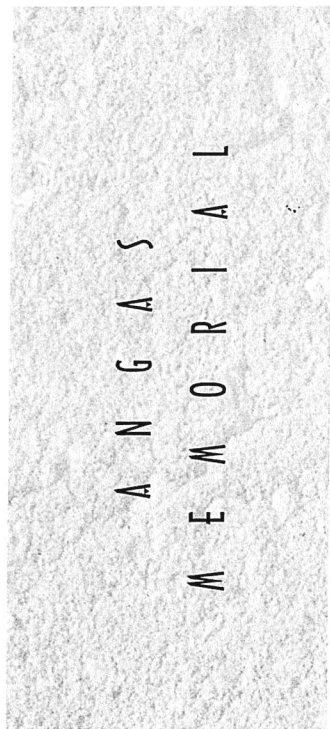


viability of the venture. However, it was his hard working son, John Howard Angas (1823–1904) who rescued the financial fortunes of the family and established a dynasty. The pastoral and political success of the Angases gilded by the largesse of their philanthropy, ensured their place in the memory of the community.

The Angas memorial is the most whimsical of Adelaide's standing monuments. It was a gift of the Angas family and is a fanciful display of filial piety in the semblance of a shrine. A public memorial was first mooted after the death of John Angas in 1904 and a site was informally granted in Victoria Square. However that particular site was formally granted to the Sturt statue committee in 1907 and when, in 1909, the Adelaide City Council proposed to allow the Angas family to proceed with their memorial, an outcry erupted. Not all South Australians saw George Angas as a benefactor, and when the Trades and Labour Council weighed into the fray, decrying the public aggrandizement of Angas and complaining that he had been no friend to the worker, to spare further embarrassing argument about the merits of the Angases, the family withdrew their claim to the site.

It was Lillian Gertrude Angas, John's daughter, who provided the final impetus to establishing a fitting memorial to her forebears. Although Lillian had spent only the first 15 years of her life in South Australia she continued the philanthropic traditions of the family in England, supporting and working for a wide range of underprivileged and first world war related charities. She entrusted the supervision of the erection of the memorial to her brother Charles, who controlled the family's affairs.

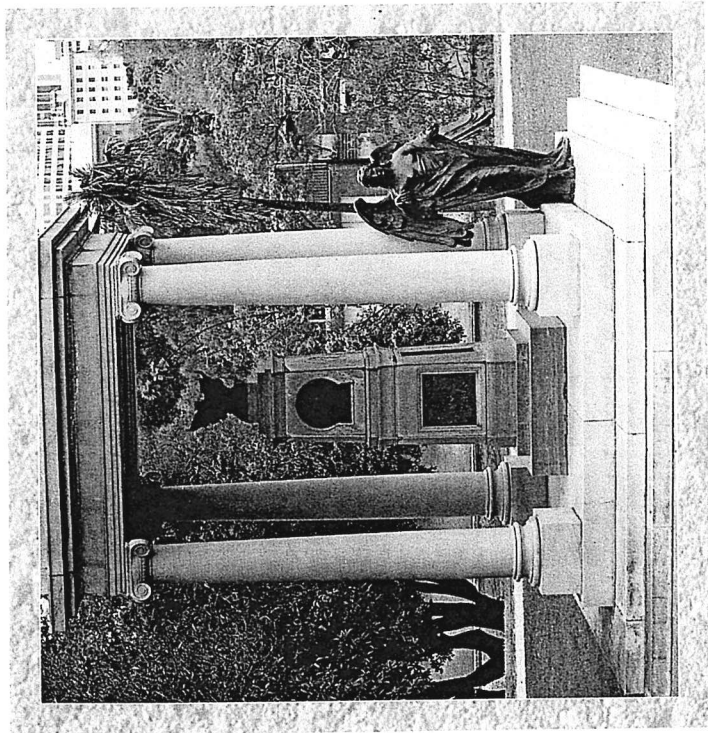
The memorial is obviously intended as a testament of



Angas Gardens, near intersection of War Memorial Drive and King William Road

Marble shrine comprised of a canopy supported by four columns over a memorial pedestal with embossed bronze reliefs on each side depicting achievements of the Angas family, including the transporting of German emigrants, the foundation of South Australia and the annexation of New Zealand. Also relief busts of George Fife Angas, described as 'Patriot, Politician and Philanthropist', and John Howard Angas, described as 'Pioneer Pastoralist and Philanthropist'. Atop the pedestal is an ornate Elizabethan ship. A life size bronze woman with flowing robes and feathered wings ascends the steps of the shrine. No official unveiling.

The Angas name is indelibly linked to the foundation of South Australia. George Fife Angas (1789–1879) began the family connection with the new colony during its planning stages and his nervous energy, coupled with his merchant and banking expertise, helped to establish the commercial



achievement and reflects pride in long-held family traditions, such as the 'saving of New Zealand', although George's role was brief and of marginal importance. The choice of an Elizabethan ship is obscure, and the angel ostensibly delivering 'fortune' looks incongruous.

Charles delegated the local architect George K Soward to oversee the project and was intermittently exasperated by the whole business. He complained bitterly that the federal government planned to charge import duty of £440 on the statue and wrote hurt letters to the City Council when they refused to fence the finished memorial, regretting that they

did not find it worthy of protection. The delay in its completion would have exasperated anyone. The foundation was laid in April 1913, followed by the canopy, carved in Italy, a year later, and finally by the works of sculpture. It was completed in 1915 at a total cost of over £4000 and perhaps Charles's frustration explains the absence of an official unveiling ceremony.

The memorial was originally sited in the Prince Henry Gardens between Kintore Avenue and King William Street but the 1930 widening of North Terrace and the redevelopment of the gardens resulted in its removal. The council's redevelopment committee suggested the Angas Gardens beside the Torrens as a new site and the memorial was successfully shifted by the local stone masons Ciprano and Co., at a cost of £365.

The sculptor William Robert Colton (1867–1921) designed the canopy and completed the bronzes. Colton had been trained in the Royal Academy's schools and eventually became a professor. He also studied in Paris where he was influenced by Rodin, but his most renowned works are the traditional memorials to King Edward VII at King's Lynn and the South African War Memorial in St James's Park.

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