

# The Statues of Statue Square, Hong Kong



By: Liz Chater

July 2009

An extract from biographical  
research of Sir Catchick Paul  
Chater

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Front Cover: Statue Square circ 1930

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Liz Chater has been researching the life of Sir Catchick Paul Chater since 2001. He was born in Calcutta in 1846, and from the age of 18 he made his home in Hong Kong, he died in 1926 having been the architect of many an industry and company that has shaped today's Hong Kong.

During the course of that research Liz started to realize that there is much about Hong Kong that is intrinsically linked with Sir Paul. Not commonly known, is the fact that he was the creator of the waterfront Praya reclamation in 1899 without which, the current major businesses and commerce in the Central area would not have had anywhere to lay their foundation stones. Statue Square in Hong Kong today is very modern and in keeping with the 21<sup>st</sup> Century, but in the early 1900's it was a chic and elegant adornment to a colony that was proud to be part of the British Empire, it had a presence and grandeur that sadly, over the years has disappeared.

This book attempts to show the reader exactly how Statue Square became one of the most refined and superior city squares out of all of the British colonies around the world. The exceptional craftsmanship by world renowned sculptors produced outstanding figures of the highest quality, made Statue Square in Hong Kong one of the most extraordinary places for the visitor to come ashore at. It was, without question a remarkable and unique area; a celebration of Sovereignty and a mark of respect for the fallen as well as recognition for at least two personalities who made their mark in Hong Kong during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. All but the statue of Sir Thomas Jackson have long since disappeared and the vast amount of money collectively spent on the statues over the years can now sadly, be considered wasted.

Step back in time and try and visualize it.

This book is an extract of my ongoing research into Sir Catchick Paul Chater.

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July 2009

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# BACKGROUND TO THE STATUES OF STATUE SQUARE, HONG KONG

## INTRODUCTION

During my research into Sir Catchick Paul Chater one of the areas that I began to look into was the inception and creation of Statue Square and I decided that I would try and locate photographs or pictures of all the statues that once stood pride of place in the open space on the waterfront of Hong Kong in the 1920's. Little did I realize how difficult that would be. However, not being someone easily put off, I have, over a 5 year period managed to locate all. So, here for the first time, I have put together the statues to highlight what an extraordinary sight it must have been when Hong Kong was gripped in Colonial fever. Commonly known as Statue Square today, in the past it has been known as Royal Square and Royal Statue Square.

## WHO THOUGHT OF THE IDEA?

The idea of a square for statues in Hong Kong came originally from Sir Catchick Paul Chater after the unveiling of the statue of Queen Victoria in 1896. He gave it some considerable thought as some years later, during his speech at the unveiling of the statue of King Edward VII in 1907<sup>1</sup>, he revealed how he had first thought of the concept: *".....On that occasion [of the unveiling of Queen Victoria's statue in 1896] the idea occurred to me of endeavouring to further embellish the square by statues of our reigning Sovereign, whom may God long preserve, our beloved Queen Alexandra and Their Royal Highnesses The Prince and Princess of Wales. When all these statues are erected in this colony, the first acquisition of our late Queen's reign and the first to perpetuate her beloved name, will possess within its City of Victoria, a square of which it may justly be proud....."*. As Chairman and Honorary Secretary of the Jubilee Committee, he oversaw the preparations for the Jubilee celebrations of Queen Victoria, and if anyone was going to move the idea of a royal square forward and create the reality of it, Sir Paul Chater was the leading businessman and entrepreneur of his time who could do exactly that.

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<sup>1</sup> Hong Kong Telegraph, 6 February 1907 P.5

He approached his life of loyalty to the British Crown with the same steadfastness and belief that he had when considering any one of his many economic enhancing projects for the Colony. Little swayed his personal conviction that the British royal family and the colonialism it represented was nothing but the best in the world; that he had been blessed and placed on the most beautiful island in the world. His pride for Hong Kong, its future prosperity the part he wanted to play in that prosperity and a basic gut instinct, told him that Hong Kong was where he should invest his whole and complete self. He gave so much to the Colony and in return the Colony rewarded him handsomely. In 1881 at a luncheon he gave to the visiting King of Hawaii at Chater's Bungalow, his weekend house in Kowloon, he said to the guests which numbered in excess of 150 people and easily fitted into his dining room: ".....I have never been in a place that I have loved more than Hongkong, and in fact, the longer I stay here the more I like it.....". Twenty years on, he felt it only natural and right that he should instigate something that would have a historical and lasting effect on what he saw was a British extension to "home" and a legacy for future generations to come.

At the unveiling of Queen Victoria's statue he said: *".....In the evolution of time, generation will succeed generation in Hongkong, new firms will arise, new projects will be formed; new personalities will seek to advance the colony's influence and promote her enterprise long after names familiar enough now have vanished into the past and been forgotten."* He went on *"....It is not possible to predict from the shadows which the future is casting before what Hongkong will yet develop into. It is not possible to surmise with any accuracy the part which will ultimately be allotted to Hongkong to play in the international theatre of the world. These questions lie in the womb of the future, and the future alone can answer them; but that she is always destined to be an important factor, I for one have no doubt whatsoever.....Great and important movements have lately taken place in the Far East, possibly greater and more important changes yet are even now in contemplation....."*<sup>2</sup>

Prophetic words indeed.

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<sup>2</sup> Hong Kong Weekly Press and China Overland Trade Report P.460 & P.461



## HOW AND WHEN DID THE STATUES ARRIVE?

Statues in Statue Square, Hong Kong					
Commemorating	Donated by	Sculpted by	Unveiled	Unveiled by	
Queen Victoria	Public subscription	Signor Mario Raggi	28 May 1896	H.E. The Governor Sir William Robinson	
Duke of Connaught	Sir Catchick Paul Chater	Sir Joseph Edgar Boehm <sup>3</sup> and George E. Wade	5 July 1902	H.E. Major General Sir William Gascoigne	
Sir Thomas Jackson	Hong Kong Bank	Signor Mario Raggi	24 February 1906	H.E. The Governor Major Sir Matthew Nathan	
King Edward VII	Sir Catchick Paul Chater	George E. Wade	6 February 1907	H.R.H. The Duke of Connaught	
George, Prince of Wales (later King George V)	Mr. James Bell-Irving	unknown	6 February 1907	H.R.H. The Duke of Connaught	
Queen Alexandra	Presented by Subscribers to the Coronation Fund of 1903	George E. Wade	25 November 1909	H.E. The Governor Lord Lugard	
Princess Mary of Wales (later Queen Mary)	Sir H.N. Mody	George E. Wade	25 November 1909	H.E. The Governor Lord Lugard	
Sir Henry May	Public subscription	Sir Bertram Mackennal	3 May 1923	H.E. The Governor Sir R.E. Stubbs	
The Cenotaph	Public subscription	Sir Edwin Lutyens <sup>(designed by)</sup>	24 May 1923	H.E. The Governor Sir R.E. Stubbs	
The Hongkong & Shanghai Bank War Memorial	Hongkong Bank	Sir William Reynolds-Stephens	24 May 1923	H.E. The Governor Sir R.E. Stubbs	

Statues in other locations in Hong Kong					
Commemorated	Donated by	Sculpted by	Unveiled	Unveiled by	Location
Sir Arthur Kennedy	Public Subscription	Signor Mario Raggi	10 Nov 1887	H.E. The Governor Sir John Pope Hennessey	The Public Gardens
King George VI	Ordered before the Pacific War (pre July 1937)	Gilbert Ledward in London	November 1958	Unknown	The Botanical Gardens

<sup>3</sup> Sir Joseph Boehm died in 1891 and his protégé George E. Wade took over the Boehm studio and completed the outstanding commission for Hong Kong.

## THE STATUES AS THEY WERE UNVEILED

### SIR ARTHUR KENNEDY

The first statue to be placed in Hong Kong was that of **Sir Arthur Kennedy, which was unveiled 10<sup>th</sup> November 1887**. It was completed and shipped from the UK to Hong Kong in March 1887<sup>4</sup>. The site, granted by the government in the Public Gardens, was prepared and in November 1887 the formal unveiling ceremony took place during the Jubilee celebrations for Queen Victoria. The statue was nearly double that of life size and was cast in bronze. It stood on a pedestal of Hong Kong granite at the top of the broad walk leading to the fountain. Sir Arthur Kennedy (known locally in Hongkong as “the good Sir Arthur”), was Governor of Hong Kong from 1872 – 1877. He died on the 3<sup>rd</sup> June 1883 en route to England

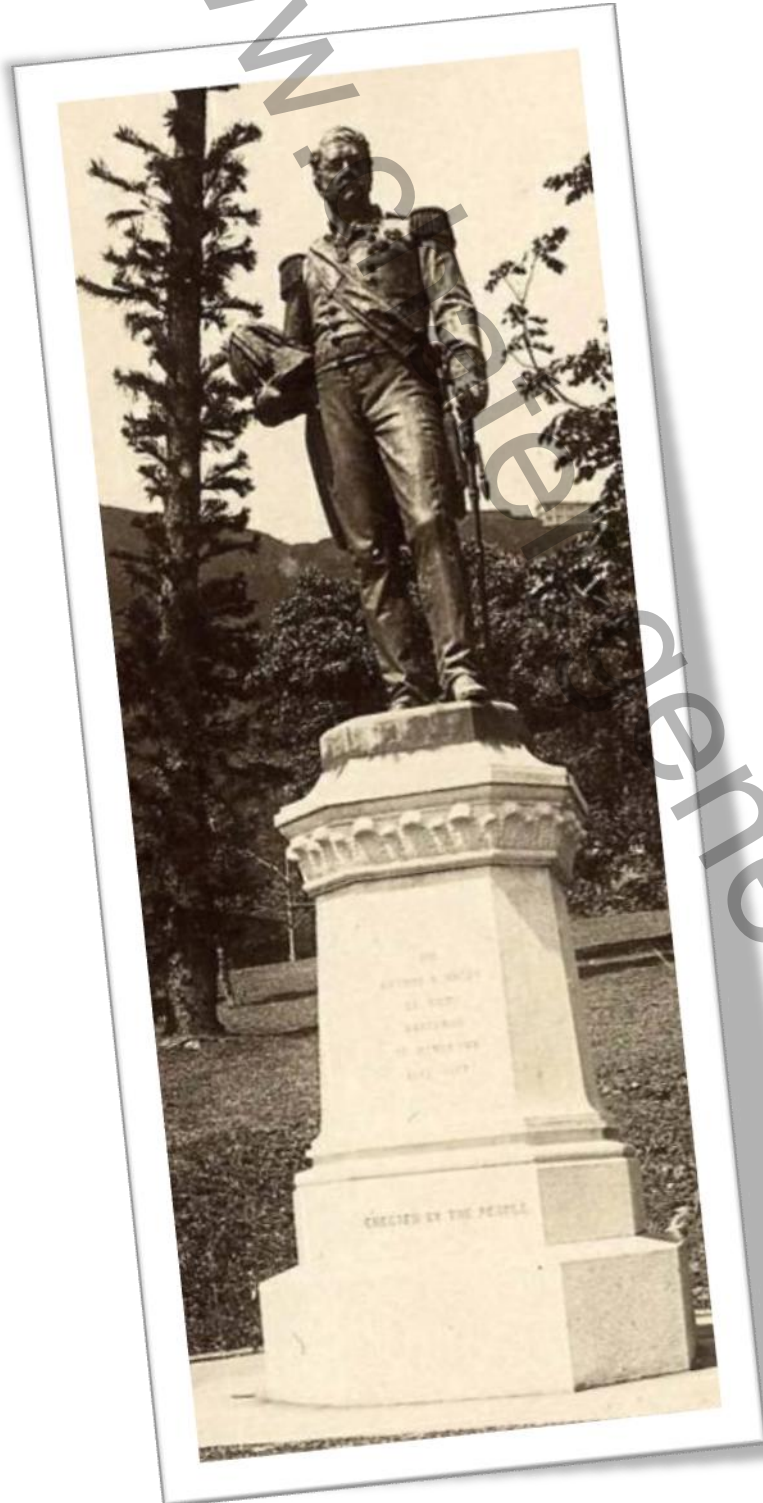


Figure 1 Sir Arthur Kennedy.  
Picture courtesy of Liz Chater, private image collection.

<sup>4</sup> The China Mail, 11 November 1887 P.3

from Australia and was buried at sea. The news of his death was a particular shock to the community of Hong Kong as no other Governor was loved and respected more than he had been. In July of that year, a very largely attended public meeting was held at City Hall where it was resolved that a public statue should be erected in his name. The Kennedy Memorial Committee was formed and it received numerous handsome subscriptions generously donated by members of the public from all walks of life. Signor Raggi sculpted it and the statue was cast in London by Messrs Young & Co.

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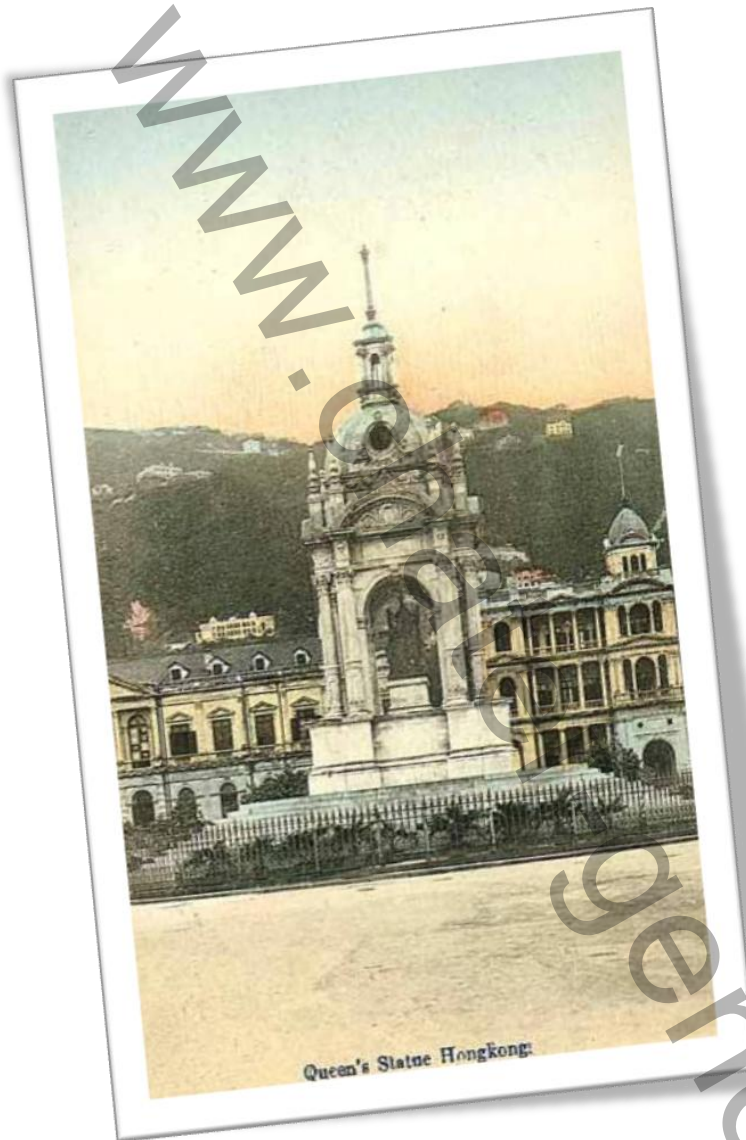


Figure 2 Queen Victoria  
Picture courtesy of Liz Chater, private image collection.

## QUEEN VICTORIA

The Queen Victoria Statue, unveiled 28<sup>th</sup> May 1896. In 1887 at Queen Victoria's golden jubilee celebrations, it was decided that a statue of Her Majesty should be erected and placed prominently in Hong Kong. Nine years on and following the completion of the Praya a suitable position for the statue was selected. In 1891, shortly after its completion it was exhibited in Horse Guards in London and at the time was much admired with the sculptor receiving a great deal of praise for his work. The designer and sculptor, Mario Raggi was also the creator of the statue of Lord

Beaconsfield in Parliament Square as well as another statue of Queen Victoria in Bombay and the equestrian statue of the Prince of Wales in Bombay. In Hong Kong he is known as the designer and sculptor of Sir Arthur Kennedy's statue in the Botanical Gardens.

The statue was cast Messrs H. Young & Co., the celebrated art founders of Pimlico. This firm had the reputation of casting the largest bronze figures ever cast in one piece and at one running viz., the huge "sphinxes" on the Thames Embankment.



Figure 3 The Governor and members of the Hong Kong community waiting for final preparations to finish before the unveiling ceremony can begin. Picture courtesy of Liz Chater, private image collection



Figure 4 The whole of Hong Kong watched the ceremony. Picture courtesy of Liz Chater, private image collection



Figure 5 copy of the telegram sent to London announcing the unveiling of the statue

was called and it was decided that the statue should be in marble. However, Signor Raggi undertook the project in the belief that a bronze statue was preferred and he set about preparing for the casting. The error came to light in the first quarter of 1890. Rather than incurring extra costs to re-cast in marble, it was decided to continue with the bronze statue.

However, a small marble statue of Queen Victoria was created, it is thought by Raggi, and possibly as an item to adorn the home of one of the more wealthy residents of the island, as far as can be ascertained, it was not put on public display at all and therefore only one photograph of a marble statue of Queen Victoria exists.

The completed statue was made in bronze and unveiled on the 28<sup>th</sup> May 1896 and was actually to commemorate the Jubilee of Queen Victoria of 1887<sup>5</sup>. According to newspaper reports<sup>6</sup> "the predominant feeling with reference to the Queen's statue is one of disappointment. We refer of course to the statue itself, and not to the ceremony attending the unveiling. It was originally intended that the statue should be in Marble....."<sup>2 6</sup>. It seems it was a pure misunderstanding and not a deliberate error. Signor Raggi tendered for the completion of a statue of Her Majesty the Queen in bronze or in marble for the sum of £5,500.

A public meeting in Hong Kong

<sup>5</sup> Hongkong Telegraph 28 May 1896.

<sup>6</sup> Hongkong Daily Press 30<sup>th</sup> May 1896

The bronze statue was set upon a broad base of granite measuring 29 feet square, elevated about 7

feet above road level and reached by a flight of granite steps. The statue was enclosed in a richly carved stone canopy made of specially selected Portland stone, [from Dorset in the UK] the colour of which improved considerably with age and it also had the reputation of hardening by exposure to atmospheric influences.

Columns of the lower Corinthian order supported the canopy and the half of each shaft

was exquisitely carved and decorated pillars supporting an ornately carved but withal chaste dome surmounted by the royal scepter which stands aloft. Covered by the dome, stands the bronze image of Her Majesty in a sitting posture facing the harbour. In her right hand,

which was taken from an actual cast of the Queen's hand, she holds the scepter while the orb and cross rest in her left hand. This statue, along with all the others, was taken by the Japanese during the occupation of Hong Kong in the Second World War. However it was returned to Hong Kong at the same time as the Hongkong & Shanghai Bank lions. It was damaged and portions of the statue were missing. Efforts were made to secure new parts before it was re-erected.



Figure 6 A rare photograph of the marble statue of Queen Victoria created by Mario Raggi. Picture courtesy of Liz Chater, private image collection



## THE DUKE OF CONNAUGHT

The **Duke of Connaught statue, unveiled 5<sup>th</sup> July 1902**. Was a life size bronze. He was dressed in the uniform of the Guards. The statue was on a granite pedestal on one side of which was inscribed. *“His Royal Highness Arthur, Duke of Connaught and Stratharn. Presented to the Colony by Sir C.P. Chater April 1890”*.



Figure 7 The Duke of Connaught statue nearing completion. Picture courtesy of Liz Chater, private image collection

The statue was originally unveiled and placed in Statue Square in the space reserved for a garden or open area in front of the Law Courts. However, in 1907 the statue was moved to a temporary position near Blake Pier, and never returned to the Square. Its position was taken by the statue of King Edward VII. Interestingly at the unveiling in 1902, it was noted that *“.....an arrangement has been come to between the local Government and the Hongkong and Shanghai Banking Corporation to preserve those spaces between the Queen’s and the Prince’s buildings on the one side and the Law Courts and the western part of the site opposite the Hong Kong Club on the other side as an open square, or rather an oblong space, as a lung in the midst of the city...”*

It was at the unveiling of this statue that the announcement was made that two more statues were to be presented to the colony, those being His Majesty King Edward VII again donated by Sir Paul Chater and His Royal Highness the Prince of Wales (later to become King George V), donated by Mr. James Bell-Irving.

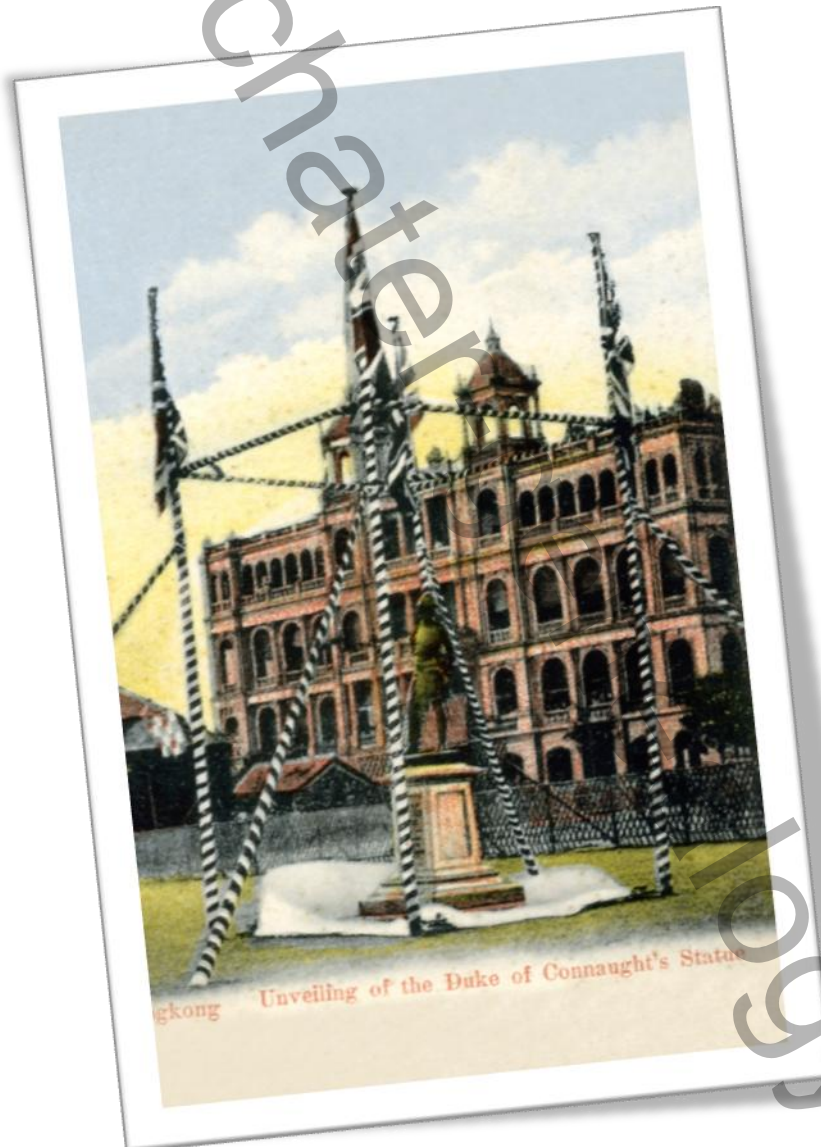


Figure 8 Duke of Connaught before being unveiled  
Picture courtesy of Liz Chater, private image collection.

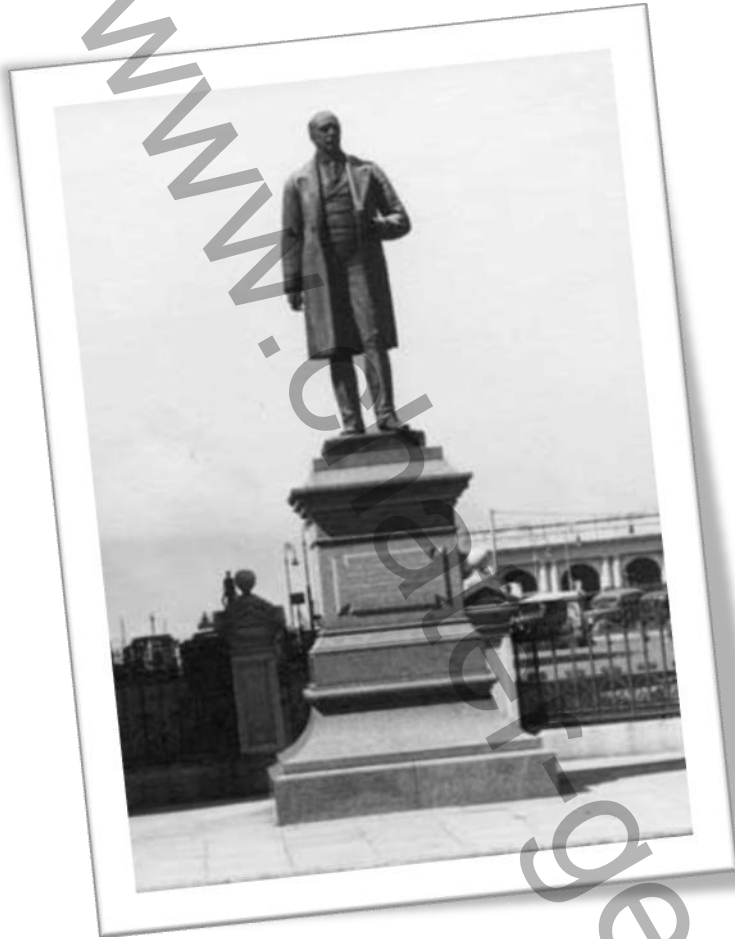


Figure 9 Sir Thomas Jackson  
Picture courtesy of Liz Chater, private image collection.

Bank, it was decided that a monument should be erected in the vicinity of the head office. Hence its position and in recognition of his pioneering work with the economy of Hongkong.

## SIR THOMAS JACKSON

The Sir Thomas Jackson statue, unveiled 24<sup>th</sup> February 1906. Was cast in bronze by Mario Raggi and mounted on a polished granite pedestal and stood on the Bank's property opposite to the Des Voeux Road entrance. The pedestal bore the following inscription: "Sir Thomas Jackson knighted 1899, created a baronet 1902. Joined service of the Hongkong and Shanghai Banking Corporation 1866; appointed chief manager 1876; retired 1902".. On the suggestion of the shareholders of the

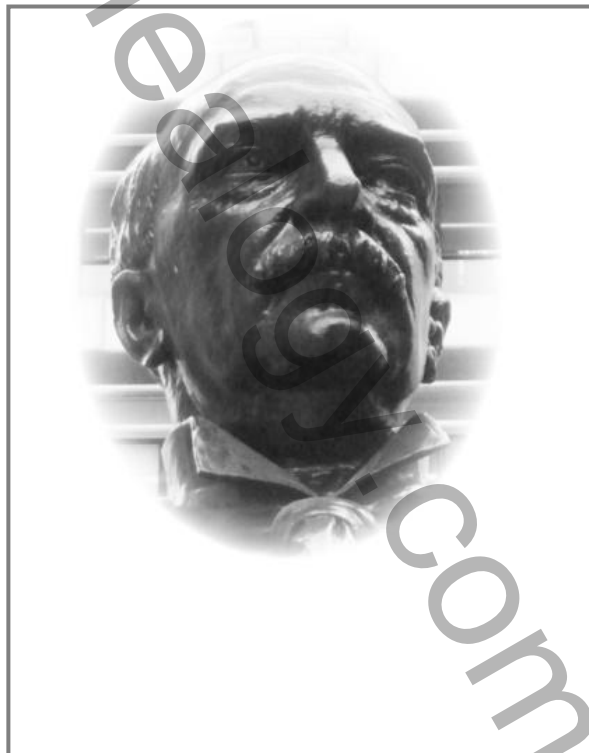




Figure 10 Photo courtesy of website: 'The Silver Bowl', [www.thesilverbowl.com](http://www.thesilverbowl.com) Sharon Oddie Brown."From the collection of Annabel Bowman-Vaughan Meadows." All credit and full acknowledgement to Sharon and her website.

It is the only statue remaining in Statue Square today. A testimony to his value and contribution even now in the 21<sup>st</sup> century.

However the China Mail was not completely complimentary about this particular statue by Mario Raggi. It said: "Whilst the statue is greatly admired it is a matter of regret to the numerous friends of Sir Thomas that the sculptor seems to have so imperfectly caught the genial sunny expression of the Grand Old Man of the Hongkong Bank. We readily admit that it is no easy task to catch the expression of a smile which even still lightens up the face of Sir Thomas Jackson, especially when the attempt has to be made in marble or stone. No one who has known Sir Thomas and followed his marvelously successful career can be completely satisfied with the work of Signor Raggi on this occasion. Old friends cannot well rest content with any representation of Sir Thomas that does not in some way remind them of the peculiar charm of his personality. So far as we can judge there is something lacking in the sculptor's compliment although it is doubtless a fine work of art.



Figure 11 King Edward VII  
Picture courtesy of Liz Chater, private image collection.

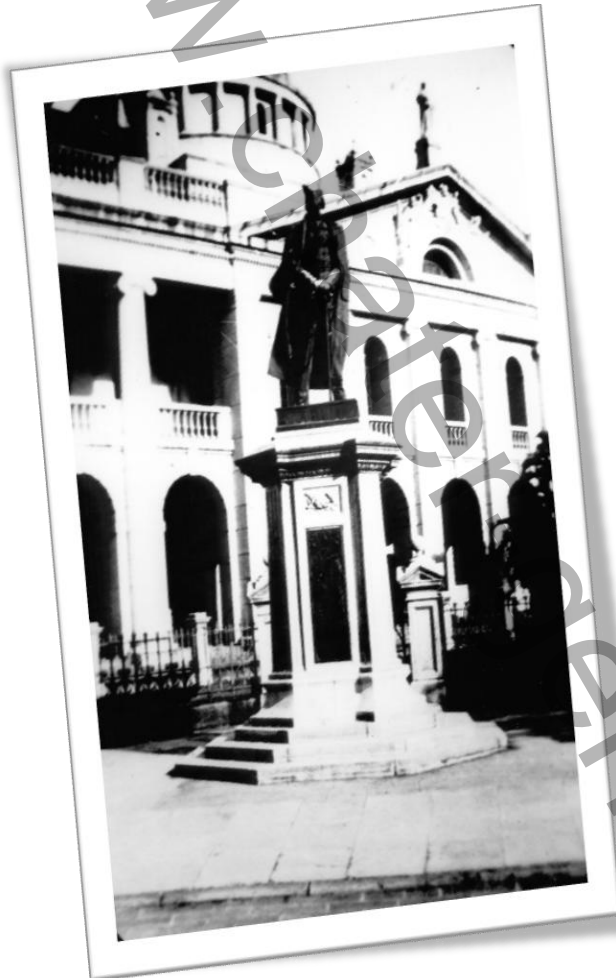
## KING EDWARD VII

The **King Edward VII statue, unveiled 6<sup>th</sup> February 1907.** Was cast in bronze wearing his Coronation robes, designed and created by George E. Wade. This monument was placed in Statue Square replacing that of the Duke of Connaught statue which had by this time been moved to a location close to Blake Pier.

The inscription read "H.M.

King Edward VII, THIS STATUE WAS ERECTED AND PRESENTED TO THE COLONY BY SIR C.P. CHATER C.M.G., 1907 AND UNVEILED BY H.R.H. DUKE OF CONNAUGHT ON 6<sup>TH</sup> FEB 1907."

## THE PRINCE OF WALES (LATER KING GEORGE V)



**The Prince of Wales** (later King George V) statue, unveiled 6<sup>th</sup> February 1907. It was cast in bronze and presented to the colony by James Bell-Irving. It was first announced in July 1902, at the unveiling of the Duke of Connaught statue, that Mr. Bell-Irving had promised the colony a statue of the then Prince of Wales. A most generous action since Mr. Bell-Irving had already permanently left the colony. Five years later, in 1907 that statue was unveiled.

Figure 12 The Prince of Wales. Picture courtesy of Liz Chater, private image collection.



Figure 13 Queen Alexandra  
Picture courtesy of Liz Chater,  
private image collection.

*monuments to those who are not of royal birth but have given royal donations to the colony ....".* Referring of course to the likes of Sir Paul Chater, Sir H.N. Mody, and Mr. James Bell-Irving. None of which were ever commissioned, although a small bust of Sir Hormusjee Mody , exists at the Hong Kong University.

## QUEEN ALEXANDRA

**The Queen Alexandra statue, unveiled 25<sup>th</sup> November 1909.** It was cast in bronze and created by George E Wade. In 1907 at the unveiling of the statues of King Edward VII and the Prince of Wales, it was announced that Mr. H.N. Mody,, business partner of Sir Paul Chater, had decided to present to the community a statue of Her Majesty Queen Alexandra.

However, the statue was actually funded by subscribers to the Coronation Fund of 1903<sup>7</sup> and Mr. Mody, went on to donate the statue of the Princess of Wales (later Queen Mary). An extract from the Hongkong Telegraph on the 6<sup>th</sup> February said: *".....It might be suggested that there is still ample room in Statue Square for the erection of*

## THE PRINCESS OF WALES (LATER QUEEN MARY)



**The Princess (Mary) of Wales** (later Queen Mary) statue, unveiled 25<sup>th</sup> November 1909. It was created by George E. Wade. It was the very first statue to be created and unveiled of the Princess of Wales<sup>7</sup>. Obtaining a picture of this statue has been extremely difficult and took several years to find one.

Figure 14 The Princess of Wales. Picture courtesy of Liz Chater, private image collection.



Figure 15 Well positioned in Statue Square. Picture courtesy of Liz Chater, private image collection



## SIR HENRY MAY

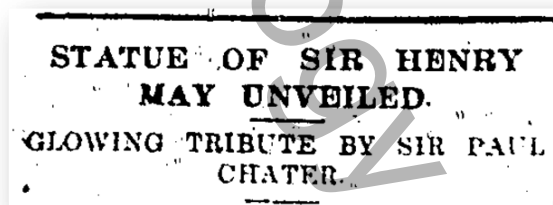


**The Sir Henry May statue, unveiled 3<sup>rd</sup> May 1923<sup>8</sup>.** Was in bronze, he was seated in a chair wearing his official uniform as Governor

**Figure 16 Sir Henry May.**

Picture courtesy of Liz Chater, private image collection.

of the Colony. It was approximately 14 feet high, on a granite base 7 ft 6 in x 5 ft 10 in it rested on a pedestal about 7 feet in height made of polished Peterhead granite which was superimposed on another pedestal of local Hong Kong granite measuring about 8 ft by 10 feet. It was set into a background niche some 28 feet in diameter again of local granite and included two ornamental piers on their side of the monument. Sir Henry May was recognized for his devotion and loyalty to his public service in Hongkong, having stayed there for 38 years, rising from a Cadet to the Governor. He was a close friend of Sir Paul Chater and when the public subscription went round it returned with a substantial amount of money, the majority of which it is thought that Sir Paul donated to ensure the erection of this monument. At the unveiling Sir Paul gave a heart-felt and glowing tribute to Sir Henry May. The inscription read "*Sir Francis Henry May,*



*G.C.M.G., D.C.L., LL.D., Cadet and Governor of Hongkong, 1881-1919. Erected by Public Subscription".*

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<sup>8</sup> Hongkong Daily Press 4 May 1923. P.5

## THE CENOTAPH



Figure 17 The Cenotaph.  
Picture courtesy of Liz Chater, private image collection.

**The Cenotaph, unveiled 24 May 1923.** Is an exact replica of the Cenotaph at Whitehall in London which was unveiled on Armistice Day 1920. It was 15 feet 6 inches wide at the face, 35 feet high and 8 feet 6 inches at either end. It was built on a large granite platform with six steps leading from the turf to the base. The addition of the platform added considerably to the beauty of the monument as a whole. In the case of the London cenotaph, such a large space was not available for the designer to work on. The Cenotaph in Hong Kong was placed in *"the colony's finest site"*

## THE HONGKONG & SHANGHAI BANK WAR MEMORIAL



The Hong Kong & Shanghai Bank  
War Memorial  
Hong Kong



Figure 18 The Hongkong & Shanghai Bank War Memorial. Picture courtesy of Liz Chater, private image collection.

**The Hongkong & Shanghai Bank War Memorial, unveiled 24<sup>th</sup> May 1923.** At the shareholders meeting in February 1916 it was proposed and agreed that a monument should be erected in memory of the Bank staff who lost their lives in the war. Placed in the Hongkong & Shanghai Bank's garden, next to Queen's Building and facing the Praya, the memorial was erected by the Bank to perpetuate the memory of those members of staff who fell in the war. The memorial takes the form of a striking female figure of "fame" standing 8ft high and holding in her hand a wreath. In front of the figure is a smaller statue, that of a soldier with his kit and rifle. The

Figure 19 "Fame"  
Picture courtesy of Liz Chater,  
private image collection.

figure of "Fame" stands on a pedestal of polished Peterhead granite on the front of which is a square bronze panel with the inscription:

*"1914-1918. In memory of the men of the Hongkong and Shanghai Bank whose lives were given for their Country in the Great War". Underneath the plaque engraved in the granite are the following words "They shall not grow old as we that are alive grow old. Age shall not weary them nor the years condemn. At the going down of the sun and in the morning we shall*

*remember them.*" On each side of the pedestal there are longer panels upon which the names of the men who fell are inscribed. The whole rests upon a lower base of local granite and flanked on either hand by two pillars. There are two smaller pillars on each side of the memorial and these will have grafted on them bronze lamp standards.

In all, 42 people lost their lives and their names were engraved on the monument. The memorial, erected on the Connaught Road side overlooking the harbour consisted of a figure of Fame in bronze on a granite pedestal and formed a graceful tribute to the many members of the staff who made the supreme sacrifice. Nearly all the Bank staff were present together with many naval and military officers and a large number of prominent residents.

In June 1922, a year prior to the unveiling in Hong Kong, it was part of the Summer Exhibition of the Royal Academy of Arts in London where it was noted that: *"Amongst the sculpture in the Central Hall is "Fame: War Memorial for Hongkong" (1,208), by Mr. Reynolds-Stephens. It shows the heroic-sized figure of a female, loosely draped, her hands laid on the edge of a large-sized wreath that rests on the ground and within which is the figure of an infantry man, steel helmeted, and holding a rifle in his right hand extended at arm's length away from his right side. It makes a striking group, amongst many other examples of figures for war memorials."*

It is a memorial that is rarely, if ever, mentioned when Statue Square is being described and it is rare indeed to find a picture of it.

## *KING GEORGE VI*



20 King George VI. Picture courtesy of Liz Chater, private image collection

**The Statue of King George VI.** Was in bronze, it measured 10 feet high and had a base 11 feet high. It was ordered for the Centenary celebrations of the Colony in January 1941. Work on it had to be stopped because of the war, but resumed after the war ended. It was made in London at the studio of Gilbert Ledward at 1 Pembroke Walk, Kensington, and it depicts the King in the robes of state as worn at the opening of Parliament. At the time, it cost HK\$30,000.

The creators of each of the statues, were indeed extremely talented and much of their work still exists today. However, the pieces produced and displayed in Hong Kong do not appear part of their portfolio of works that they are remembered for.

Approximately 12 statues were removed from Hong Kong during the Japanese occupation in WW2, along with two lions. The lions were cast in Shanghai in 1935.



Figure 21 Sir Catchick Paul Chater  
Picture courtesy of Liz Chater, private collection.

There has never been a statue of **Sir Catchick Paul Chater** erected, even though there was a lot of discussion about one by the community after he passed away.

Four days after the death of Sir Paul in May 1926 an anonymous letter appeared in The China Mail<sup>9</sup> which said:

*“Sir, By the passing of Sir Paul Chater, the colony has sustained an immeasurable loss and the memory of this, one of the most illustrious citizens of his time will forever be held in the history and future development of this Colony. As a resident of the Colony, the late Sir Paul Chater had given his full time and money for the general welfare of the island and its inhabitants and stood a noble example of a generous benefactor, a businessman of marked ability, and last but not least, a man born with the true virtues and an Empire Patriot. It is only fitting that as a recognition of Sir Paul’s wonderful realization of one’s duty of citizenship that a life-size statue of Sir Paul should be put up in an appropriate place. I would suggest that as Sir Paul was actually the citizen who rendered the greatest service in the public affairs of the Colony, the cost of erection of the statue should be borne by the Government as a permanent memorial to her most noble citizen and benefactor”.*

In 1927, a year after Chater died, his staunch and loyal friend Noel Croucher, himself holding a position in society of influence and authority, pushed LegCo hard to have a statue of the man who created the footprint of today’s Hong Kong made, but even Croucher was unsuccessful in getting the Grand Old Man permanently remembered in the Statue Square that was, by his own admission, his own creation.

In February 1928, in the annual report by the Kowloon Residents’ Association it stated: *“Chater Statue. The General Committee is in touch with a committee which has been formed for the purpose of erecting a statue in memory of the late Sir Paul Chater, and have suggested that as Kowloon has been built up largely by the foresight and keen interest of Sir Paul, it is fitting and proper that his statue be erected in Kowloon, to commemorate the fact that we owe a debt to his memory which is inestimable. It was also felt that the statue might form the centre around which a more dignified approach might be made to the gateway of the Kowloon Peninsular.”*

No further action was taken.

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<sup>9</sup> China Mail 31 May 1926



## SIR CATCHICK PAUL CHATER: REMEMBERED BY HONGKONG LAND

### LAND

Returning to present day, and remarkably the 21<sup>st</sup> Century heralds due recognition to Sir Paul Chater through the generosity of Hongkong Land who, in January 2009, appointed a famous sculptor, Mr Chu Tat Shing and commissioned a bust and a relief plaque.

The Relief Plaque is installed on the marble pillar on the Chater Road entrance to Chater



Figure 22 In production in 2009 the bust of Sir Catchick Paul Chater, Hongkong Land. Work-in-progress image courtesy of Hongkong Land

House and it is approx. 100cm in height and 100cm in width, *made in bronze*. The bust is placed at the corner of Chater House entrance from Connaught Road Central. It is 80cm in height (with a marble base, total height is approximately 200cm) and in bronze.



Figure 23 In production in 2009 the relief plaque of Sir Catchick Paul Chater, Hongkong Land. Work-in-progress image courtesy of Hongkong Land



Figure 24 The finished bronze bust of Sir Catchick Paul Chater. Picture courtesy of Liz Chater, private image collection



Figure 25 The wall plaque of Sir Catchick Paul Chater. Picture courtesy of Liz Chater, private image collection

## SIGNOR MARIO RAGGI

**Raggi, Mario**<sup>10</sup> (1821–1907), sculptor, was born in Carrara, Italy, and studied art at the Accademia delle Belle Arti, Carrara, first under Pietro Marchetti and later under Ferdinando Pelliccia. After winning all available prizes, at the age of seventeen he went to Rome, where he studied under Pietro Tenerani. In 1850 he moved to London, working at first under Raffaele Monti, afterwards for many years under Matthew Noble, and finally setting up his own studio about 1875. His principal works were memorial busts and statues. He executed the national memorial to the earl of Beaconsfield in Parliament Square, a jubilee memorial of Queen Victoria for Hong Kong, with replicas for Kimberley, in southern Africa, and Toronto, Canada, and statues of Lord Swansea for Swansea, Dr Tait for Edinburgh, Dr Crowther for Hobart Town, Tasmania, Australia, Sir Arthur Kennedy for Hong Kong, and W. E. Gladstone for Manchester.

Raggi first exhibited at the Royal Academy in 1854, showing a work entitled *Innocence*, followed in 1878 by a marble bust of Admiral Henry Rous, which he executed for the Jockey Club, Newmarket, Suffolk. He afterwards exhibited intermittently until 1895, among other works busts of Cardinal Manning (1879), Cardinal Newman (1881), Lord John Manners, afterwards seventh duke of Rutland (1884), and the duchess of Rutland (1895). Raggi died at his home, The Mount, Boundstone, Farnham, Surrey, on 26 November 1907.

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<sup>10</sup> . E. Fryer, 'Raggi, Mario (1821–1907)', rev. Christopher Whitehead, *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://www.oxforddnb.com/view/article/35649>]

## SIR JOSEPH EDGAR BOEHM

Born in Vienna, of Hungarian descent. Came to London 1848 and studied for 3 years, mainly in British Museum; then studied in Italy, Paris, and Vienna, where he won the First Imperial Prize, 1856. Settled in London, 1862 and first exhibited at R.A. the same year. British nationality 1865. Received constant flow of commissions for public monuments, portrait statues and busts; became Sculptor in Ordinary to Queen Victoria.

Besides public commissions, executed imaginative works. Lecturer on sculpture at R. A. , and member of several foreign academies . Works include: Wellington Memorial, Hyde Park Corner; Lord Beaconsfield and Dean Stanley in Westminster Abbey; Carlyle on Chelsea Embankment; recumbent figure of Archbishop Tait, Canterbury Cathedral. Executed stone figure of Queen Victoria and the Prince of Wales on Temple Bar Memorial, Fleet St., 1880, for which C. B. Birch modelled the "Griffin". Executed portrait head of Queen Victoria for 1887 coinage.

A.R.A. 1878, R.A. 1880, Baronet 1889.

According to Lindsay Duguid, Boehm, who enjoyed a good deal of royal patronage, was the lover of "princess Louise, Queen Victoria's artistic daughter," and their "affair . . . ended with his dying of a burst blood vessel, alone with her in the studio she had built for him in the grounds of Kensington palace."<sup>11 12</sup>

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<sup>11</sup> <http://www.victorianweb.org/sculpture/boehm/boehmov.html>

<sup>12</sup> Further information can be obtained from the Oxford Dictionary of National Biography Oxford DNB Mark Stocker, 'Boehm, Sir (Joseph) Edgar , baronet (1834–1890)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://www.oxforddnb.com/view/article/2762>]

## GEORGE E. WADE

**Wade, George Edward** (1853–1933),<sup>13</sup> sculptor, the youngest of six sons of the Revd Nugent Wade, rector of St Anne's Church, Soho, London, and later canon of Bristol, and his wife, Louisa, was born on 2 March 1853 and baptized in St Anne's on 17 April. He was educated at Charterhouse School, Surrey (1863–5), and later in Switzerland, becoming an intelligent scholar and good linguist with keen interests in cricket, fishing, and shooting. However, while reading for the bar, his health broke down and, following a period of recuperation in Italy and without formal art training, he took up painting, and an art patron, Sir Coutts Lindsay, provided him with a studio in London. Then in his mid-thirties and not entirely happy with his pictures, he turned to sculpture and was almost immediately successful with work in the round. His first exhibits at the Royal Academy were, in 1889, a bronze bust of Lieutenant-Colonel Myles Sandys MP; in 1890 a terracotta bust of his father; a terracotta statuette of a grenadier guard—his most popular work—of which a copy in bronze was purchased by Queen Victoria and one hundred others by the regiment; and a bronze statuette // *Penseroso* (one of a pair) which was also sold in large numbers. In 1889 he married Isabella Mary Josephine (Ella), eldest daughter of Lieutenant-General John Mackenzie Macintyre, Royal Artillery, of Fortrose, Ross-shire; they had two daughters.

Wade then took over the studio of Sir J. Edgar Boehm and in 1891 his bust of the Polish pianist Ignacy Paderewski was so appreciated that 500 reproductions of it were ordered for the American market alone. Throughout his career he continued with a series of busts of well-known personalities such as W. E. Gladstone, and General William Booth of the Salvation Army, and appealing statuettes such as *Aphrodite* (marble, exh. RA, 1891), *The Dancer*, and *St George and the Dragon* (bronze, exh. RA, 1892). However, more of his time was taken up with monumental

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<sup>13</sup> Oxford DNB S. C. Hutchison, 'Wade, George Edward (1853–1933)', rev. *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, May 2006 [http://www.oxforddnb.com/view/article/38095]

sculpture, such as the colossal bronze statue of the duke of Connaught for Hong Kong (exh. RA, 1892); those of Queen Victoria for Allahabad, India, and Colombo, Ceylon; William Rose Mansfield, first Baron Sandhurst, for Bombay; a Cameron highlander for Inverness; and Sir John A. MacDonald for the Canadian cities of Montreal, Quebec, and Hamilton and Kingston, Ontario. One of his largest commissions was the South African War memorial in Pietermaritzburg, Natal, a composition in marble and bronze surmounted by a winged figure; and he produced, among others, statues of Edward VII and Queen Alexandra, the equestrian statues of the maharaja Sir Chandra Shamshere Yung for Nepal and the first Earl Haig for the esplanade outside Edinburgh Castle, and a children's fountain for the Women's World Temperance Association, a replica of which was placed in Temple Gardens, London.

With so many commitments it is understandable that Wade ceased rather early in his career to show his work in public exhibitions, but he still found time to pursue other interests. In the early days of aviation he made designs for aeroplanes and, later in life, took up golf and planned houses for himself and his friends in Berkshire. The popularity of his sculpture was probably due not only to the fact that it was always comprehensible but that it was both ennobling and restrained in equal measure. In portraiture he obtained at the same time a good likeness, much appreciated by the sitters and their families, and, in these works and in his more fanciful subjects, he engendered feelings of respect and admiration. It might be argued by some that his approach was too prosaic, but it would perhaps be more true to say that he cloaked classical ideals in the trappings of his own environment. His last major work was a war memorial in Stourbridge, Worcestershire, unveiled in 1931. He died at his home, 30 Hyde Park Street, London, on 5 February 1933.

## SIR BERTRAM MACKENNAL

**Mackennal, Sir (Edgar) Bertram**<sup>14</sup> (1863–1931), sculptor, was born in Fitzroy, Melbourne, Australia, on 12 June 1863, the second son of John Simpson Mackennal (1832–1901) and his wife, Annabella Hyde. His father was an architectural sculptor, who was born in Ayrshire and, after being articled to a Liverpool sculptor, emigrated in 1852 to Melbourne, where he worked at his original profession from the 1850s to the 1890s. Bertram Mackennal studied first under his father and at the National Gallery of Victoria School of Design in Melbourne. At the age of eighteen he went to London, encouraged by Marshall Wood, chiefly to study the Elgin marbles, and entered the Royal Academy Schools on 4 December 1883. Dissatisfied with the routine there, he left after a short time and went to Paris, where he worked in several studios and met Auguste Rodin and Alfred Gilbert. He returned to England and secured a position as head of the art department in a pottery at Coalport, Shropshire. Mackennal married in 1884 Agnes Eliza (*d.* 1947), daughter of Henry Spooner, of London, with whom he had a daughter. He first exhibited at the Royal Academy in 1886, and in 1887 he won the competition for the façade decoration of Parliament House, Melbourne. This took him back to Australia, but in 1891, largely following the advice of Sarah Bernhardt, he returned to Paris, where he gained his first great success with the bronze figure *Circe* (National Gallery of Victoria, Melbourne) which received an honourable mention in the salon of 1893. In the following year *Circe* was a *scandale d'estime* at the Royal Academy owing to its supposed erotic qualities. Mackennal's lost polychrome work treating the subjects of prostitution and the assertive new woman in an allegorical format, *For she Sitteth on a Seat in the High Places of the City* (1895), was at the forefront of contemporary British sculptural radicalism. A major surviving work of this period is the art nouveau marble portrait bust of an American socialite, Grace Lophthorpe Dunham (1896; National Gallery of Australia, Canberra), commissioned by the sitter. The life-size figurative group in marble for the Springthorpe memorial, Boorondaro cemetery, Melbourne (1897–1900), marks the zenith of his contribution to the symbolist vein of the New Sculpture.

Mackennal's marble female nude *Oceana* (1897) commissioned by the Union Club of

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<sup>14</sup> Oxford DNB Charles Marriott, 'Mackennal, Sir (Edgar) Bertram (1863–1931)', rev. Juliet Peers, *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, May 2006 [http://www.oxforddnb.com/view/article/34746]



Sydney; the South African War memorial for Islington (1903); the memorials to Queen Victoria for Lahore, Blackburn, and Ballarat, Australia (1900); the pediment of the Local Government Board office, Westminster; and the medals for the 1908 London Olympics, some of which were adapted for the 1948 games as well, followed at intervals. In 1910 Mackennal was called upon to design the coronation medals of George V and Queen Mary, and also the obverse of the new coinage, to supersede the Edwardian design of G. W. De Saulles. He also collaborated upon designs for postage stamps for the new reign. In recognition of his services to the royal family, Mackennal was appointed MVO in 1912. He was then commissioned, with Edwin Lutyens as architect, to execute a series of memorials to Edward VII. He also sculpted the figures of Edward and Alexandra for their tomb in St George's Chapel, Windsor, completed in 1927. His major London equestrian statue of George V in Waterloo Place was unveiled in July 1921, when he was made KCVO. Among other important works by Mackennal are the national memorial to Gainsborough at Sudbury, Suffolk; the tomb of Sir Redvers Buller in Winchester Cathedral; the nude male figure *Here am I* for Eton College playing fields; the war memorial to members of both houses of parliament in the porch of St Stephen's Hall; and the large bronze *Phaeton Driving the Chariot of the Sun* (1923) for Australia House (Strand, London). In the last year of his life Mackennal was commissioned by King George to execute a portrait in marble of Queen Alexandra to be placed on the wall of Sandringham church. He was elected an associate of the Royal Academy in 1909 and Royal Academician in 1922, but he did not exhibit at the academy after 1929, in which year he exhibited the realist figures of a soldier and a sailor for the cenotaph, Martin Place, Sydney. The Tate collection holds his *Earth and the Elements*, a small group of four figures in marble, and *Diana Wounded*, a life-size marble figure, both purchased by the terms of the Chantry bequest in 1907 and 1908 respectively. These two acquisitions made in successive years were considered a singular honour. Mackennal revisited Australia in 1901 and again in 1926, when the sales at an exhibition of his work established a record for an Australian sculptor.

Mackennal was a capable sculptor of graceful figurative compositions and an important associate figure in the New Sculpture movement. In Australia Mackennal is remembered for his success in Britain, the first Australian artist to be elected to the Royal Academy, to have a work purchased for the Tate, and to be knighted. In the context of British art, his role as reliable and efficient sculptor to the Edwardian and Georgian establishment should be acknowledged, even if the decorative and imaginative richness that marked his work pre-1900 was later subsumed under a blander, more anonymous style. Most of his intimate cabinet-sized bronzes, reflecting turn-of-the-century radical interest in 'sculpture for the home', have been collected by Australian museums and remain relatively unknown in Britain, whence many have been exported back to Australia. Those in British collections include *Salome* (bronze, 1897; Harris Museum and Art Gallery, Preston) and a miniature *Circe* (bronze, c.1893; Birmingham Museum and Art Gallery). A small collection of Mackennal's works at the Ashmolean Museum, Oxford, includes a marble *Sappho* (1909) and a miniature *Diana Wounded* (bronze, c.1905). Spielmann noted that Mackennal's work 'gives evidence of a good sense of design and has great refinement of movement and nervousness of treatment, somewhat daring in

conception and handling, it is always sculptural' (Spielmann, 135). Further examples of Mackennal's work are in the National Gallery of Australia, Canberra; the Art Gallery of New South Wales, Sydney; Ballarat Fine Art Gallery, Victoria; and Boorondaro cemetery, Kew, Melbourne. Even when his art was out of favour in the 1940s Mackennal was pronounced to have been a brilliant "all round" sculptor and a master of his craft, particularly in the treatment of marble, with poetical imagination and a peculiar elegance of style'. Mackennal died suddenly at his home, Watcombe Hall, Watcombe, Torquay, Devon, on 10 October 1931. He was buried in Torquay.

## SIR EDWIN LUTYENS

**Sir Edwin Landseer Lutyens**, OM, KCIE, PRA, FRIBA, LLD (29 March 1869 – 1 January 1944) was a leading 20th century British architect who is known for imaginatively adapting traditional architectural styles to the requirements of his era. He designed many English country houses and was instrumental in the design and building of New Delhi (known as "Lutyens' Delhi"). He was born and died in London. He was named after a friend of his father's, the painter and sculptor, Edwin Landseer. For many years he worked from offices at 29 Bloomsbury Square, London. He has been called the greatest British architect.<sup>15</sup> Lutyens<sup>16</sup> was knighted in the new year honours in 1918 for his work at Delhi and for his unpaid advice to the Imperial War Graves Commission. His role in commemorating the British dead of the First World War was responsible for his becoming a national figure. In July 1919 the prime minister, Lloyd George, asked Lutyens to design a temporary 'catafalque' in Whitehall for the planned peace celebrations, to which the architect replied, 'not a catafalque but a Cenotaph' (Hussey, *Life*, 392). The design was apparently completed that same day. So perfectly did the tall, slim pylon with its alternate set-backs supporting a symbolic sarcophagus express the grief of a mourning nation that the popular demand arose that it should be re-erected in stone. Seemingly simple, the permanent Cenotaph, unveiled on armistice day 1920, is a monument of extraordinary subtlety, all its surfaces being curved according to calculations based on the *entasis* or optical corrections of the Parthenon. Other war memorials included those at Dublin, Leicester, and Rochdale, and Lutyens was responsible for the mercantile marine memorial on Tower Hill, London.

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<sup>15</sup> [http://en.wikipedia.org/wiki/Edwin\\_Lutyens](http://en.wikipedia.org/wiki/Edwin_Lutyens)

<sup>16</sup> Gavin Stamp, 'Lutyens, Sir Edwin Landseer (1869–1944)', *Oxford Dictionary of National Biography*, Oxford University Press, Sept 2004; online edn, Oct 2007  
[<http://www.oxforddnb.com/view/article/34638>

## GILBERT LEDWARD

**Ledward, Gilbert**<sup>17</sup> (1888–1960), sculptor, was born on 23 January 1888 in Chelsea, the third child of the sculptor **Richard Arthur Ledward** (1857–1890) and his wife, Mary Jane Wood, descendant of a long line of Staffordshire master potters and figure makers. Richard Ledward was born at Burslem, Staffordshire, the son of Richard Perry Ledward, of the firm Pinder, Bowne & Co. of Burslem. He was employed as a modeller by that firm, and studied at the Burslem school of art; on obtaining a national scholarship he continued his studies at the national art school in South Kensington. There he obtained a gold medal for modelling from the life, and was appointed a master of modelling. He subsequently became modelling master at the Westminster and Blackheath schools of art. He exhibited at the Royal Academy from 1882 onwards, and his *A Young Mother* was favourably received. He made several good busts including one of W. E. Gladstone. Richard Ledward lived in Chelsea; he died there on 28 October 1890 and was buried at Perivale church, near Ealing. In 1883 he had married Mary Jane Wood, with whom he had four children, including Gilbert Ledward. Gilbert went to school at St Mark's College, Chelsea, leaving in 1901 when his widowed mother decided to take her five children to live in Germany. By 1905 Ledward was back in London starting full-time training as a sculptor at the Royal College of Art, where he studied under Edouard Lantéri. His fellow students included Charles Sargeant Jagger, Charles Wheeler, and William McMillan. They often worked directly from the nude, and their training prioritized modelling over carving. This generation was to occupy a transitory place between the late nineteenth-century New Sculptors and the twentieth-century modernists such as Henry Moore and Barbara Hepworth.

On 29 November 1910 Ledward went on to the Royal Academy Schools. In 1911 he married Margery Beatrix Cheesman (*d.* 1960); they had two daughters and one son. In 1913 he completed his first important commission, a stone *Calvary* at Bourton on the Water, Gloucestershire. In the same year he won the double honour of the academy travelling studentship and gold medal and the first Rome scholarship in sculpture. He travelled throughout Italy during the summer of 1914. Sketchbooks from this time, now held at the Royal Academy of Arts, indicate the works that appealed to and inspired him.

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<sup>17</sup> Catherine Moriarty, 'Ledward, Gilbert (1888–1960)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://www.oxforddnb.com/view/article/34463>]

The outbreak of war brought Ledward's travels to an end, but 1917 found him back in Italy, on the front, serving as a lieutenant with the Royal Garrison Artillery. He was called home in April 1918 and seconded to the Ministry of Information as an official war artist. In this capacity he produced plaster reliefs for the Imperial War Museum which are typical of the dramatic compositions of soldiers in action surrounded by the accoutrements of battle that were developed in later memorial projects, notably at Harrogate in 1921 and Blackpool in 1923. Other war memorial commissions included Stockport, Abergavenny, Stonyhurst, and his best-known work, the guards division memorial in St James's Park, London (1926). For the Imperial War Graves Commission he sculpted two great lions for the *Memorial to the Missing*, Ploegsteert, Belgium. From 1927 to 1929 he was professor of sculpture at the Royal College of Art. From this point on his practice moved away from modelling monuments in bronze towards direct stone carving. Works exhibited at the Royal Academy at this time indicating this shift include *The Sunflower*, a life-size mother and child, in Glasgow Art Gallery and Museum; and *Monolith*, purchased for the Tate Gallery under the Chantrey bequest. In 1934 he founded the firm Sculptured Memorials and Headstones which advocated improvements in the design and carving of memorials and headstones in English churchyards and encouraged the use of local stones. Eric Gill and Sir Edwin Lutyens were among the firm's many distinguished supporters.

In 1932 Ledward was elected an associate of the Royal Academy and in 1937 became Royal Academician. Contemporaries regarded him as loyal to the aims and values of Burlington House and outspoken in his defence of academic traditions yet ready to praise the best in modern work. His adaptability made him a popular choice for a wide variety of post-war commissions. His many portrait busts include those of Bishop De Labilliere (1944), Rachel Gurney (1945), and Admiral Sir Martin Dunbar-Nasmith VC (1947). Other works that attracted considerable interest were his memorial to the Submarine Service, commandos, and airborne forces (1948) in the cloister of Westminster Abbey, the bronze figures of St Nicholas and St Christopher for the Hospital for Sick Children, Great Ormond Street (1952), the Sloane Square fountain (1953), and the great seal of the realm and the five-shilling piece for the coronation of Elizabeth II (1953). His last work, finished just before his death, was a great stone frieze, *Vision and Imagination*, above the entrance to Barclays Bank in Old Broad Street, London. Before starting this carving he toured Africa extensively, filling many sketchbooks with studies from which the final work derived.

In 1954–6 Ledward was president of the Royal Society of British Sculptors, and in 1956–7 a trustee of the Royal Academy. In 1956 he was appointed OBE.

Ledward's career developed alongside dramatic changes in the sculptor's profession. Trained in the conventions of the late nineteenth century he adhered to representational values grounded in realism that remained suited to public commemorative projects. His compositional strengths, particularly evident in his relief work, distinguish his First World War memorials from many of the more predictable solutions adopted by his contemporaries. An appreciation of the role of

sculpture in public space, be it a city square or a country graveyard, rather than a gallery environment was at the heart of his practice. Never as unconventional as Gill or as radical as Jagger he represented the sculptural establishment with grace, appreciating that which was admirable in both the generations that preceded and succeeded him. An early bronze figure, *Awakening*, located in a garden on the Chelsea Embankment, very near to the house where he was born, is an unassuming yet enduring city landmark. Ledward died at 31 Queen's Gate, London, on 21 June 1960.

## CHU TAT SHING

Tat-shing Chu<sup>18</sup> graduated from Hubei Institute of Fine Arts, and further studied sculpture in the Central Academy of Fine Arts as a postgraduate student in 1978, where he learned from the renowned artists Kai-qu Liu and Shao-wu Qian. After graduation, he worked as the department head of the Creative Department in Hubei Institute of Fine Arts.

After settled down in Hong Kong in 1984, Tat-shing Chu has been actively participating in the local arts industry and makes every endeavour in teaching and nurturing the new comers in sculptures. Moreover, he has organized a lot of exhibitions and seminars, in order to provide the local sculptors more opportunities to exhibit and to share experience. Tat-shing Chu's contributions are praised and recognized by the public. In 2007, he was awarded the "Medal of Honor" from the Hong Kong Government.

Tat-shing Chu has created a lot of works and won many awards. The most popular ones include the "Heaven and Earth" in Kowloon Park, the "Anti SARS Heroes" bronze statues in Hong Kong Park and Dr. Sun Yat-sen bronze statue in Dr. Sun Yat-sen Museum etc.

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<sup>18</sup> Hongkong Land Press Release 2009

[www.chater-genealogy.com](http://www.chater-genealogy.com)



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Hong Kong Public Libraries

China Mail archives

PLAN INDICATING WHERE THE STATUES WERE PLACED

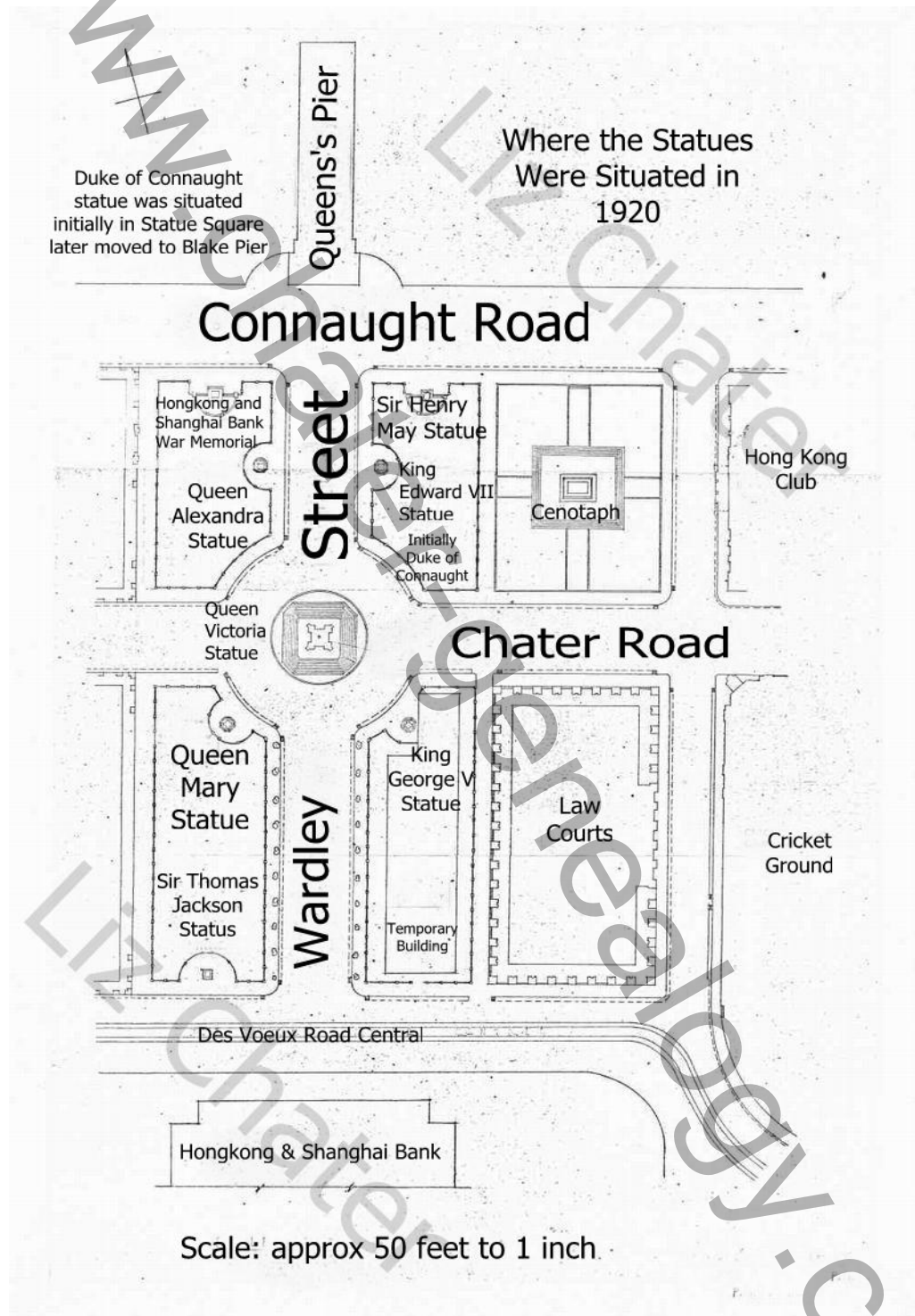


Figure 26 The Statues of Statue Square<sup>19</sup>

<sup>19</sup> Plan: Courtesy of the Hong Kong Public Records Office. Text inserted by Liz Chater

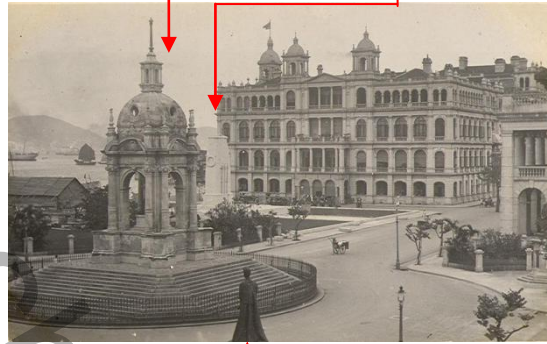
ILLUSTRATED VIEW OF THE LOCATIONS OF THE STATUES

Rear view of Queen Mary  
(see No.7)

Queen Victoria

The Cenotaph

King George V (see No.8)



1



2



3

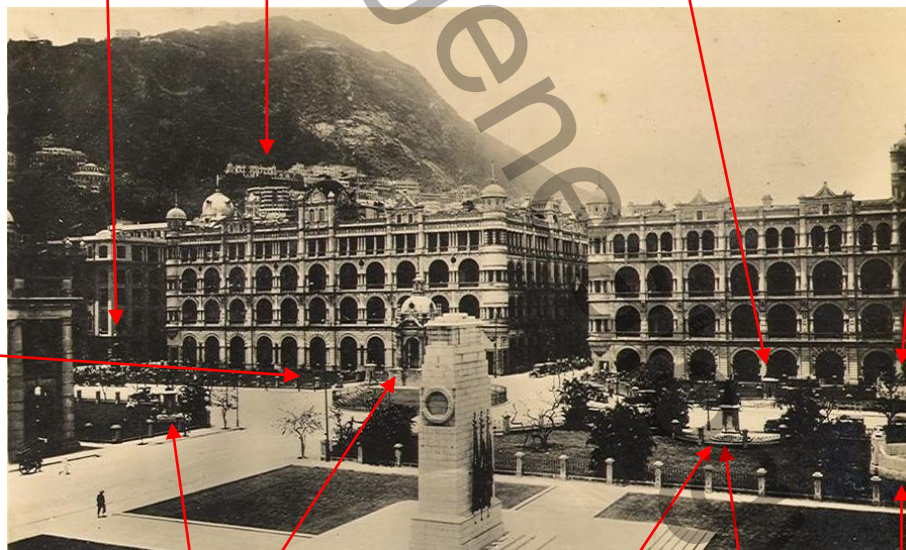


4



5

Sir Paul Chater's house, Marble Hall on the hillside with a commanding view over Statue Square



6

Queen Victoria,

The Cenotaph



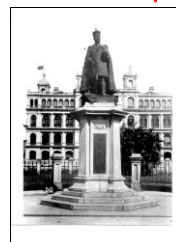
7



8



9



10



11

1. Close up of Queen Victoria's statue with the rear of Queen Mary in the foreground
2. Sir Thomas Jackson was positioned looking at and in front of the Hongkong & Shanghai Bank building
3. Close up of Sir Thomas Jackson
4. Queen Alexandra
5. The Hongkong & Shanghai Bank War Memorial, showing "Fame" faced the water
6. Statue Square showing the positions of the statues. Note Sir Paul Chater's house, Marble Hall, with its commanding view over Central, Statue Square and the Praya reclamation which was his brain-child
7. Queen Mary
8. King George V
9. Duke of Connaught. Note: Later moved to Blake Pier to make room for No.10 below
10. King Edward VII. Note: the Duke of Connaught was first placed where the King Edward VII statue was placed. The Duke of Connaught was later moved to Blake Pier
11. Sir Henry May faced the water

In addition to the above, there were two other statues. Sir Arthur Kennedy positioned in the Public Gardens and King George VI, positioned in the Botanical Gardens

NB: All pictures and photographs listed on this page are courtesy of Liz Chater, private collection.

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[Extracted from her [unpublished] research into Sir Catchick Paul Chater]