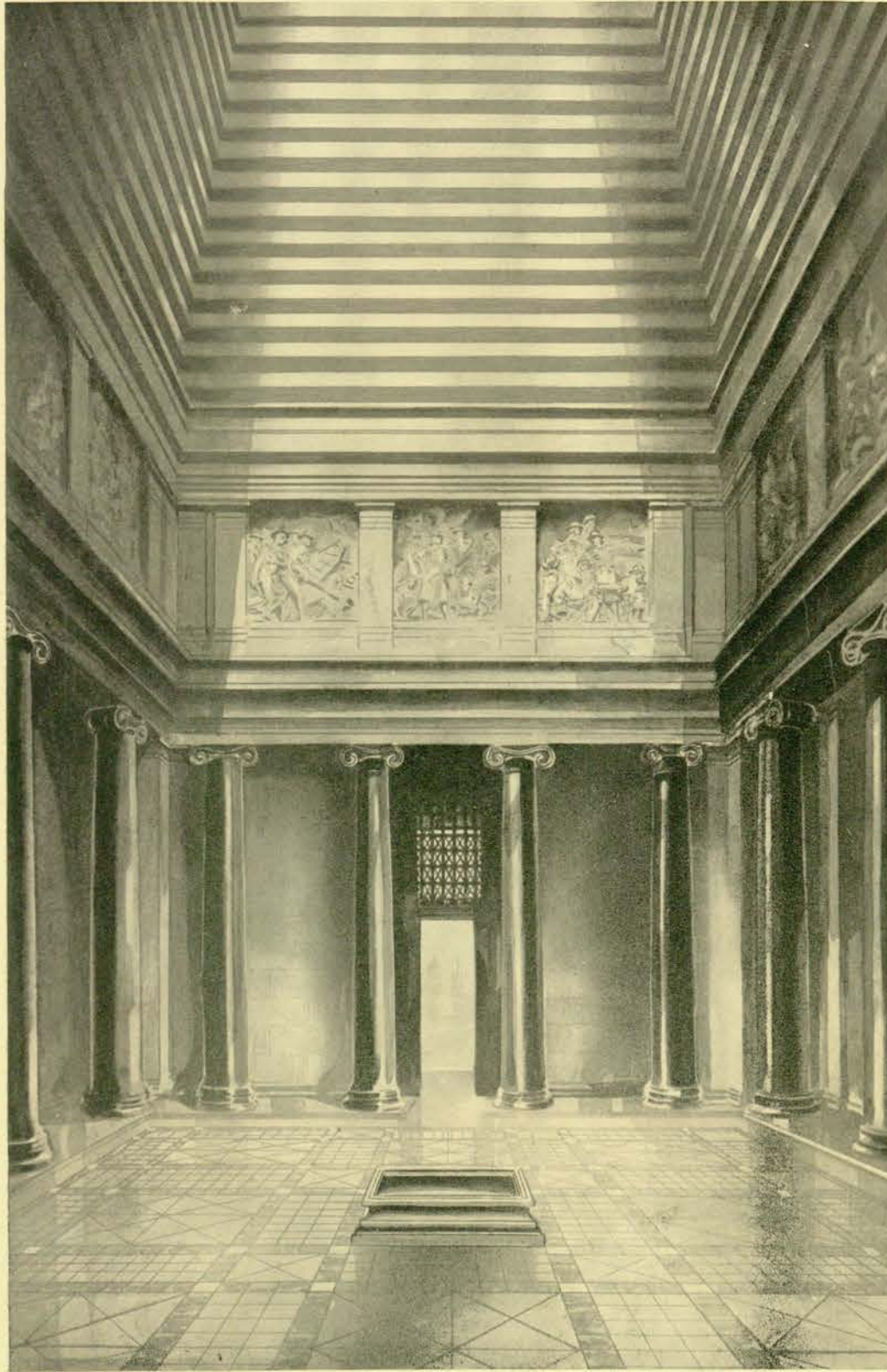


A BOOK OF REMEMBRANCE.



BRITISH PEACE COMMEMORATION MEDAL.
AT NORTH ENTRANCE OF INNER SHRINE.

THE NATIONAL WAR MEMORIAL
OF VICTORIA

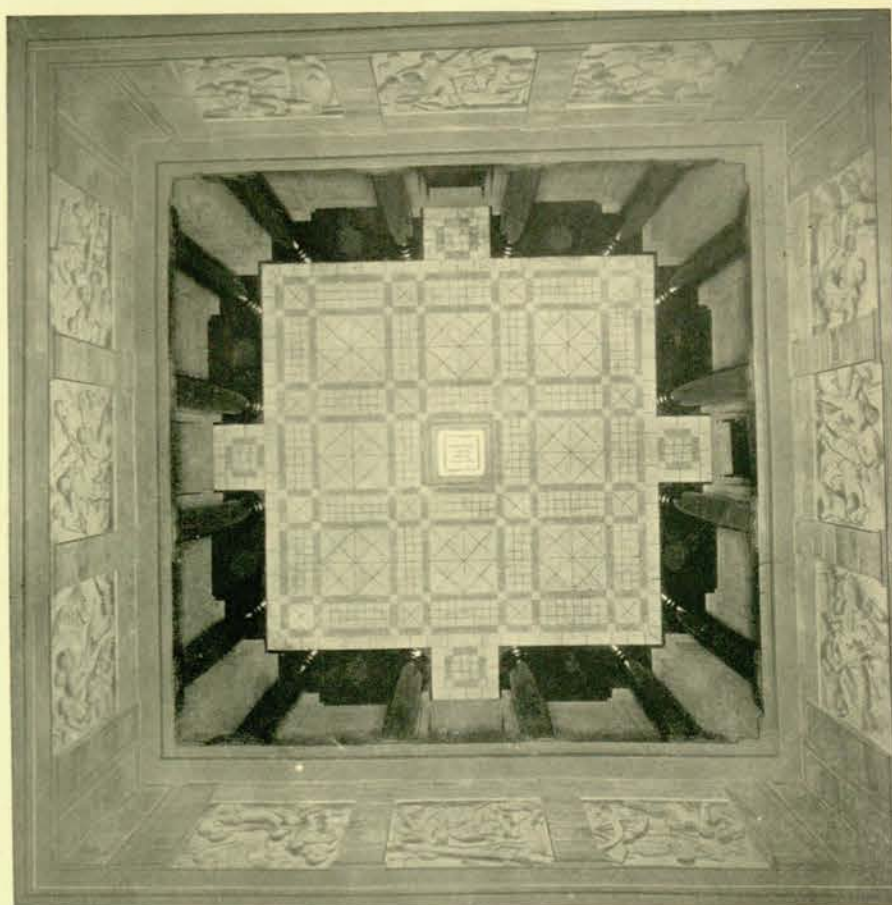


THE INNER SHRINE.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



EAST FRIEZE—THE NAVY AFLOAT; AUSTRALIAN FLYING CORPS; THE NAVY ASHORE.



THE MARBLE FLOOR—INNER SHRINE—AND ROCK OF REMEMBRANCE.

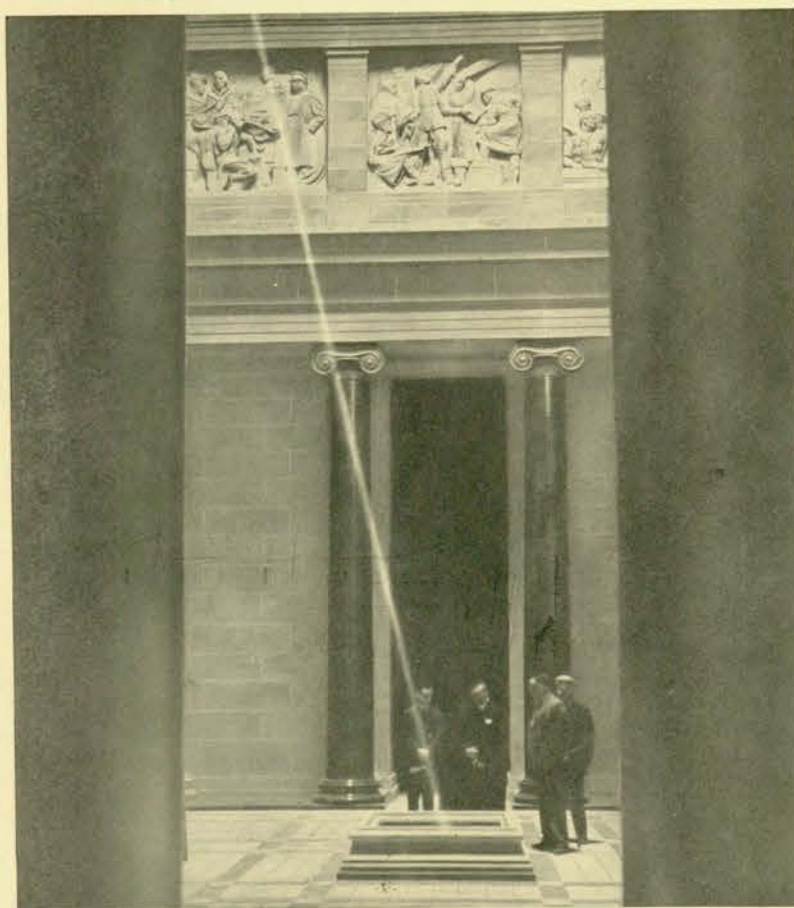


WEST FRIEZE—ARTILLERY; ENGINEERS AND TUNNELLERS; ARMY MEDICAL CORPS.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



SOUTH FRIEZE—CAMEL CORPS; TRANSPORT; LIGHT HORSE.



THE RAY OF LIGHT.



NORTH FRIEZE—INFANTRY WITH TANKS; INFANTRY IN TRENCHES; INFANTRY WITH MACHINE GUNS.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



THE CRYPT, LOOKING NORTH.

THE NATIONAL WAR MEMORIAL
OF VICTORIA



THE CRYPT LOOKING SOUTH-WEST

THE NATIONAL WAR MEMORIAL
OF VICTORIA



ONE OF THE STAIRWAYS
LEADING DOWN TO THE CRYPT



THE RECORD CENOTAPH
IN THE CRYPT

