

In Memoriam: World War I memorials by the Australian sculptor Margaret Baskerville (1861-1930).

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Margaret Francis Ellen (“Nell”) Baskerville was born in Melbourne, Victoria in 1861 and was one of the first Australian-born women artists to become a professional sculptor. This brief illustrated account of her war memorials is based on my study of her work and that of her husband and fellow sculptor C. Douglas Richardson, which was published for the Brighton (now Bayside) City Council collection of their paintings and sculpture under the title *Victorian Artists. Margaret Baskerville (1861-1930) and C. Douglas Richardson (1853-1932)* in 1988.

Several memorials to the fallen were commissioned and completed by sculptors as well as by stonemasons in Australia in the aftermath of the “Great War”. Many are recorded, and some are illustrated, in the numerous editions of *Sacred Places: War Memorials in the Australian Landscape* by K.S. Inglis, assisted by Jan Brazier, of 1998, as well as – more recently – on websites such as those for the “Monument Australia” and “Victorian Heritage” databases.

As Inglis has noted, the majority of the war memorials unveiled in the public spaces of Australian towns following World War I had been for – and had illustrated – the male soldiers who had fought and fallen in battle. Amongst the memorials built and unveiled following World War I were, however, also two by the Australian sculptor Margaret Baskerville (1861-1930) for the British nurse Edith Louisa Cavell. Cavell (born in Norfolk, England in 1865) had trained as a nurse in London under a friend of Florence Nightingale (Matron Eva Luckes), had taken up work in Belgium and been executed there at dawn on 12 October 1915 by order of the German Military Governor of Brussels for having assisted in the escape of allied soldiers, and despite the fact that she had tended the wounded of both sides.



Margaret Baskerville’s Edith Cavell Memorial of 1926, off Birdwood Avenue, near the Shrine of Remembrance, in the King’s Domain off St. Kilda Road, Melbourne.
(Photographed in March 2016 by Bill Rose.)

Edith Cavell was venerated by many contemporaries for both her courage and her dedication as a nurse and her case written about and filmed several times. (One of the first films about her was an Australian silent movie of 1916 entitled “The Martyrdom of Nurse Cavell”.) Having led the training of nurses from several countries in Belgium, the centenary of her death in 2015 was remembered in Britain and beyond. As Dr. Kirsty Harris writes in her article “Anzac Day: is it just for the boys?” (see www.anzac.unimelb.edu.au/anzac-day-is-it-just-for-the-boys/), the memorial for Cavell near the Melbourne Shrine of Remembrance soon became a meeting place for nurses on the morning of Anzac Day and a place where they could lay wreaths and blossoms in tribute, as well as renew old friendships. While Edith Cavell is still remembered by the memorial there, the name of its sculptor has, however, sometimes escaped mention.



Nurses laying flowers at the Edith Cavell memorial on St. Kilda Road, Melbourne, circa. 1943. (Argus Newspaper Collection of Photographs, State Library of Victoria, Accession No. H99.201/774.)

Margaret Baskerville had been a student of the National Gallery of Victoria Schools in the 1880s and was licensed as a teacher of drawing in May 1885. She had first trained as a sculptor in Melbourne with Charles Douglas Richardson (1853-1932), who had been a student of Lord Leighton in the Royal Academy Schools, London. She had then studied sculpture in London, in the Royal College of Art, between 1904 and 1906 under Édouard Lantéri (1848-1917), a friend of Auguste Rodin (1840-1917), who on one visit to Lantéri's students had given his approval to a sculpture by Baskerville (see also Edward A. Vidler, *Margaret Baskerville Sculptor*, Melbourne 1929, p. 31).

Baskerville had won awards and then the commission for the large monument to Sir Thomas Bent of 1911-1913 following her return to Australia in 1906 and had married Richardson in 1914. Other commissions followed (see Ken Scarlett, *Australian Sculptors*, Melbourne 1980, p. 42) and it was in September 1917 that a commission was awarded to Baskerville for a public memorial to Edith Cavell. Apparently planned from as early as the end of 1915 by Mrs Alice Baker, the Vice-President of the Austral Salon (a club for women interested in the arts), the memorial had been paid for from a fund, the larger part of which was used to aid incapacitated war-nurses (see Vidler 1929, p. 49). The commission for the Melbourne Edith Cavell Memorial given to Margaret

Baskerville in 1917 by the “Edith Cavell Memorial Committee” was, however, not to be completed until 1926, due to both the difficulty of obtaining Carrara marble from Italy after the war and the increasing number of Baskerville’s other commissions.



Studio photograph (20 x 15 cm) of Margaret Baskerville working on the marble bust of Edith Cavell for the memorial unveiled in Melbourne on the 11th of November 1926. A bust of the former Victorian Premier, Sir Thomas Bent, from the time of her full-length sculpture of him of 1911-1913, is to be seen in the background. (Baskerville was only 4' 10" in height, but modelled and carved her sculptures herself.)

When published on page 1 of the Melbourne *Herald* on Tuesday, the 9th of November 1926 under the headline “Melbourne’s latest statue”, the caption to the photograph of Baskerville sculpting her portrait Edith Cavell read: “Margaret Baskerville, the sculptress, putting the finishing touches to her marble bust of Nurse Cavell, which is to be unveiled in St. Kilda road, opposite the King Edward statue, by Sir Harry Chauvel on Thursday (Armistice day)”. The work had earlier been described in an article of *The Lone Hand* of March 1919, p. 29, entitled “Melbourne Matters” by one “Peter Grim” as being one of Baskerville’s most ambitious efforts to date and as “a large symbolical

group based on the murder of Nurse Cavell”, to be placed on an “ornamental pedestal covered with a series of bronze plaques illustrative of the events that led up to the supreme tragedy”. The marble sculpture that was finally completed and unveiled on its original St. Kilda Rd. site in 1926 was, however, the relatively simple portrait bust illustrated in the Melbourne *Herald* of 1926 and in Vidler’s monograph of 1929.



Photograph of the memorial of 1926 to Edith Cavell on its original St. Kilda Road site, published by E.A. Vidler in his illustrated monograph of Margaret Baskerville of August 1929, facing p. 52.

Although the completed marble bust seems to be different to the work described in *The Lone Hand* of March 1919, and was, according to the *Australasian* of 5 April 1919, p. 34 and of 28 February 1920 p. 37, already being worked upon at around that time, it is placed upon a pedestal of bronze low reliefs, as mentioned in the *Lone Hand* article of 1919. Four in number, two of these reliefs illustrate scenes from the life of Nurse Cavell (one shows her arrest while tending to an injured soldier and another her execution), while the other two (front and back respectively) give the name and date of death of the subject and her “last message to the world”:

“But this I would say, standing as I do in view of God and eternity, I realise that patriotism is not enough. I must have no hatred or bitterness to[wards] anyone.”



The four bronze reliefs by Margaret Baskerville, placed clockwise around the base of the St. Kilda Road memorial to Edith Cavell unveiled in 1926. (Photographs by Graeme Saunders; see also www.monumentaustralia.org.au/display/32309-nurse-edith-cavell.)

The completed monument was finally unveiled on Armistice Day 1926 by Lieutenant General Sir Henry (Harry) Chauvel, the Inspector General of the Commonwealth military forces, who had fought at both Gallipoli and in Palestine, and was dedicated by Archbishop Lees (see Vidler 1929, p. 49).

Two other British memorials to Edith Cavell, photographs of which were possibly known to Margaret Baskerville from her own and her husband's acquaintance with the sculptors, and which are illustrated below for comparison, were by the British New Sculptors George Frampton (1860-1928) and Henry Pegram (1862-1927). Baskerville had met Pegram and seen some of his work in London on her visit to his St. John's Wood studio on the 2nd of August, 1904, when she had also visited the neighbouring "swagger" studio of the Australian sculptor Bertram MacKennal (1863-1931). (See also the transcripts of passages from Baskerville's diaries [archived under her married name of Mrs Richardson in the Mitchell Library, Sydney] in Rose 1988, Chapter Three.)

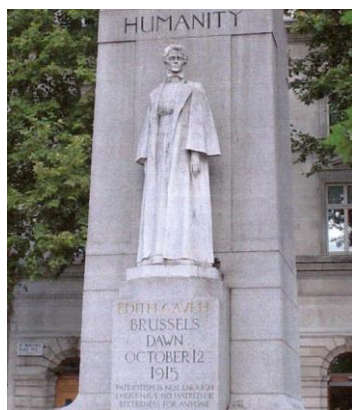
Pegram's Edith Cavell monument, which was unveiled on the 12th of October 1918 opposite the Cavell Rest Home for Nurses in Norwich, was moved in 1993 to the precincts of that city's cathedral outside of which she lies buried. His memorial consists of a bronze bust of Cavell placed atop a carved plinth, on which a soldier is shown reaching upwards to place a wreath beneath her image. A large allegorical memorial dedicated to Edith Cavell, which was said to have been built out of white asbestos in

Brussels on the departure of the German troops in November 1918, does not survive, but is recorded in a post-card of the time together with a photographic image of her.



Henry Pegram (1862-1927), Edith Cavell Memorial, Norwich, 1918, to “Edith Cavell Nurse / Patriot and Martyr” (photographed in July 2005 by Paul Haye), and a post-card of the large allegorical Brussels memorial of 1918.

Sir George Frampton’s Edith Cavell memorial, which was unveiled on the 17th of March 1920, is to be found in St. Martin’s Place, London, near the St. Martin-in-the-Fields Church and the National Portrait Gallery and National Gallery, Trafalgar Square. Frampton had also sculpted a plaster bust of Cavell, but in the large 1920 memorial she is shown carved in Carrara marble as a full-length c. 10 feet high figure standing below the word “Humanity” on a step of a high granite plinth, on the top of which is carved a mother and child above a stone cross and a Red Cross flag. Below the figure and name of Edith Cavell are to be found the words “Brussels / Dawn / October 12 / 1915” and, following them, a variation on her last words: “Patriotism is not enough. / I must have no hatred or / bitterness for anyone.”



Detail of the St Martin’s Place memorial to Edith Cavell of 1920, and earlier plaster portrait bust by the English ‘New Sculptor’ Sir George Frampton (1860-1928).

Baskerville's not dissimilar marble portrait of Edith Cavell differs from those of Pegram and Frampton in that she has added a cross and a rose to the bust. Although several of her portrait busts are decorated by flowers at the base (see, for instance, her "Lady of the Lilies" in the Bayside City Collection; illustrated in Ken Scarlett 1980, p. 43), the carved marble rose at the base of Baskerville's portrait of Edith Cavell, representing an English rose (see the *Australasian* of 5 April 1919, p. 34), might also be interpreted as having been laid there in memory of the executed nurse, like the wreath in Pegram's monument. Further to this, Baskerville appears to have added a furrow to the nurse's forehead, which might be interpreted as a symbolic reflection on the hardships endured by Cavell, both as a nurse tending wounded allied as well as German soldiers in Belgium and as an accused allied spy. While photographic portraits of Cavell do not show such a deep furrow, the bronze relief by Baskerville of Cavell that was presented by members of the Austral Salon and unveiled in St Paul's Cathedral, Melbourne in 1921 had also shown one on Cavell's portrait above the words: "In memory of Edith Cavell / An English military nurse / Martyred in Belgium 1915".



Photographs of Edith Cavell and of Baskerville's 1921 bronze memorial plaque to her in St. Paul's Cathedral, Melbourne. (The photograph of Baskerville's memorial plaque is by Graeme; see also www.monumentaustralia.org.au/display/32307-nurse-edith-cavell.)

The articles in the *Australasian* of 5 April 1919, p. 34 and of 28 February 1920, p. 37 referred to earlier also speak of Baskerville as having requested two portraits of Cavell to be sent to her from London. (One of the photographs is described as full-faced and the other as a silhouette.) Like Frampton's and Pegram's depictions of Cavell, Baskerville's 1921 portrait of the nurse has shown her with both a bow at her neck and with a wide-lapelled coat. In addition to the rose beneath her portrait, a cross is to be found on Cavell's nurse's uniform on the plaque of 1921, as well as on both the marble portrait bust of Cavell and the bronze relief of her nursing a wounded soldier of 1926 by Baskerville, that is not noticeable on the depictions of her on the memorials by

Frampton or Pegram, although it is depicted above Cavell's figure in Frampton's monument. This image evokes, moreover, the "Red Cross" society, the symbol for which can be seen in some other early portrayals of the nurse, whose hospital in Belgium had not only been founded by Antoine Depage, the founder and President of the Belgium Red Cross, but had also become a Red Cross Hospital in 1915.



Popular reproductions of images of Nurse Edith Cavell wearing a red cross on her uniform have included reproductions of a portrait (with neck bow) from the Norwich Castle Museum (on the left) and (on the right) of a watercolour of circa 1917 by Eleanor M. Ross, which was once in the possession of Queen Alexandra and is now to be found in the National Portrait Gallery, London. (Baskerville's memorial busts also suggest a veil behind Cavell's cap.)

The Ballarat-born sculptor Dora Ohlfsen (1869-1948) had not only served as a Red Cross nurse in Italy in 1914-18 but had also designed an "Anzac medal" to raise funds for Australian soldiers (see Scarlett 1980, p. 481), while Theodora Cowan (1868-1949) had designed a memorial plaque for Emma Pearson (1828-1893), one of the first British Red Cross nurses, in the 1890s (see Scarlett, p. 133). Australian nurses had also marched carrying a large Red Cross flag in the women's complement of the 1919 Melbourne Anzac Day parade (see Harris, at www.anzac.unimelb.edu.au/anzac-day-is-it-just-for-the-boys/) and Baskerville's memorials to Cavell may also be seen as a homage to the international Red Cross society. (Regarding the rose beneath the memorial bust unveiled in 1926, a song entitled "The Rose of No Man's Land" of c. 1918 was dedicated to the nurses of the Red Cross.)

Baskerville had earlier also provided illustrations, together with her husband C. Douglas Richardson, for Maude V. Primrose's *To the Women of our Empire. A Tribute* of 1918, the proceeds for which were for the Australian branch of the Red Cross. Two of these four illustrations (three are by Baskerville and one by Richardson) include seraphs like those holding up Cavell's final message to the world on the final bronze relief beneath Baskerville's marble portrait bust of her of 1926. (The dedication in St. Paul's Cathedral, Melbourne of Baskerville's bronze relief portrait of Nurse Cavell as a gift from the Austral Salon in 1921 was also accompanied, according to the Melbourne *Australasian* of 24 September 1921, by music that had included a "Hymn of Seraphs" played by the Director of Music, the redoubtable and long-lived, Dr. A. E. Floyd [1877-1974], who had succeeded Ernest Wood [1861-1914], for whom Baskerville had been

commissioned to produce a marble relief plaque in 1916.) The other two illustrations by Baskerville (unusual for her work and reminiscent of that of German Romantics, who had been popular in 19th Century Victorian illustrative art) show women waving farewell to departing soldiers and waiting for their return, while tending a family alone at home. (The 1930 memorial for the Malvern Town Hall, Melbourne by Paul Montford [1868-1938], the sculptor of allegorical figures for the Melbourne Shrine, was to show a soldier returning to his wife and child and his “Pioneer Women” memorial of 1938 in Sydney a woman holding two children.)



Sculptured by
Margaret Baskerville

Baskerville's and Richardson's illustrations for M.V. Primrose's *To the Women of our Empire. A Tribute*, Melbourne 1918.

It is perhaps also significant that Baskerville's memorial to the fallen Australia soldiers of World War I for the town of Maryborough of 1923-1926 was completed around the

same time as she was working on her memorial to Nurse Edith Cavell, for it is this memorial for Maryborough that has been distinguished from others as showing a side to the Australian soldier that had expressed duty and sorrow, rather than the bitterness and hatred warned against by Nurse Cavell in the face of her execution by German soldiers in 1915. (Cavell's final words to the Reverend Gahan, who had been sent to see her prior to her execution, were said to have been preceded by the statement: "I expected my sentence and I believe it was just".)

Avoiding the ferment of hatred was important, moreover, for the maintenance of civic calm in Australian cities as well as for international peace following the end of the "Great War". As the reaction in Germany to news of the making of the film "Dawn" about the execution of Cavell demonstrates, even the retelling of her story could raise international tension. (See James C. Robertson, "Dawn (1928): Edith Cavell and Anglo-German relations" in the *Historic Journal of Film, Radio and Television*, vol. 4, 1984, issue 1, pp. 15-28). Paul Montford's figures of 1929-34 for the Melbourne Shrine included an allegory of "Peace and Goodwill" as well as ones of "Patriotism", "Sacrifice" and "Justice" (see Scarlett 1980, p. 448 and Inglis 1998, p. 324). Where, moreover, some Australians of German descent had for various (and often complex) reasons felt obliged to fight against the Germany of "Kaiser Bill", others had been interned in camps for the duration of the war or been attacked because of their origins. (See also John F. Williams, *German Anzacs and the First World War*, Sydney 2003.)

Although Baskerville's and Richardson's parents had all been born in Great Britain, her paternal great-uncle, Dr. Alfred Baskerville (1817-1884), had taught English in Germany in the late 19th Century (in Osnabrück and then in "Lindenthal House", Marienburg, Cologne as well as in the "Villa Baskerville", Rheinallee 19, Bad Godesberg), had married and been widowed there and had, through his second marriage to Antoinette van Hees, become uncle and guardian to Mathilde Scholl (1868-1941), who was later to work with Rudolf Steiner (1861-1925). (Information thanks to genealogical research by Dr. Bronwyn Bennett, Perth.)

This Alfred Baskerville had also been awarded the degree of Doctor of Philosophy by the University of Giessen in 1857 and had published English and German language grammars as well as translations of German poems, songs and legends in several editions before the German Empire had become that of the enemy for British subjects and their allies. Whether Margaret Baskerville had any contact with Mathilde Scholl when the latter stayed in the Kensington Hotel in London for a meeting of the European Federation of the Theosophical Society in early July 1905 (see Ekkehard Meffert, *Mathilde Scholl und die Geburt der Anthroposophischen Gesellschaft 1912/13*, Dornach 1991, p. 157 on this meeting), or at any other time, is not yet known, and Baskerville's diary for this time suggests that she was busy in early July 1905 with her modelling work for the Royal College of Art (see also Rose 1988, p. 178, note 159). (As a footnote to this: one of Mathilde Scholl's closest English friends, Maude Künstler, née Capon [1865-1916], was later portrayed in a memorial plaque by the English sculptor Edith Maryon [1872-1924], who had studied in the modelling school of the Royal College of Art from 1896 for some years before meeting Rudolf Steiner and moving to Dornach in Switzerland in 1914 to assist him with the building of his *Goetheanum*, at which she was later to become head of the "Section for the Sculptural Arts".)

Charles Douglas Richardson had also been associated with "Spiritism" in Victoria (see Rose 1988, pp. 77ff. as well as his illustration for Primrose's book of 1918) and, in addition to producing war memorials to the fallen after World War I, had designed the

“Peace” medal handed out to schoolchildren after the war, on which a female allegory of Peace is to be found on one side and a soldier and a sailor at rest on the other. (See Rose 1988, p. 202 and see also Montford’s “Peace and Goodwill” in Scarlett 1980, p. 452 as well as Inglis 1998, pp. 172ff. on the memorial use of allegorical female figures.)

Commissioned by the Maryborough “Ladies Patriotic League” in May 1923 for the cost of approximately £1,300, Baskerville’s Maryborough Soldiers Memorial was cast in bronze in the foundry of Water Scott in King Street, Melbourne before being unveiled in Maryborough on the 24th of October 1926. The Maryborough “Advertiser” of 16th March 1926 had earlier reported that the commission had been deliberately given by the women of Maryborough to a woman sculptor and the work was described elsewhere in the press as Baskerville’s memorial for the women of Maryborough. There, as in the Maryborough paper, Baskerville was further described as having depicted the soldier in a fighting attitude, but with a face that was sad: “He gazes at the enemy as he loads his gun, but his face is sad. The Australian soldier was not a man fond of taking life, but he had his duty to perform. That is what I have tried to portray in the face. I have made him alert, strong and vigorous in build.” (An article in *Table Talk* of Thursday 30 December 1926, p. 57, describing Baskerville as having organised a Christmas party for the incapacitated soldiers in the Anzac Hostel, Brighton, also suggests that she had had an interest in it and its work for some time.)



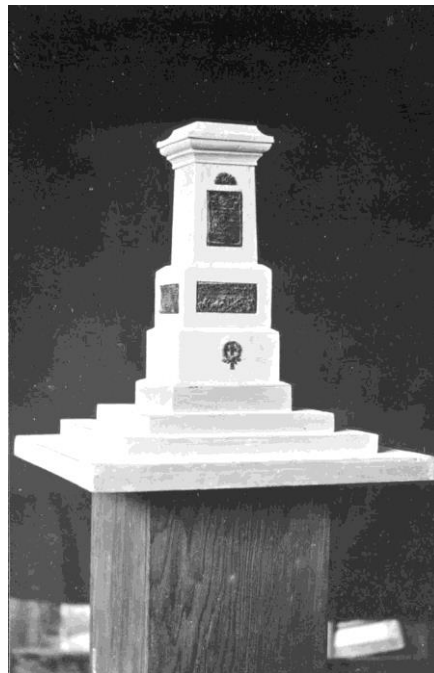
Studio photograph of Margaret Baskerville’s Maryborough Soldiers’ Memorial.

7 feet, 6 inches high and cast in bronze, the figure at Maryborough still stands guard outside the Maryborough Post Office in the Civic Square on Clarendon Street.

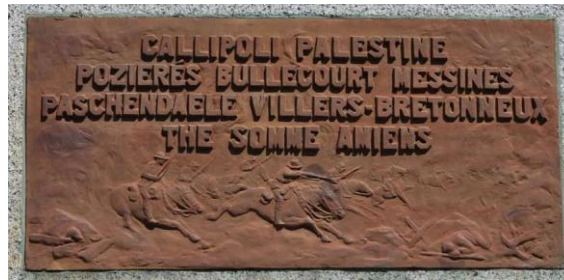


Margaret Baskerville's 1926 "Soldiers' Memorial", Maryborough. (Photograph thanks to Carol Judkins; see also www.ozgenonline.com/~Carols_Headstones/Index_War_Memorial.htm.)

When set on its 13ft. 6in. high pedestal of Harcourt granite in 1926, the memorial was decorated with two metal panels depicting in low relief, as Vidler writes, "the famous Landing at Gallipoli and the Light Horse in Palestine" (see Vidler 1929, p. 45). In addition to these scenes, a list of names of the soldiers of the district was added together with a "Cross of Sacrifice" and "Wreath of Fame".

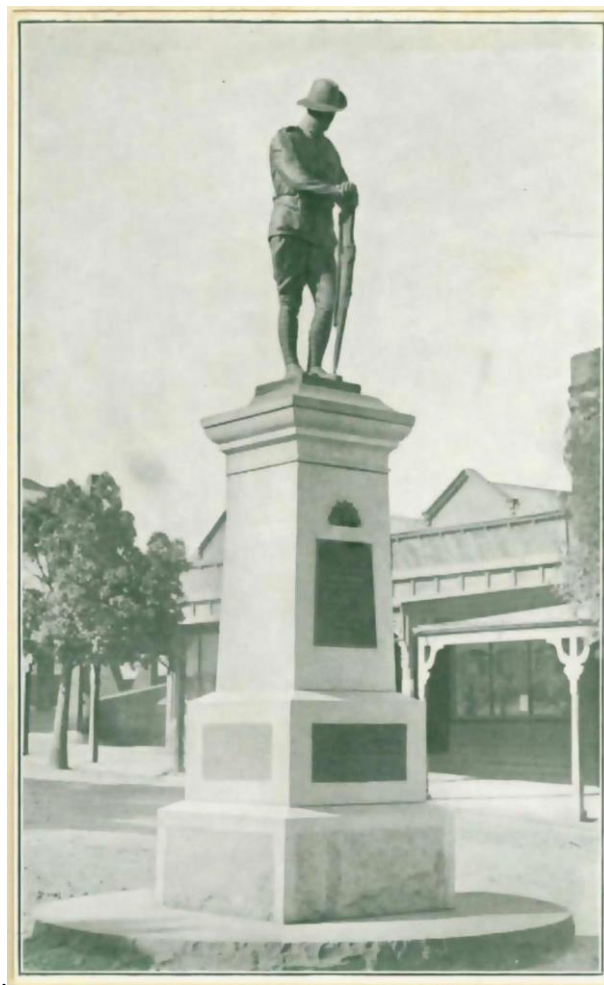


Studio photograph of the plinth for the Maryborough "Soldiers' Memorial" by Margaret Baskerville, showing Baskerville's depiction of the "Light Horse in Palestine" above an elongated cross and wreath.



The front relief plaque of the “Light Horse in Palestine” on the Maryborough Soldiers’ Memorial with the names of places fought at by soldiers from the area. (Photograph thanks to Carol Judkins. See also www.monumentaustralia.org.au/display/32124-maryborough-war-memorial for further images.)

An even earlier soldiers’ memorial by Baskerville, unveiled in Grant Street, Alexandra, Victoria in 1924 by the then Governor Lord Stradbroke, who had himself commanded brigades in France, Egypt and Palestine, had shown a 6’10” bronze figure of an Australian soldier with reversed arms, as if already standing at rest at a memorial service.



Margaret Baskerville’s soldiers’ memorial of 1922-1924 (as illustrated in Vidler 1929, p. 47), in Grant Street, Alexandra, Victoria. (The memorial was later moved to Payne’s Avenue, Leckie Park; see www.monumentaustralia.org.au/display/30015-soldiers-memorial for further images.)

The residents of Alexandra who had helped plan the memorial were said to have played some role in determining the stance taken by Baskerville's soldier, which is one to be found in several other monuments of the time (see Inglis, pp. 161ff.). Baskerville's soldier is, however, in contrast to many of these other memorials, shown with head bowed as if in mourning. (This is also remarked upon in the description given in the *Alexandra and Yea Standard* of 7 April 1922, p. 3.) But while Baskerville's downplaying of the aggression generally associated with war has sometimes been linked with her gender, it has also often been pointed out in articles and other contemporary comments that she had defended both the rights and abilities of women working in the arts and associated professions in both an energetic and a forthright manner. (See Joy Damousi's *The Labour of Loss: Mourning, Memory and Wartime Bereavement in Australia*, Cambridge 1999 for a discussion of the attitudes to war widows and other women in post-World War I Australia and of the variety of positions taken by them.)

One of Baskerville's contemporaries at the Royal College of Art in London – albeit in the school of painting rather than that of modelling – had been, moreover, the suffragette Sylvia Pankhurst (1882-1960), whose artistic talents had been put into service defending the rights of women and workers in posters and post-cards prior to World War I. Suffrage for some women in Britain was achieved in 1918. While Baskerville's depiction of women waving departing soldiers farewell and waiting for their return in her illustrations for Primrose's book for the Red Cross of 1918 is more traditional than most (if not all) of Pankhurst's posters (see Christopher Frayling, *The Royal College of Art. One hundred & fifty years of art & design*, London 1987, pp. 75-77 on Pankhurst), her illustrations of the capture and execution of Nurse Edith Cavell for the memorial of 1917-26 give a depiction of women as both caring and courageous that not all would have thought to show at the time. (See also Catherine Speck, "Edith Cavell: martyr or patriot?", *Australian and New Zealand Journal of Art*, vol. 2, no. 1, 2001, pp. 83-98; <https://doi.org/10.1080/14434318.2001.11432688>)

Baskerville was a member of several clubs and societies supportive of women in the early 20th Century and a note written at the back of her diary for 1904-05 on the constitution of a committee is also interesting in that it begins: "No distinction to be made between Ladies and Gentlemen, all are artists and considered as such and each have the same privileges, and are eligible for election on council [...]". (See also Rose 1988, p. 170f., note 78.)

The clubs and societies to which Baskerville belonged had included the Melbourne "Buonarotti" club (in 1886), the London "Austral Club" (during her overseas studies of 1904-06), the Melbourne "Austral Salon" (of which Baskerville was a committee member), the Melbourne "Lyceum" (a plaque sculpted by Baskerville of the scientist Dr Georgina Sweet for the club has also recently come to light), the "Women's Art Club" (later known as the "Melbourne Society for Women Artists and Sculptors"), of which Vidler writes (op. cit., p. 26) that she was Vice-President and President in the years 1927 and 1928, the "Yarra Sculptors' Society" (of which she was also an Honorary Secretary), the "Victorian Artists' Society" (of which her husband C. Douglas Richardson was President in 1918-1924 and 1926-1930), and the "Australian Institute of the Arts and Literature", of the Council of which she was a member.

In addition to her committee work, her teaching and the sculpting of the war memorials already mentioned, Margaret Baskerville's post-1913 public sculptures had included the James Cuming Memorial, Footscray as well as the figures of the nymphs *Echo*, *Daphne* and *Persephone* after designs by Marion Burley Griffin for the *Café*

Australia, Melbourne and – with C. Douglas Richardson – *The Dance of the Hours* for Walter Burley Griffin's Capitol Theatre, Melbourne.

In addition to such large commissions, Margaret Baskerville's sculptures included many smaller private works and her oils and watercolours a variety of subjects. While her watercolour and pastel sketches show her talent in that field, she is still remembered above all as a pioneer Australian professional woman sculptor, who, when working both during and after the first World War, sought to provide public memorials for the victims of that war and their families that did not seek to glorify war itself.