

## Around Bury St Edmunds

Bury St Edmunds, was established around 630 as a small monastic foundation and the remains of St Edmund were moved there shortly after his martyrdom in 869. King Edward granted land around the shrine and King Canute established a Benedictine abbey which, together with the town prospered with the Norman Conquest. Throughout the Middle Ages, St Edmund's town was a major pilgrimage centre retaining its royal patronage right up to the Dissolution. It was also a wealthy market town with a thriving fair and was a regional centre for the European cloth trade. As a fashionable town in the Georgian and Victorian periods, Bury St Edmunds acquired elegant facades, and impressive public buildings.

**Cathedral,** The Gardens behind the Cathedral, with the flint ruins of the former abbey, extend to the River Lark. The formal gardens in what was once the Great Court of the Abbey, include an aviary and the *Harold Bonett Sensory Garden* by Caroline Brown of 2003. Other sculpture includes: the *Traverse Horse Drinking Fountain and Memorial*, designed by Charles Kirk, given by the 3rd Marquis of Bristol; Jon Gibbs' marker '*BE STILL AND KNOW*' '*I AM GOD*' of 1999. the Rose Garden has a *Memorial to 94th USAAF Bombardment Group*, unveiled in October 1977 and the seat made from the wing of a B17 bomber.



**Refectory Garden,** *God Speed V*, Jonathan Clarke, 2001, celebrates Bartholomew Gosnold who sailed to America in 1606 and founded Martha's Vine. Seven pilgrims stand under a cross on a small ship on

stylised waves, with the boat to the right of an extended sea to suggest a lengthy crossing under the protection of the cross.

### Abbey Gardens, Great Churchyard

The Great Churchyard is a large area crossed by several tree-lined paths. It includes the *Protestant Martyrs' Memorial* of 1903, by the stonemasons Hanchetts, commemorating 17 protestants martyred under Queen Mary in the 1550s.



*St Edmund*, Elizabeth Frink, 1976, commissioned by West Suffolk County Council to mark their abolition in 1974. Moving statue of St Edmund, based on brasses of twelfth-century crusaders, originally intended for a square in the town, later unveiled in the Great Churchyard.

**Cornhill,** *Market Cross I* (formerly Town Hall and Theatre) by Robert Adam, 1774 - 80; Doorways on the panels with masks and emblems representing Pan and King Midas. King Midas preferred Pan's pipes to Apollo's kithara, a preference for loud war-like music which suggests the nature of the drama produced upstairs in the Market Cross.

**Cornhill Boer War Memorial,** A.G. Walker, 1906. Bronze. One of three commissioned together for the Suffolk regiment. The pose was adapted from a Roman *Dying Gladiator*, but given a positive sense by the turn of the soldier's head as he looks back, presumably at his own troops, including the men who have fallen - commemorated on the plinth below.

**15 Cornhill**, *Architectural sculpture, Former Boots*, 1910, By Michael Vyne Treleavan, for Sir Jesse Boot, taking Boots the Cash Chemist up market. The figures in the niches were associated with the history of Bury AGRICOLA (Lost)/ ST EDMUND/ EDWARD I/ EDWARD VI , above KING CANUTE REBUKING HIS FLATTERERS

**Cornhill**, Corn Exchange, *Agriculture*, Ellis and Woodward, 1861-62. Heroic bare breasted labourer accompanied by plenty, flanking a portrait of the youthful Queen Victoria, Artificial stone. The builder, Lot Jackaman, took casts which he set above the office to his yard, now R.G. Carter at 30 Out Westgate, visible from road, also further on **Westgate Street**, 1938 *Brewing Kettle* outside Greene King Brewery and Museum. **1 Westgate street** east end of show house by Lot Jackaman, 1882 and further on **St Mary's Square** *Ornamental Terracotta Urns* by M.H. Blanchard, 1874, twisting snake handles inspired by Roman Warwick Vase



**Vinery Road**, *Ouida Memorial* 1909 by Ernest Gillick, tribute to a now unfashionable writer born in Bury, devoted to animals, hence fountain, statues of Courage (hers) and Sympathy (hers for animals). Her best-known work, *Under Two Flags* of 1867 bears the hallmarks of her writing, factual inaccuracies, redundancies and two-dimensional, Byronic heroes. Even so it sold millions of copies in a single-volume 'cheap' format

allowing Ouida to live and entertain lavishly at the Langham Hotel, London, later she lived in poverty in Italy surrounded by stray dogs.

**Nowton Court**, two miles to the south of Bury, was the home of the Oakes family, who had moved to Bury from Scotland in the early eighteenth century. They improved the large estate with follies and the splendid Lime Avenue, planted around 1880.



When the present Rangers' centre was added in 1998 the Borough Council commissioned wood sculpture from Gyr Penn, to reflect the Park's planting, including a *Dragon* in the China region, a black and white *Panda*, and the *Totem Pole* for the native Americas, which shows a white wolf holding the head of St Edmund. There is a splendidly illusionistic owl and other birds in the trees around the Ranger's hut.

**Woolpit**, Green Hill, *Jubilee pump*, 1897, Commissioned by



public subscription to celebrate Queen Victoria's Diamond Jubilee The pump is covered by an open circular structure on four oak posts with Gothic tracery inspired by the ends of the 15th century benches in St Mary, Woolpit. Each supports a carved figure at its head: Queen Victoria facing north shown as Empress of India, the only one to hold orb and sceptre accompanied by Boudicca, Queen Elizabeth and Queen Ann.



**Horringer, Ickworth House,** *Fury of Athamas*, John Flaxman 1790, marble Frederick Augustus Hervey (1730 –1803), inherited the earldom in 1779. Known as the Earl-Bishop he had the richest see in Ireland and inherited

large estates in Norfolk and Suffolk which enabled him to travel to Europe and collect on a grand style. He began Ickworth by 1795, completing the rotunda, which was used to display his collections, and was decorated with two giant friezes based on engravings after Flaxman's illustrations to Homer's *Odyssey* and *Iliad*. The wings were added in the 1820s. Hervey met Flaxman in Rome in 1790 when he commissioned this group to give the sculptor employment. Flaxman takes on a famous classical sculpture, the *Laocoon*, in story derived from Ovid. Athamas in blind fury kills his son while his wife restrains him and tries to save their daughter.

**Newmarket High St**, Jockey Club, John Skeaping, *Hyperion*, 1961, bronze. Earl of Derby's pre-war Derby race winner, Hyperion was an important stud and this is a wonderful life-



size statue. Produced as a memorial after Hyperion's death. Also, High Street, Memorial Hall, *Profile of King Edward VII*, 1910. Stetchworth Toll Roundabout (in Cambridgeshire) huge lunging *Newmarket Stallion*

by Allan Sly and Marcia Astor, unveiled in October 2000.