

An oil painting of a shirtless man in a dark hat and dark trousers, holding a dark hat in his hands. He stands in the foreground, looking slightly to the right. In the background, two other figures in hats are visible, one standing and one sitting, in a landscape with a large, circular object and a tall, thin structure. The painting is set against a light blue sky and a brownish ground.

LUST

LOVE

LOSS

AUSTRALIAN STORIES OF WARTIME RELATIONSHIPS

The complex issues surrounding matters of love and sex profoundly affect people, everywhere and every day. Wartime is no exception. Indeed, the disruptive nature of war and the extraordinary situations it brings about inevitably magnify human experience in these areas.



**Compensation (Back of the Waggon Lines) 1918**

by Will Dyson (1880–1938)  
lithograph

An Australian soldier confers with a French woman behind the lines on the Western Front during the First World War (1914–18). Their attitudes suggest a business transaction is about to take place.

Lieutenant Frederick Manning, an Australian serving in the British Army, wrote in his novel *Her Privates We*

*...segregated males hungered for two fundamental necessities... food and women. In the shuddering revulsion from death, one turns instinctively to love as an act which seems to affirm the completeness of being.*



**Corporal Alicia Carr, Darwin 1999**

by Wendy Sharpe (b. 1960)  
gouache on paper

*...I met Alicia in the mess at Robertson Barracks, Darwin. The first time I saw her she was pretending to hit a large male soldier and laughing vivaciously. She later told me that her boyfriend (also in the army) was in East Timor. He'd asked for a photo of her. She thought she'd like to send him a nude drawing instead. We agreed it would be fun to pose her in her army boots and hat.*

—Wendy Sharpe, 29 May 2000

ON LOAN COURTESY OF THE AUSTRALIAN WAR  
MEMORIAL ART91132

**Gunner 1919**

by George Benson (1886–1960)  
oil on canvas

First World War (1914–18) Official War Artist, George Benson's bare-chested *Gunner*—tall, lean chiselled, poised—represents the classical ideal of male beauty. His virility is underscored symbolically (if not subtly) by the six-inch charge case nestled in his hands and the backgrounded howitzer rising from his loins.

ON LOAN COURTESY OF THE AUSTRALIAN WAR  
MEMORIAL ART19992





### **Scottish Idyll** 1942

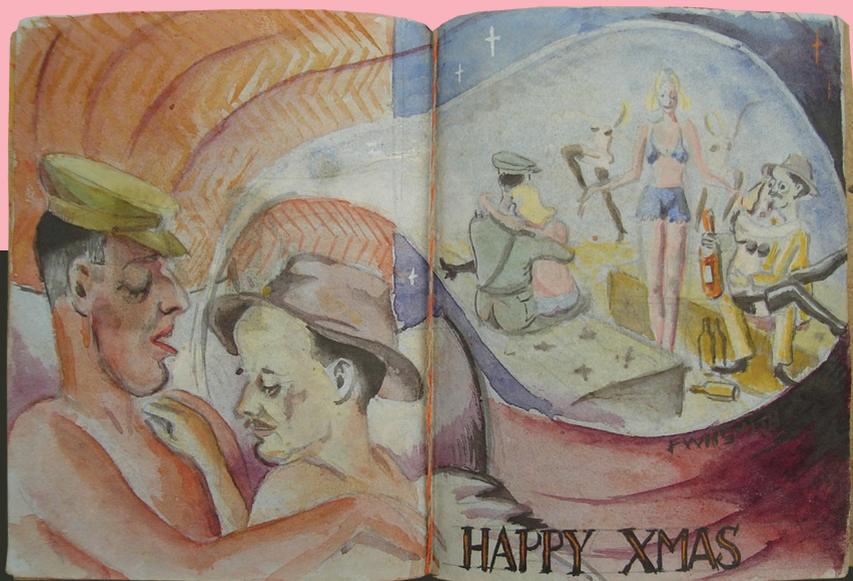
by Colin Colahan (1897–1987)  
oil on canvas

An Australian soldier and a local woman overlook the River Nith at Dumfries, Scotland.

The mass movement of troops in wartime has profoundly affected the love lives of countless Australians. Over 12,000 Australian soldiers married while serving overseas during the First World War (1914–18) and they sponsored the passage of some 18,000 women and children to Australia at war's end. Australian airmen, participating in the

Empire Air Training scheme during the Second World War (1939–45), meanwhile, brought 4,027 wives and 878 fiancées to Australia in 1948. Fifteen thousand Australian women, in turn, left our shores in the postwar years—two thirds for the United States.

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ART26224



### **Happy Xmas** 1944

by Lieutenant Fred Ransome Smith (1919–2019)  
watercolour and pencil on paper

### **Malaya Command identity papers** 2 February 1942

belonging to Captain Walter Pollock

Two prisoners of war, Captain Walter Pollock (*left*) and Lieutenant Fred Ransome Smith, dream of better days ahead. Pollock kept Smith's handmade Christmas Card until his death in 1972.

ON LOAN COURTESY OF JOHN POLLOCK

## Soldier and woman 1943

by Sidney Simon (1917–97)  
watercolour with pen and brown ink on paper

The arrival of one million American servicemen in Australia during the Second World War (1939–45), stimulated much excitement. Wooing local women with nylon pantyhose and chocolates, the 'Yanks' were considered better dressed and mannered than their Australian counterparts and represented wealth, glamour and modernity for many Australian women.

A 'moral panic' arose among more traditionally minded Australians regarding women's sexual agency and their enthusiasm for the Americans, prompting numerous op-eds including an *Albany Advertiser* article: 'Now girls, go easy!' (30 May 1942). Western Australian women were warned that they could be left 'holding the baby' and to '...look before you take the fatal leap'.

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL  
ART29393



# WALTER AND FRED

British Army artillery officer, Lieutenant Fred Ransome-Smith, endured three and a half terrible years after being captured by the Japanese at Singapore in February 1942. He met Captain Walter Pollock, a Scottish-born colonial administrator who had lived in Malaya since the mid-1930s, at the Nakom Paton hospital camp on the infamous Thai-Burma Railway. Pollock ran the camp canteen and his fluency in Malay, Thai and Chinese meant he was able to source supplies that kept hundreds of fellow British and Australian prisoners alive.

Strong attachments were common among prisoners who confronted malnutrition, disease and gross mistreatment daily. The material and psychological support each provided the other could mean the difference between life and death.

Smith emigrated to Australia in 1964. He raised a family in Melbourne and became a successful advertising executive and art teacher. Walter Pollock's son, John, also emigrated to Australia in 1989 and met his father's old friend in 2009. Smith died at age 99, in 2019. Pollock died in Scotland in 1972.



### Balinese beauty c 1940

photographer unknown  
kept by Lieutenant Jim Bryant MM during his imprisonment at Changi POW camp

Travelling and encountering new people, cultures and experiences often serves as a powerful aphrodisiac. Australian servicepeople on deployment, like many other travellers, have often been guilty of viewing local people as the exotic 'other'. This problematic objectification of people has been shaped by contemporary attitudes towards race, culture, power, and class.

Sexual politics notwithstanding—this nude postcard of a Balinese woman, collected by Captain Lieutenant Jim Bryant MM and kept by him throughout his captivity at Changi prisoner of war camp, Singapore, served as a treasured beacon of hope during that dark time boosting his morale considerably.

SHRINE OF REMEMBRANCE COLLECTION

### Jessie 1940

by William Edwin Pidgeon (1909–81)  
oil on canvas

Maintaining an open line of communication to a loved one serving overseas is among the greatest challenges faced by any wartime couple. News of pregnancies (wanted and unwanted), affairs, proposals of marriage, heart-felt apologies and break-ups have all been handled remotely. The letters of past wars have been supplemented by new communications technologies—telegrams, lettergrams, recorded messages, e-mail, satellite calls, Facebook and Zoom.

REPRODUCED COURTESY OF THE AUSTRALIAN WAR MEMORIAL ART94590



### 'To Wish You a Speedy and Safe Return' 1918

personalised photographic postcard sent to Trooper James Robert Hay, 15th Light Horse Regiment

SHRINE OF REMEMBRANCE COLLECTION

**'Macka' sleeping in tent, Diego Garcia 2002**

by Peter Churcher (b. 1964)  
oil on hardboard

*...The young man is a mechanic for the FA-18 Hornets and had been on night duty. I was able to work on him in his makeshift environment whilst he slept through the day. Little moments in the image struck me as poignant; the teddy bear a parting gift from his wife; the photographs of his wife and dog along with the pin-up posters.*

—Peter Churcher



ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ART91760



**For the Women of Australia 1917–18**

Royal Australian Navy

**To women of Australia: For duty done  
1917–18**

Australian Imperial Force

The Royal Australian Navy and Army issued these badges to the closest female relative of men serving overseas—usually a wife, or, for the unmarried, mother. The badges were an acknowledgment of the sacrifice the women were making and a call to other women to relinquish their own men to the war effort.

SHRINE OF REMEMBRANCE COLLECTION

**Heart shaped sweetheart brooch**

c 1942–45

Gifted to Edna Lyons by her husband, Corporal William Lyons, Royal Australian Air Force

Brooches of various designs—handmade 'trench art' and those acquired commercially—were commonly sent home to wives and girlfriends during both world wars. Men risking their lives far from home, no doubt, hoped the jewellery would ward off prospective suitors while they were away.

SHRINE OF REMEMBRANCE COLLECTION

## **Soldier and Girl** c 1960

by Sidney Nolan (1917–92)  
textile dye on coated paper

The wars of the twentieth century brought to the fore many issues around sexuality that had been simmering in Australia for decades. Attitudes to sex shifted further away from duty and procreation to pleasure and self-realisation. Australians grappled with complicated wartime relationships, endured long separations, infidelities, abuse, and abandonment. Unexpected children and sexually transmitted infections threw lives into turmoil. Same sex attractions and liaisons with exotic lovers opened new worlds.

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL  
ART91364



## **Cover design for Angry Penguins magazine** 1945

by Albert Tucker (1914–99)  
pen and brown ink, brush and coloured ink washes  
on paper [reproduction]

The avant-garde artist Albert Tucker was unsettled by the drunken, licentious behaviour of young women and servicemen on leave in Melbourne's blacked-out streets during the Second World War (1939–45).

*...All these schoolgirls from 14 to 16  
would rush home after school and put  
on short skirts made out of flags—red,  
white and blue—and go tarting along St  
Kilda Road with the GIs and, of course,  
diggers.*

—Albert Tucker

Tucker's soldiers are predatory, pig-like thugs. Their female companions are reduced to sexual attributes—blonde hair, mascaraed eyelashes, red lip-sticked crescent mouths and exposed breasts and vaginas. Tucker later admitted that the paintings were highly subjective, reflecting the outrage of an 'Edwardian puritan'.

© ALBERT & BARBARA TUCKER FOUNDATION. COURTESY OF SMITH & SINGER FINE ART  
AUSTRALIAN WAR MEMORIAL COLLECTION ART28283



## Concert party au Go-Go 1966

Bien Hoa, South Vietnam  
photographers unknown

Backup Go-Go dancer, Toni Reece, outshone the Australian do-wop surf-rock group The Deltones on their 1966 tour of South Vietnam—at least according to the men of the 1st Battalion, Royal Australian Regiment (1RAR).

REPRODUCED COURTESY OF THE AUSTRALIAN WAR MEMORIAL  
MISC/66/0001/VN, MISC/66/0002/VN & MISC/66/0003/VN

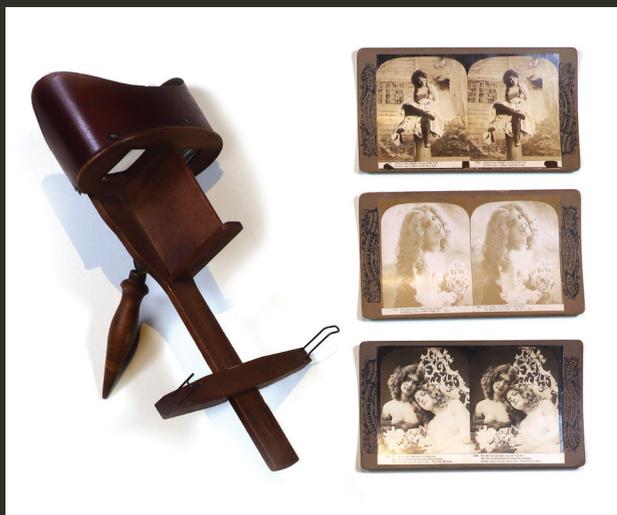
## Stereoscope and slides c 1908

Rose's Stereoscopic Views

belonging to Lance Corporal Sydney Walter Taylor, 2/6 Company Australian Army Service Corps

Erotic and sexually provocative images have long been popular diversions for troops far removed from romantic prospects. The explicitness of the images—be they French postcards, pin-ups, or pornographic videos—has changed with the times, but the end-goal—of placing the viewer in a fantasy world, away from the dangers of the battlefield—remains unchanged.

This stereoscopic card viewer was, perhaps, a more compelling 'dream factory' than the standard set of French postcards—its subjects are rendered in three dimensions.



# THE 'TRADITIONAL DISEASES'

Over 55,000 Australian soldiers were treated for gonorrhoea and syphilis during the First World War (1914–18), with many contracting these dangerous—albeit treatable—sexually transmitted infections (STIs) intentionally to avoid combat.

The military responded to venereal diseases (VDs), as they were then known, by establishing clinics, regulated brothels, frequent 'short arm parades (public genital examinations) and disciplinary measures (docked pay, courts martial and dishonourable discharges) for proven, or even suspected, malingerers.

Untreated VD could result in male and female infertility and congenital illness in babies; but treatment was often denied by judgemental medical professionals. Ballarat Hospital refused 'immoral' VD patients in 1916.

VD rates of Australian troops in the Second World War (1939–45) were two-thirds of those from 1914–18 but 29 percent of occupation troops stationed in Japan after the war fell ill. Effective penicillin treatments after 1946 bred dangerous complacency and STI cases among Australian troops in Korea (1950–53), Malaya (1950–63) and Vietnam (1962–73) rose to 39, 41 and 48 percent of troops, respectively.

## The Blue Light Outfit c 1917

Standard issue, Australian Imperial Force

Blue Light Outfits, issued during both World Wars were named for the Army treatment depots, illuminated with blue lights, where men received treatment for venereal disease (VD)—what clinicians now call sexually transmitted infections (STIs).



Ointment No. 1 'BROWN' (Argyrol and potassium permanganate) was used to combat gonorrhoea, while Ointment No. 2 'WHITE' (mercury-chloride) was effective against syphilis.

Attempts at using the outfits were often thwarted by inexperience or alcohol. Many women refused to use them because of the irritating chemicals. Nonetheless, the head of the Australian Red Cross Lieutenant-Colonel Sir James Barrett reported that of 4,580 reported exposures to syphilis and gonorrhoea amongst soldiers, only thirteen resulted in infections when soldiers used the kits properly.

SHRINE OF REMEMBRANCE COLLECTION

## Here comes the bride 1943

by Reginald Mount (1906–79)  
photolithograph on paper

SHRINE OF REMEMBRANCE COLLECTION



A man suffering from Venereal Disease who infects his wife commits a vile crime against her and children yet unborn

Confidential information and advice about venereal diseases and their treatment can be obtained FREE from the Local Health Department or from the Medical Adviser, Central Council for Health Education, Tottenham House, Tottenham, London, W.C.1.

Treatment is free and confidential

ISSUED BY THE MINISTRY OF HEALTH AND CENTRAL COUNCIL FOR HEALTH EDUCATION

## Female impersonator (Private Victor Fox) 1945

by Geoffrey Mainwaring (1912–2000)  
oil on cardboard

'Drag' acts were a popular form of entertainment for Australian troops in both world wars. An American war correspondent described a performance in New Guinea by Corporal Charles Stanton. Dressed in a coconut-stuffed bra, pink panties, rayon stockings with red garters, blond wig and full make-up, Stanton:

*...flirts outrageously with the soldiers in the front row, kicking up his leg and revealing his intriguing panties and flaming garter. The applause, howls and laughter are deafening. Some soldiers simply stare, fascinated... He is so convincing that the soldiers singled out for his attention and caresses, blush furiously and lower their eyes, just as though a real woman were teasing them...*

Jules Archer, 'Commando Performance'  
Man 18 March 1943



ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ART24388



## One Sunday afternoon in Townsville 1942

by Roy Hodgkinson (1911–93)  
crayon, watercolour, pencil on paper

Australian and American military authorities widely discriminated against the 8,000 African American troops serving in Australia during the Second World War (1939–45). A noxious stereotype that the men were oversexed and irresistible to women

inspired local councils across Australia to establish exclusive clubs and dancehalls for Black Americans. Social pressure prevented all but the most determined white women from attending. Queensland police, meanwhile, barred Aboriginal and Torres Strait and Pacific Islander women from meeting the Americans after dances so as to keep wider discussions of Civil Rights between them to a minimum.

Younger, working-class white Australians tended to be more welcoming of African American GIs. Davis Lee, reported in the *Baltimore Afro-American* in April 1942 that when United States military police tried to bar black troops from attending a mixed dance, Australian soldiers 'forced all the girls to leave the hall.' In Sydney, Jazz, Jive and Boogie-Woogie music, together with Black American modes of speech and dress, inspired a raucous new Australian youth subculture—the Bodgies (males) and Widgies (females) which would extend after the war until the 1970s.

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ART21350



## Now don't forget—you're only a mascot! 1943

by Joan Morrison (1911–69)  
pen and ink, ink wash and pencil on cardboard

Joan Morrison was one of Australia's most successful pin-up artists and often trod a fine line between parody and pandering to her audience's prejudices. The gormless Second World War digger in this pin-up symbolises an entitled and triumphalist mindset of a nation that has reasserted itself as a colonial master and a victor in war. His Papuan 'mascot' can be seen as a metaphor—representing, among other things, the sexual experience amassed by Australian servicemen during their military service.

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ART92684

# SLIM AND XAN

Corporal Herbert 'Slim' Wrigley escaped from a German prisoner of war camp in Salonika, Greece in September 1941 and fled south to Katerini, where he was sheltered by English-speaking schoolteacher, Ioannis Papadopoulos.

Slim fought alongside Greek partisans, facing hardship and great danger until 1943 when he was evacuated to neutral Turkey. Ioannis, meanwhile, was caught and executed by the Nazis on 13 January 1944—leaving his family destitute.

Papadopoulos' daughter, Xanthoula, was reminded of Slim in 1949 when:

*...one windy night sitting around looking at some family photos... a small piece of paper fell out. On it was a name and an address in Melbourne, Australia. The name was Herbert Wrigley (Slim), our special digger friend...*

Xanthoula wrote to Slim for assistance. He remembered his protector's beautiful daughter and sponsored her passage to Australia. They were married in 1951, five weeks after her arrival. Slim died in 1995.

*I still marvel that a horrific event like war changed the course of our lives, and that an address scrawled on a slip of paper led to love.*

Xanthoula Wrigley (nee Papadopoulos)



## Studio portrait of Herbert 'Slim' Wrigley 1950

posted to Xanthoula Papadopoulos  
to entice her migration to Australia

## 'Here to Wed Man She Hid from Enemy'

The Age 23 January 1951

SHRINE OF REMEMBRANCE COLLECTION

## **Pride 2** March 2013

Sydney, New South Wales  
photographer Vick Gwyn

Afghanistan veterans,  
Corporal Neal Fischer, Royal  
Australian Air Force, and  
Private Brychan Hawker,  
Australian Army, at the 2013  
Mardi Gras parade.

The 2013 Mardi Gras parade  
was the first time lesbian,  
gay bisexual, transgender  
and intersex Australian  
Defence Force (ADF)  
personnel were allowed to

march in uniform, openly representing the ADF. In all, 120 members of the ADF marched in uniform at this parade. They were supported by members of the Defence Lesbian, Gay, Bisexual, Transgender, and Intersex Information Service (DEFGLIS).

REPRODUCED COURTESY OF THE AUSTRALIAN WAR MEMORIAL P10978.004



## **Back home** 1946

by Herman Sali (1898–1993)  
oil on canvas

War's end can signal new beginnings for a couple—or a relationship's end.

Divorce rates in Australia rose dramatically in the years immediately following both world wars and some 38 percent of Vietnam veterans' marriages failed within six months of their repatriation.

Veterans of modern wars continue to struggle. Without support, some individuals—restless, traumatised or alienated—may neglect, abuse, or desert their significant others. Long periods of self-sufficiency, meanwhile, may give their spouses confidence to contemplate life alone.

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ART22893

# BOB AND MERLE

Signalwoman Merle Downie spotted her sweetheart, Private Robert 'Bob' James, when the 'Glorious 9th' Division—heroes of Tobruk and El Alamein—made their victory march through Melbourne on 31 March 1943. Merle ran alongside Bob for the length of Swanston Street and—at a rendezvous later that evening—determined they would one day marry.



A year later Bob James was in New Guinea trudging through torrential rain towards a RAAF signals tower. In his hat, three eggs—a bribe for the signal's telegraphist. At RAAF headquarters, Melbourne, Signalwoman Merle Downie received a telegram which read: 'Yes or No?' Merle replied: 'Not on duty'. A few hours later, Bob repeated his question. Merle's answer? 'Wait.'

Bob and Merle married at Toorak Presbyterian Church on 6 January 1945. Their marriage lasted the rest of their lives and was very happy, but each retained keepsakes of their former lives. A prayer card addressed to Bob from 'Minnie' was a treasured keepsake from his time in the Middle East. Merle, meanwhile, kept a stack of letters from boyfriends along with a note explaining the tragic fate of each.

## Wedding photograph 6 January 1945

Private Robert James and Aircraftwoman Merle James (nee Downie)

## Love letters 1945–46

exchanged between Private Robert and Aircraftwoman Merle James (nee Downie)

## Kodak Box Brownie camera c 1940

belonging to Private Robert James

## Gilt framed portrait 1943

Aircraftwoman Merle James (nee Downie)

## Private Robert James' dugout 'Shrapnel Shanty' 1941

Tobruk, Libya

## Personalised wallet and prayer card signed by 'Minnie' 1941

belonging to Robert James

## Identity discs, RAAF pin and General Service Badge 1942 – 45

belonging to Aircraftwoman Merle Downie

## Sixteen letters from Merle Downie's boyfriends 1942 – 45

belonging to Aircraftwoman Merle Downie

## Pin with the motto 'AMOR VINCIT OMNIA' (Love conquers all)

belonging to Aircraftwoman Merle Downie

ON LOAN COURTESY OF TARRAN JAMES



### Group portrait of War Widows Guild members c 1950

Shrine of Remembrance, Melbourne, Victoria, Australia  
photographer unknown

### War Widows Guild bus pass

### Mothers' and Widows' Badge

Major-General George Vasey's death in an air crash near Cairns, Queensland, on 5 March 1945, spurred his wife Jessie to advocate on behalf of other war widows. Founding the War Widows' Guild of Australia on 22 November 1945, Jessie Vasey achieved an increase in the war widows' pension and other benefits, such as free public transport and allowances for children.

The Guild established a nationwide housing auxiliary to support ill and elderly war widows and organised craft groups to keep members happy and engaged. The symbol of the Guild is the kookaburra—an industrious and cheerful bird who mates for life, and is fearless and aggressive in the defence of its young.

SHRINE OF REMEMBRANCE COLLECTION

### Well done Australia c 1915

presented to Private Arthur Reynolds,  
7th Australian Infantry Battalion  
in recognition of serious wounds  
received at Gallipoli on 25 April  
1915



Classical representations of women were often used to personify Britain and its colonies—reinforcing an idea that the British Empire was the natural heir of Rome. Women were viewed as agents of civilisation who would rehabilitate brutalised war veterans with love and family life.

Symbolising Australia as a Vestal Virgin was a Eurocentric allusion of the 'young' colony's future promise—ignoring the continent's ancient indigenous history and geography.

SHRINE OF REMEMBRANCE COLLECTION

# JAN O'HERNE

Jan O'Herne was one of thousands of Dutch colonists interned when the Japanese conquered Java on 8 March 1942. On 26 February 1944, Jan and seven other young women from her camp were forcibly installed at a Japanese-run brothel called 'The House of the Seven Seas' at Semarang. She was 21.

Jan was reunited with her mother and sisters some months later but remained close-lipped about her experiences. The O'Herne's were finally liberated at Batavia (Djakarta) on 15 August 1945.

Jan emigrated to Australia in 1960 with her husband Tom Ruff, one of the British soldiers who had liberated her family. The public testimony of former Korean 'Comfort Women' in the early 1990s finally emboldened Jan to speak out after decades of trauma.

Jan testified at an International Public Hearing of Japanese War Crimes in Tokyo on 10 December 1992. In 1994, Ruff-O'Herne published her memoir *Fifty Years of Silence*. She continued to share her story until her death on 19 August 2019.

## Jan O'Herne 1941

Bandoengan, Java  
photographer unknown

*...I have forgiven the Japanese for what they did to me, but I can never forget. For fifty years, the 'Comfort Women' maintained silence; they lived with a terrible shame, of feeling soiled and dirty... I hope that by speaking out, I have been able to make a contribution to world peace and reconciliation, and that human rights violation against women will never happen again.*

— Jan Ruff-O'Herne  
United States congressional hearing 2007

REPRODUCED COURTESY OF THE AUSTRALIAN WAR  
MEMORIAL P02652.001



## ***And Once She Loved Me!* 1914**

by Izydor (Fred) Spurgin  
(1882–1968)  
postcard

Couples reunited after years of wartime separation have often found reconnecting difficult. The intermediate years may have been marked by infidelities, disputes over money and child-rearing. The ensuing years may expose

changes in outlook or a clash of expectations and values. In wars past, women on the home front laboured in traditionally male occupations and raised children single-handedly. The homecoming of their male partners invariably robbed them of hard-won freedoms and independence—imbuing passion-killing resentment.

When veterans return from war profoundly damaged physically or psychologically, the prospects are often even more dire. Substance abuse, domestic violence, and the intensive care—dressing, feeding, bathing—of permanently incapacitated veterans, can test even the most committed relationship.

SHRINE OF REMEMBRANCE COLLECTION

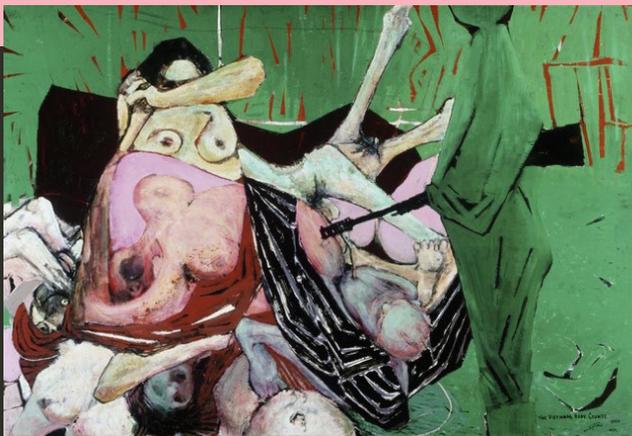


## ***The Vietnam body counts* 1966**

by Clifton Pugh (1924–90)  
oil and enamel on hardboard

Sexual violence has been a constant, hideous companion of war since the very beginning.

The rape and murder of hundreds of civilians by American soldiers at My Lai (16 March 1968) during Vietnam War contributed to a lessening of support for the war in Australia.



Artist Clifton Pugh had himself been involved in the killing of enemy prisoners during the Second World War and, as an occupying soldier in Japan, had established a brothel hiring destitute local women. Remorse led him to campaign for peace in later life.

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ART90934

**Hey! You diggers!**  
**He came, he saw, he conquered!**



Thinking you diggers will never come back alive, the Japs and the Yanks are rigging your wires, your dispatches, your communications—blowing messages without your permission. Your future happiness is at stake! Our boys down there simply cannot see more than 'safety' in the home. Surely you'll not give up your lives to make this possible.

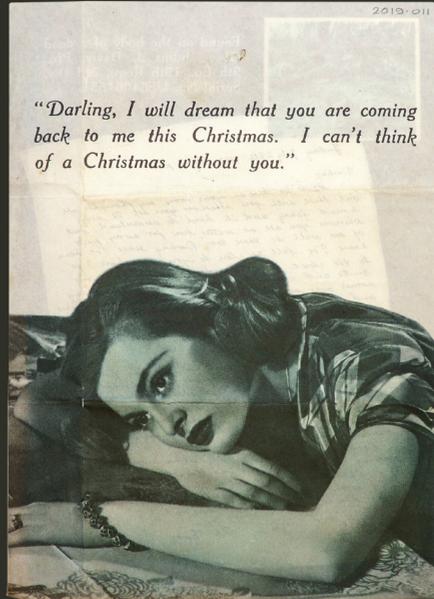
**Hey! You diggers! He came, he saw, he conquered!**  
c 1942

collected by Leading Aircraftman Leo Clarence Hudson  
1 Communications Unit, Royal Australian Air Force

**'Darling, I will dream that you are coming back to me  
this Christmas' 1953**

Communist propaganda leaflet distributed in no-man's land on the Korean frontier  
collected by Warrant-Officer Leslie Moore MBE,  
2nd Battalion Royal Australian Regiment (2RAR)

SHRINE OF REMEMBRANCE COLLECTION



2013-011  
"Darling, I will dream that you are coming back to me this Christmas. I can't think of a Christmas without you."

**Keep mum, she's not so dumb! CARELESS TALK  
COSTS LIVES 1942**

by Harold 'Hal' Foster (1892–1982)  
offset lithograph on paper

The disarming power of sex has made it a powerful weapon of espionage since Samson and Delilah. Female agents using 'honey trap' techniques to beguile and compromise their targets are known as 'sparrows'. The male equivalent is a 'Romeo'.

Former Australian Defence Force Chief Admiral Alan Beaumont (1993–95) retired to his hotel room one night during an unofficial trip to Indonesia at the height over tensions over Timor. A young woman was waiting for him in bed. Beaumont asked her to leave. A young man was waiting for him the following night. 'They [Indonesian intelligence] wanted to find out which way I'd go if I'd go at all.' Beaumont 'went' with his country and sent the youth on his way.



**Keep mum  
she's not so dumb!**  
**CARELESS TALK COSTS LIVES**

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ARTV00807

**Were you there then? 1916**

by Harry J Weston (1874–1938)  
Chromolithograph on paper

Armed forces have always exploited contemporary notions of masculinity and femininity to enlist troops. This First World War (1914–18) poster insinuates women will only marry heroic returned soldiers.

The Victorian Premier, Alexander Peacock, asked the townspeople of Koroit in 1916

*'...what man would not risk his life if his wife or sister' [was] subjected to the kind of treatment the Germans had meted out to the women of Belgium[?]'*

ON LOAN COURTESY OF THE AUSTRALIAN WAR MEMORIAL ARTV00818



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