

NOTE ON THE ILLUSTRATIONS

The majority of the illustrations in this book have been drawn either from my own collection or from College sources – the archives, the journal, the successive newsletters (*Bulletin and Surgical News*).

The College is fortunate in having, in John Aloysius Henderson FRACS of Geelong, a skilled and enthusiastic photographer whose concern it has been, over a good many years, to record the life of College meetings, their events and their personalities. Many of the photographs of individuals and groups that I have used are borrowed from his albums.

Some of the material available has seen better days; some perhaps was never much better, even in its prime. On these occasions I have, as hitherto, been helped by Louise Goossens and Andrew Turner where skilled reproduction is called for.

Thanks are due to a number of other organisations, who have allowed reproduction of their material:

- to the President and Council of the Royal College of Surgeons of England, for illustrations of Sir Rickman Godlee (p.40); the 1927 Council, by Moussa Ayoub (p.41); Lord Moynihan (p.44); Sir D'Arcy Power (p.45); Sir Cecil Wakeley (p.61); Grey Turner (p.62); Lord Webb-Johnson (p.63); Sir Victor Hurley (p.68); the 1941 wreckage (p.81); Archibald Marston (p.101); Sir Harry Platt (p.122); Last and Slome (p.133); a viva examination (p.159); Sir Reginald Murley (182); and Hunter's aneurysm (p.219).
- to the Royal Australasian College of Physicians, for illustrations drawn from the 1988 College history *Why the Pomegranate?*: the Council meeting (p.34); the Macquarie Street building (p.217) and Professor Peter Baume (p.234).
- to the American College of Surgeons, for the picture of its Mace being carried in procession by the College secretary, Kathryn D. Anderson (p.15).
- to the Parliamentary Library of Victoria, for photographs of Edmond Hogan and Sir Stanley Argyle (p.33).
- to the Garrick Club, which permitted me to photograph the bust of Shakespeare in its entrance lobby (p.44) and then to inspect its private dining rooms, including one which precisely matches my mental image of Lord Moynihan's dinner for Hugh Devine.
- to the *Journal of Bone and Joint Surgery* which allowed me to have copies made of photographs of Jackson Burrows (p.81), Esmond West and Peter Williams (p.148) and Robert Salter (p.194).
- to the New Zealand Orthopaedic Association, for permission to use the photograph of the Edinburgh meeting of 1971 (p.150) from Colin Hooker's history of Orthopaedics in New Zealand.

The pictures of C.A. Pittar (p.73), G.W. Gower (p.75) and the group inspecting the Mobile Surgical Unit in 1941 (p.77) are from the medical volumes of the New Zealand War History, edited by the late Sir Duncan Stout FRACS.

The illustrations of Sir Henry Newland, at the English College sesquicentenary (p.64) and at Sidcup (p.90) were published in J.Estcourt Hughes' 1972 biography of Sir Henry.

The photograph of David Theile running with the Olympic torch (p.250) was published in *Surgical News*. A request to MAT Publications for this further use went unanswered. I have treated this as tacit consent.



John Henderson FRACS

Modern technology has helped: Michael Hunter provided, by e-mail from East Timor, the photograph on p.113; and when Paddy Boulter guided my request to Professor Hugh Dudley, this led to a contact with the people who are salvaging the St Mary's archives, who thereupon e-mailed two Dudley portraits direct to the publisher! Professor Dudley had responded to me, 'I do not understand why you want one of me but that is probably not my business' – I hope he approves the choice at p.139.

A number of friends and colleagues have provided me with their likenesses: Rowan Nicks (p.74); Nate Myers (p.222.); Cas McInnes (p.222); Donald Murphy (p.184); Kiki Maoate (p.115); Spencer Beasley (p.184); Alan Thurston, who has also helped with other imagery (p.184); and of course Dame Silvia Cartwright, who was kind enough to allow me to have her formal portrait copied (p.230).

Some of these helpers have gone further, with images that include other subjects: Douglas Stephens, with Clarrie Leggett (p.75); Sir Randal Elliott has provided a photograph of his father, Sir James (p.21); Justine Peterson found a photograph of the ill-fated *Marquette* (p.66) as well as her father's copy of the celebrated 1940 Pat Moore cartoon (p.61). Alex Rutherford provided a slide of his FRCSEd(Orth) diploma (p.157); Ross Holland, a slide of Gwen Wilson (p.210), and George Fairbairn a photograph of a specimen of that extinct species, the dedicated traffic officer (p.175). (For the companion picture I mystified a highway patrol officer by snapping him as he finished issuing a ticket: I think he imagined I must be a defence lawyer documenting his technique.) Vin Massaro allowed his photograph with HM The Queen (p.132) to be copied for this book. And Donald Simpson conjured up slides of Cairns (p.104), Curtis (p.147) and Jamieson (p.170) in moments, so refined is his system of storage.

Graham Stewart has added, to his responsibilities as publisher, the contribution of two illustrations: the view of Dunedin in 1920 (p.12) which was published in his own book *The End of the Penny Section*, and his late father's oil painting of *Achilles* in action at the River Plate (p.73).

I am most grateful to all who have helped to make the visual record so comprehensive, and to any one whose copyright may unwittingly have been infringed I offer my apologies, with the hope that they will feel their material has been used in a worthy cause.