Relocating the statue of Earl Haig

Culture and Leisure Committee
23 June 2009

1 Purpose of report

1.1 This report seeks approval to move the statue of Field Marshal Douglas Earl Haig from the Castle Esplanade to a new position in Hospital Square, Edinburgh Castle, to enable the new Tattoo stands to be safely erected and operated. The report also recommends that the Corporate Services Department make arrangements with Historic Scotland for the future maintenance of the statue.

2 Main report

2.1 The equestrian statue of Earl Haig was commissioned by Sir Dhunjibhoy Bomanji of Bombay (now Mumbai) and given to Edinburgh Corporation. The Corporation obtained a site on the Castle Esplanade from the then Ministry of Works; this site is now a scheduled site under Historic Scotland management and control. The statue was unveiled on 28 September 1923 by the Lord Provost and officially taken over by the Corporation at that time.

2.2 For years, the statue has been covered by the Tattoo stands for the main part of every summer. Not only has it been generally unseen, it has been increasingly recognised as a public safety hazard, constricting the exit from the Tattoo stands. This is of particular concern in reviewing emergency evacuation procedures. The commissioning of new Tattoo stands has made it necessary to look again at the position of the statue. In particular, a Disability Discrimination Audit has shown it is now impossible to accommodate the Tattoo stands around the statue. The Council has committed £9m of partnership funding towards the new Tattoo stands project, which cannot go ahead without moving the statue. This means that the statue will need to be relocated by 2011. If the principle of the move is approved by this Committee, the date of the move will be confirmed in due course.
The statue is of recognised importance. Appendix one provides extracts from a report commissioned by the Edinburgh Military Tattoo Ltd, which assesses the cultural significance of all the monuments on the Castle Esplanade. The full 92 page document is available on request. Repositioning the statue should take account of Earl Haig’s military status, and the new position should be at least as significant as the Esplanade, and have an appropriate military connection. The proposed site in Hospital Square, Edinburgh Castle, meets these criteria and will enable the statue to be seen all year round. The National War Museum at Hospital Square already features items related to Earl Haig, so the repositioning of the statue reinforces the links between the Museum and Earl Haig.

The present Earl Haig attended the unveiling in 1923. In early consultation he made it clear that the family accepted that the statue is covered up every summer and that only a setting like Edinburgh Castle would be seen as an improvement in the situation of the statue. In addition to consulting the present Earl Haig, the Edinburgh Military Tattoo Ltd has carried out a consultation process with other key stakeholders on the proposed move.

Historic Scotland and the present Earl Haig have been fully involved in the proposed move and have given their backing to the new site, which, like the current site, is a scheduled site under Historic Scotland management and control. Scheduled Monument consent will be obtained for the move by Edinburgh Military Tattoo Limited.

Edinburgh Castle is a charging attraction. Free admission is available to all Historic Scotland annual card holders. Free admission is also granted by arrangement to visitors to the Scottish National War Memorial and Historic Scotland also gives free admission on St Andrew’s Day. In addition, the Doors Open Day scheme, which is held annually in September, could provide another opportunity for visitors and residents to see the relocated statue for free, should the Castle participate in the scheme.

Two other monuments on the Esplanade will also be affected by the erection of the new Tattoo stands. The Scottish Horse Monument will move within the Esplanade and be enclosed by a railing, and the Ensign Ewart monument will have temporary slopes during the Tattoo to ensure the steps are not a trip hazard. Neither of these monuments are owned by the Council.

It may be appropriate to change the ownership of the statue before it is moved within the Castle, which is owned by Historic Scotland. The statue of Earl Haig could be transferred to Historic Scotland or could be held in joint ownership with the Council. A possible model for joint ownership is provided by the statues of Bruce and Wallace on the wall of the castle which have been jointly owned and maintained since 1929. It is recommended that the Director of Corporate Services, in conjunction with Legal Services, explore the best outcome for the
2.9 The statue currently needs some conservation work, as some bronze parts are broken and parts of the bridle are missing. It is easy to climb on the statue at the moment and it is recommended that the base should also be improved for safety and conservation reasons. Conservation work to the statue and plinth will be done as part of the move; the methodology for the move and the conservation work will be agreed by the Council’s monuments conservation staff. All conservation and removal expenses will be met by Edinburgh Military Tattoo Limited.

2.10 If ownership is fully transferred, the maintenance will also be transferred; if joint ownership is agreed, a maintenance programme will also be agreed.

3 Financial Implications

3.1 The full costs of the move and conservation will be borne by Edinburgh Military Tattoo Limited. There are no direct costs for the Council arising from this report, but as stated in paragraph 2.2, the Council has committed £3m of partnership funding to the new Tattoo stands project.

4 Environmental Impact

4.1 There are no adverse environmental impacts arising from this report.

5 Recommendations

5.1 It is recommended that the Committee:

a) approves the relocation of the Earl Haig statue to Hospital Square, Edinburgh Castle, at a date to be confirmed, to ensure the safe erection and operation of the Tattoo stands;

b) instructs the Director of Corporate Services to finalise arrangements for current conservation work and future maintenance; and

c) instructs the Director of Corporate Services to determine with Historic Scotland ownership arrangements for the statue.

Jim Inch
Director of Corporate Services
12/02/07
<table>
<thead>
<tr>
<th>Appendices</th>
<th>1. Extracts from &quot;The Monuments of Edinburgh Castle Esplanade: Cultural Assessment&quot; by CFA Archaeology Ltd</th>
</tr>
</thead>
</table>
| Contact/tel/Email | Dorothy Marsh, Senior Conservation Officer, tel 556 9536
dorothy.marsh@edinburgh.gov.uk |
| Wards affected   | City wide                                                                                     |
| Single Outcome Agreement | Supports National Outcome 12 “We value and enjoy our built and natural environment and protect it and enhance it for future generations” and 13 “We take pride in a strong, fair and inclusive national identity” |
| Background Papers |                                                                                                 |
Appendix 1

EXTRACTS FROM:

CFA ARCHAEOLOGY LTD

May 2009

Commissioned by Edinburgh Military Tattoo

This document has been prepared in accordance with CFA standard operating procedures.

Draft/Final Report Stage: FINAL

Peter Burman MBE PhD FSA FSA Scot with Alasdair Ross MA PhD
Edited by Tim Neighbour BSc FSA Scot MIFA

CFA ARCHAEOLOGY LTD
The Old Engine House
Eskmills Business Park
Musselburgh EH21 7PQ

Tel: 0131-273 4380
Fax: 0131-273 4381

email: info@cfa-archaeology.co.uk
website: www.cfa-archaeology.co.uk

The Monuments of Edinburgh Castle Esplanade:
Cultural Assessment

Report No. 1580
CONTENTS

1. Introduction

2. Short Descriptions
   2.1 Edinburgh Castle and the Esplanade
   2.2 Statue of Frederick, Duke of York and Albany 1839
   2.3 The India Cross 1861
   2.4 Monument to Colonel Mackenzie 1875
   2.5 The Afghan Needle 1882/3
   2.6 Scottish Horse Memorial 1905
   2.7 Statue of Earl Haig 1923
   2.8 The Remains of Ensign Ewart and associated Memorial 1938

3. Statements of Significance
   3.1 Background
   3.2 Edinburgh Castle and the Esplanade
   3.3 Group Significance
   3.4 Statue of Frederick, Duke of York and Albany 1839
   3.5 The India Cross 1861
   3.6 Monument to Colonel Mackenzie 1875
   3.7 The Afghan Needle 1882/3
   3.8 Scottish Horse Memorial 1905
   3.9 Statue of Earl Haig 1923
   3.10 The Remains of Ensign Ewart and associated Memorial 1938
   3.11 Conclusions of Significance

4. Constraints

5. Pressures for Change

6. Options
   6.1 Background
   6.2 Scottish Horse Memorial
   6.3 Statue of Earl Haig
   6.4 The Remains of Ensign Ewart and associated Memorial

7. Evaluation of Options
   7.1 Scottish Horse Memorial
   7.2 Statue of Earl Haig
   7.3 The Remains of Ensign Ewart and associated Memorial

8. Recommendations

9. Bibliography

Appendices

1. Gazetteer of Monuments
   1. Statue of Frederick, Duke of York and Albany 1839
   2. The India Cross 1861
   3. Monument to Colonel Mackenzie 1875
   4. The Afghan Needle 1882/3
   5. Scottish Horse Memorial 1905
   6. Statue of Earl Haig 1923
   7. The Remains of Ensign Ewart and associated Memorial 1938
2. Visitor Survey (Victoria McCusker)
3. Minutes of Stakeholder Meeting on 27 March 2009 at the Edinburgh Military Tattoo Office, 16 Ramsay Gardens

[...]

2.7 Statue of Earl Haig 1923 (6)

2.7.1 The monument takes the form of an equestrian bronze portrait of the celebrated First World War Field-Marshall, one-and-a-half times life size on a large and flowing granite base, designed as though to suggest that horse and rider are engaging with real rocky terrain. Earl Haig is depicted as if caught in motion, dressed in his Field-Marshall’s uniform.

2.7.2 The monument was erected in 1923 but, unlike the other military monuments on the Esplanade, this statue was not conceived as a posthumous tribute. In fact the stated intent of the donor was to honour both Haig’s leadership during the First World War and his work regarding the welfare of ex-servicemen by placing the statue in the Field-Marshall’s native city. In accepting this gift, Edinburgh City Council acknowledged and reflected that sentiment. The work was gifted to the city by a wealthy Indian merchant, Sir Dhunjibhoy Bomanji. The sculptor was George Edward Wade (1853-1933).

2.7.3 The statue is category B Listed (HB number 27860), but forms part of the A listed group with the Esplanade and other monuments and falls within the parameters of Edinburgh Castle and Esplanade Scheduled Ancient Monument (SAM No. 90130).

[...]

3.9 Statue of Earl Haig 1923 (6)

3.9.1 This monument was erected to celebrate the leadership of Field-Marshall Sir Douglas Haig, later created Earl Haig, during the First World War and his exceptional work of raising awareness of the needs of ex-servicemen and the funds to support them. This work must be considered of high national and international importance due to the significance of his role as supreme British military commander during most of the First World War, and the national
significance of his eleemosynary work associated with the needs of ex-servicemen. It is complemented by the presentation of Haig’s significance in the Scottish National War Museum, within the Castle, where one of his Field-Marshall’s day uniforms and his bronze death mask are prominently displayed. The monument has a special significance also in that Haig was born in Edinburgh and it was to the City that the donor gave the monument.

3.9.2 The sculptor was George Edward Wade (1853-1933), whose importance appears to be currently underestimated. This work is one of his most distinguished and was completed almost as the culminating achievement of his career.

3.9.3 The national and international significance of this monument is greatly enhanced by the fact that it was commissioned whilst Earl Haig was still alive, and that it was funded by Sir Dhunjibhoy Bomanji, a wealthy Indian benefactor, which highlights the far-reaching effects of the Earl Haig’s work and influence beyond the ‘home countries’.

[...]

5. PRESSURES FOR CHANGE

5.1 A proposal has been put forward by Edinburgh Military Tattoo Ltd for a newly designed temporary grandstand in the Esplanade of Edinburgh Castle to replace the structure that is assembled and disassembled each year.

5.2 Scheduled Monument Consent is required by Thomas and Adamson on behalf of Edinburgh Military Tattoo in order to proceed with the proposed development.

5.3 The design for the new grandstand would require the modification or relocation of three of the seven monuments located within the Esplanade before the grandstand could be erected.

5.4 The three monuments that would need to be modified or relocated are:

- Scottish Horse Memorial (5)
- Equestrian Statue of Earl Haig (6)
- The Remains of Ensign Ewart and associated Memorial (7)

5.5 During the design process, several different options were considered, as presented in the *Stage C Report* (ArupScotland 2008a) and *The Project Requirements’ Tender Report Issue 01* (October 2008), issued by ArupScotland (2008b). The new grandstand has to meet statutory design requirements that were not applicable when the original stand was designed in 1975, whilst maintaining the seating numbers and the shape and size of the arena. The relevant guidance that has to be followed includes:

- BS 8300: (2001) Design of buildings and their approaches to meet the needs of disabled people - Code of Practice.
- Required toilet provision has been determined in accordance with the BS 6465 (the Purple Guide).

5.6 Due to the need to provide safer egress from the stands onto the esplanade in an emergency situation and the need to meet DDA requirements, the footprint for the stands has to be moved back by several metres relative to the existing arrangement. This, and the requirement to provide substantially more public facilities than currently exist, will reduce the circulation space beneath the stands. Both Earl Haig and Ensign Ewart will restrict the movement of crowds and performers beneath the new stands. Since the sole route for performers back into the Castle is underneath the north stand, the two monuments will pose a serious risk, particularly as up to 300 performers can be required to move quickly through this area.

- Earl Haig will completely block the pedestrian route underneath the north stand and therefore the only way in which to meet the key requirements of the stand would be to relocate the monument.
• The steps of Ensign Ewart present a trip hazard. Altering the design of this monument to remove the steps would not be appropriate for such a significant example of 1930s design and craftsmanship and, therefore, either a temporary cover for the steps or relocation of the monument will be required.

5.7 The Scottish Horse Memorial will not present the same level of impact on circulation space. However, the height of the monument would cause it to protrude through the seating area of the north stand. The main risk is damage to the top of the monument during erection and dismantling of the stand; it is, therefore, suggested that the monument should be repositioned.

[...]

6. OPTIONS

6.1 Background
6.1.1 Several options are available with regard to each monument, some more attractive from the point of view of preservation, active conservation and enhancement of significance than others. Each monument is dealt with in turn, with the available options listed in order of preference, paying attention to the discussions that have already taken place with Historic Scotland.

6.2 Scottish Horse Memorial (5)
6.2.1 Retaining the status quo and leaving the Scottish Horse Memorial in its current location would be the most desirable option for Historic Scotland.

6.2.2 Retaining essentially the same visual impact but creating the much-needed additional space by moving the Scottish Horse Memorial back onto an abutment, following the precedent established by Robert Rowand Anderson for the India Cross.
6.3 Statue of Earl Haig (6)

6.3.1 Retaining the status quo and leaving the Statue of Earl Haig in its current location would be the most desirable option for Historic Scotland.

6.3.2 Retaining the present location and therefore largely the visual impact of the Earl Haig monument but significantly reducing the size of the base in order to reduce the size of the area it currently occupies.

6.3.3 Moving the Statue of Earl Haig into a suitable location within the castle grounds.

[...]

7. EVALUATION OF OPTIONS

7.2 Statue of Earl Haig (6)

7.2.1 Retaining the Statue of Earl Haig in its present location and form will not be possible due to the imperative of positioning part of the proposed grandstand over its site. Even if we assumed an adjustment to the size and configuration of the base the Statue would still be a major hazard to the safe management of people and, as such, we would still consider the level of risk to be too high. We also argue below that it is imperative to retain the full significance of Statue and base as a total work of art and that any resiting should take the base fully into consideration.

7.2.2 Retaining the location of the Statue of Earl Haig but modifying the base of the statue in order to reduce the size of the area it currently requires would be inappropriate as it would severely harm a significant element of the sculptor's concept. It will be recalled that the sculptor's concept was not designed with this particular setting in mind and that at least two other possible locations were considered when the gift was made to the City of Edinburgh.

7.2.3 Relocating the Statue of Earl Haig to an honourable, meaningful and iconic position within the grounds of the Castle appears to be the most pertinent option. The integrity of the memorial would not be affected if it could remain
complete with its base as envisioned by its sculptor. The current setting of the Esplanade is not as important as the statue itself and is not culturally significant in that the statue was conceived for and given to the City, not to a specific location.

7.2.4 Two sites have a great deal to commend them: (i) One might be on a site associated as closely as possible with the Scottish National War Memorial, and in that respect there might be at least two options: one in the piazza-like space which looks down to the Esplanade and which is just to the north of the palace block; another might be in the centre of the main square with the rider and horse facing towards the entrance of the Scottish National War Memorial. The Memorial is essentially the Scottish nation’s memorial to those who died in the First World War, Earl Haig’s war – though it also has a more universal appeal, in dealing with ‘war, and the pity of war’, in whatever era war and suffering have affected the Scottish nation. (ii) Our preference would, however, be for locating the Earl Haig statue in Hospital Square either in a central position, where the oval centrepiece of the courtyard would seem almost to have been designed for it, or in some equally honourable position. The rider and horse would need to face towards the entrance to the Scottish War Museum – and what could be more appropriate? Within the museum Earl Haig receives adequate interpretation – though this could be expanded, either permanently or as the focus of a special exhibition. The current interpretation includes one of his day uniforms and a bronze version of his death mask, on prominent public display. In this location the rocky outcrop of the statue would if retained appear to grow out of the terrain of the square in a way that it does not achieve on the Esplanade, and it would be surrounded by dignified and appropriate buildings. From Roman antiquity, through the Renaissance and Baroque periods up to the present day, equestrian portraits of monarchs, statesmen or great military commanders have traditionally (though not invariably, as Sir John Steell’s Duke of Wellington reminds us) been placed in a square or piazza and associated with a sense of enclosure and with architecture. In Edinburgh we have the magnificent examples of King Charles II (unascribed, Parliament Square), HRH Prince Albert the Prince Consort (Sir John Steell,
Charlotte Square) and the 4th Earl of Hopetoun (Thomas Campbell, Dundas House piazza off St Andrew Square).

8. RECOMMENDATIONS

8.1 It is acknowledged that a proposal to move any of the monuments might possibly, because they hold so much of the collective memory of Scotland’s military history, become the occasion of controversy. However we suggest that, following appropriate consultation with the owners including the City of Edinburgh and the regiments, in addition to the ongoing consultations with Historic Scotland, the movement of certain of the monuments may be considered in a highly positive light.

8.2 A careful visual, art historical and historical assessment of the monuments – such as must continue to be developed from the basis presented here – suggests that they need not all be considered in the same vein. From a visual point of view the ‘vertical’ ones work well in their present locations and can be said to form something of a visually coherent group.

8.3 The two which are not ‘vertical’, namely Earl Haig (1923) and Ensign Ewart (1938), would actually function far better as communicators of memory within the Castle precincts than on the Esplanade. It is recommended that The Earl Haig monument should be resited within the architectural piazza which is known as Hospital Square, positioned so as to be facing towards the entrance to the Scottish War Museum. Whilst we believe that there are compelling reasons to re-site the Ensign Ewart burial chamber and memorial within the grassed area below the Scottish National War Memorial, looking across to the Chapel of St Margaret, it is possible to retain the monument in its current positions by covering the steps at its base with a temporary structure. It is recommended that the Ensign Ewart burial chamber and memorial remains in its current position and that its steps are protected during the time that the grandstand is in place.
8.4 It has also to be accepted that the Castle Esplanade has changed its function during the past half century; this is not necessarily a matter for regret, simply a matter of fact. The result of these independent suggestions, if consultation showed them to be viable and acceptable, would be that of the seven: (i) six would remain substantially where they are, with the Scottish Horse memorial moved back on to an abutment; (ii) one would be gathered into the Castle, where it would much better fulfil its solemn purpose in symbolic and visual relationships to the Scottish National War Memorial.

[...]

<table>
<thead>
<tr>
<th>Property</th>
<th>Statue of Earl Haig 1923</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gazetteer Number</td>
<td>6</td>
</tr>
<tr>
<td>SAM Index No.</td>
<td>90130</td>
</tr>
<tr>
<td>Local Authority</td>
<td>City of Edinburgh</td>
</tr>
<tr>
<td>Grid Ref</td>
<td>NT 2533 7352</td>
</tr>
<tr>
<td>PIC Region</td>
<td></td>
</tr>
</tbody>
</table>

**BRIEF DESCRIPTION**

Edinburgh Castle and the Esplanade are protected as a Scheduled Ancient Monument (SAM No. 90130) and lie within the Old and New Towns of Edinburgh World Heritage Site. The Castle and Esplanade is a Property in the Care and ownership of Historic Scotland. In 1753 the area of the Esplanade was extensively modified to serve as a Parade Ground, using imported earth excavated during the building of the nearby City Chambers. The imported material extended the natural contours of the Esplanade to north and south, creating a generally level open area. The Parade Ground was reconfigured with masonry enclosing walls in the 1810s and in the 1880s the present Dry Ditch and Gatehouse were formed.

**CHARACTER OF THE MONUMENT**

Ownership and Responsibility

- Attempts were made on behalf of the Secretary of State in 1923-25 and 1961 to establish who owned the monuments on the Esplanade, and hence who is responsible for their maintenance. The results of these attempts are presented in the Edinburgh Castle ‘Batho opinion’, which dates from 1984.
Ownership and responsibility for the Statue of Earl Haig lies with the City of Edinburgh Council, to whom it was originally gifted.

**Historical Overview**

- Unlike the other military monuments on the Esplanade this statue was not a posthumous tribute. The stated intent of the donor was his wish to honour both Haig’s leadership during the First World War and his work regarding the welfare of ex-servicemen by placing the statue in the Field-Marshal’s native city. In accepting this gift, Edinburgh town council reflected that sentiment.

- The work was gifted to the city by a wealthy Indian merchant named Sir Dhunjibhoy Bomanji. This gentleman’s motives may well have been those articulated by his wife at the unveiling ceremony (see paragraph above). This is a significant association in itself as it shows that admiration of Haig—who was still alive—was not limited to those who were living in the ‘home country’. Haig was born in Edinburgh and hence the appropriateness of commemorating him here as well as in London.

- Following the donation of the Haig statue the city council considered several sites. Among the proposed locations were the square in front of the Usher Hall and the Mound. Finally, the city council were granted the site on the Esplanade by the First Commissioner of Works. This location pleased both Haig and the sculptor, G E Wade.

- Perhaps buoyed by the receipt of this rather large gift, the Lord Provost, Sir Thomas Hutchison, announced that he, ‘hoped that His Royal Highness, the Prince of Wales, might be able to unveil the statue’. In the event neither the provost nor the donor shared the company of any members of the royal family at the unveiling (this was carried out by the Lord Provost). It is also difficult to imagine that the donor and his spouse could have failed to notice the imposing India Cross, only a matter of yards away, dedicated to the suppression of their fellow countrymen in the Indian Mutiny.

- The erection of this statue of Earl Haig did not attract the controversy that surrounded his posthumous memorial, unveiled in Whitehall in 1937, sculpted by Alfred Hardiman. Debate raged over this latter depiction of Haig, even reaching the Houses of Parliament. By this time, public opinion had changed regarding the form of remembrance of World War I. Lady Haig was very much opposed to the
Hardiman sculpture and did not attend the unveiling. She preferred Wade’s statue on the Castle Esplanade and was present at the Edinburgh unveiling.

- A proposal that Wade’s Edinburgh statue of Haig be copied for the London site was seriously considered.
- The statue does not appear to have been moved since the unveiling ceremony.

**Associative Overview**

- There are seven monuments positioned on the northern edge of the Esplanade of Edinburgh Castle. Running in a line west to east the monuments are: the Afghan Needle; the remains of Ensign Ewart; a statue of Frederick Duke of York and Albany; the Scottish Horse Memorial; a monument to Colonel Mackenzie; a statue of Earl Haig, and the India Cross. Chronologically, starting with the earliest monument and ending with the latest, the order is: Duke of York 1839; The India Cross 1861; Colonel Mackenzie 1875; Afghan Needle 1882/3; Scottish Horse 1905; Earl Haig 1923, Ensign Ewart 1938.
- The statue is Category B Listed (HB number 27860) but forms part of an A listed group with the Esplanade and other monuments.
- The A listed group comprises the Esplanade itself and the group of monuments including the Statue of the Duke of York, the Scottish Horse Memorial, the Afghan Needle, the India Cross, the Monument to Colonel MacKenzie and the Statue of Earl Haig (all separately listed).
- Apart from the military motivation for placing this monument on Edinburgh Castle Esplanade, there is no other specific association between the individual commemorated and its current location apart from the fact that Edinburgh was the town of Haig’s birth and the monument was gifted to the city.

**Artistic/Architectural Overview**

- George Edward Wade, 1853-1933. Wade, son of the Reverend Nugent Wade, was educated in the typical manner of his class (public school, Charterhouse) and was destined for a career in the legal profession. However, after experiencing health problems, for which he was prescribed a recuperative visit to Italy, he took up drawing. Eventually, he turned to sculpture as his chosen artistic medium. Throughout his long career he fashioned busts of well-known figures like Prime-Minister Gladstone and General Booth of the Salvation Army.
He was recognised by his contemporaries as being part of the late 19th century and early 20th century movement known as 'The New Sculpture'. Strangely he is not mentioned in Susan Beattie’s book of that name but there is a representative section about him in an important contemporary book published in 1901 by M. H. Spielmann: ‘A self-taught man in art, Mr Wade drifted into sculpture, having seemed to regard it as a destiny to accept rather than a vocation to be won. In 1889 he modelled a couple of realistic statuettes which were exhibited, and thenceforward he has shown great activity. That activity was the result of great good fortune and encouragement in high quarters.’ His entry comes immediately before the entry on Gilbert Bayes, 1872-1953, a much better known sculptor of the next generation. His good fortune included succeeding to the studio of Sir Joseph Edgar Boehm, Sculptor in Ordinary in Scotland to Queen Victoria, and he is shown working in that studio in the frontispiece of Virtue & Vision working on what is clearly a Scottish Regimental monument with a figure of a soldier in a kilt and a diminutive figure of the Sphynx.

Other works include:
- Duke of Connaught (Hong Kong)
- Queen Victoria, (India and Ceylon)
- First Baron Sandhurst (Bombay)
- Cameron Highlander (Inverness)
- Sir John A MacDonald (Montreal, Quebec and Hamilton)

Social Overview
- No formal assessment of this has been carried out.

Aesthetic Overview
- The equestrian statue of Earl Haig is an elegant and effective portrait of a man of action, composed yet fluid. The field marshal is shown leaning slightly forward in
the saddle. The reins look as though they may be of real leather, ‘bronzed’. The anatomy of the horse – one of the greatest challenges for a sculptor - is well observed, especially the legs. The surface treatment of the whole has real vitality.

- Although this site is the one offered by the First Commissioner of Works at that time, and found favour against other suggested sites in central Edinburgh, it does not seem as visually effective here as is, for example, the equestrian statue on top of the monument to the Royal Scots Greys on the opposite side of Princes’ Street Gardens. It stands here on a very large and obtrusive rocky base, as though to suggest that horse and rider are engaging with real terrain. But this has the effect of isolating the statue from its context, putting it in context of its own.

- The tradition of the equestrian statue of a ruler or a great military commander comes from classical antiquity, mediated through the Renaissance and Baroque periods, and the tradition was often to place that statue in a square or space which had a sense of enclosure about it, which is lacking here. An excellent example in Edinburgh is the equestrian statue of King Charles II on the south side of the High Kirk of St Giles.

**What are the major gaps in understanding of the property?**

- There are two areas where gaps have been identified. The first is in relation to Haig himself, in order to understand more satisfactorily how the commemoration of the Field Marshall might have appeared to his contemporaries, and the exceptional circumstances which led to the Edinburgh commemoration being in his lifetime. The second is in relation to the sculptor, George Edward Wade, for whom it was the culminating work of his career. As mentioned above, in spite of this being an extremely fine work, Wade receives no mention in Susan Beattie’s book on *The New Sculpture*. A thorough study of Wade’s work in its proper context is needed, and would undoubtedly enable us to see the equestrian statue of Earl Haig with a fuller understanding.

[...]