

NORTH NORFOLK SCULPTURE TRAIL

Blickling Hall. Henry Hobart (1554-1625) was born in Plumstead and purchased the Blickling estate in 1616, having been appointed Chief Justice in 1613.



Doorway, Ketton limestone, 1619-1626. The stone central window and doorway underlines Hobart's huge expenditure – over £6,500 - on rebuilding the older moated house, from 1619 onwards. The doorway is based on Roman triumphal arches with victories in the spandrels and small naked putti on the three gables and Justice and Wisdom above. It is flanked by heraldic bulls, part of the Hobart coat of arms.

Garden, Orangery, *Hercules*, Nicholas Stone, Portland Stone, 1632. One of a set of classically inspired figures by Britain's leading native sculptor for the Hall at Oxnead, acquired for Blickling in 1734. The fountain in the garden also came from Oxnead, while the Dog of Alcibiades was a nineteenth century version of classical statue unearthed in Rome in the 1750s, acquired by Lady Lothian with other garden sculpture when she remodelled the gardens in the 1870s.



Great Wood, Mausoleum, Joseph Bonomi 1796-7, Limestone. Commissioned by the widow and son-in-law of John Hobart (1723-1793), 2nd Earl of Buckinghamshire. The mausoleum takes on

the grandeur of the Pyramid of Cestius in Rome, believed to be where Julius Caesar was buried. The heraldic bull at the rear of the mausoleum is handled with a new realism.



Cromer In front of pier *Cromer Prospect*, David Ward, 2005 a commission with European Regional Development funding to celebrate 200 years of Cromer's lifeboat. 24 lines radiate from the central compass to pass

through granite standing stones in the direction of rescue missions.



The Upper Promenade, East Cliff, in front of Council Offices, North Lodge Park, *Henry Blogg GC BEM*, James Woodford, 1962, Bronze. A private commission, one of three, of Cromer's outstanding lifeboat

Coxswain, looking down to the lifeboats. A bust of Blogg's successor, Henry Shrimp Davies, dressed as a fisherman, by C.F. Wormald was commissioned in 2005 for the Henry Blogg Museum.

Brook Street, *Palmer's Livery Stable*, Terracotta, 1893. The wide central opening originally fronted a livery stable. R.W. Palmer advertised his four in hand char-a-banc trips in a pamphlet in the collections of Cromer Museum.

Church Street, grounds of St Peter and Paul, World War I Memorial, Limestone, William Caroe, architect, 1921. Gothic Cross with Christ Crucified, symbolic of sacrifice above statues of St George killing the dragon, and representatives of the services, the Army- the Navy- the Air Force together with a Red Cross nurse.



Sheringham Esplanade, besides the Henry Ramey Upcher lifeboat, *Wreck of the Espolen*, Mitchell House, 2008, Cold cast resin. Inscribed with a quote

from the Wreck of the Hesperus by Henry Wadsworth Longfellow, 1909. By contrast with the poem the Sheringham lifeboat is being rowed out to a sinking boat with the coxswain, Henry "Coley" Cooper, in the foreground with two of his crew. One of three panels commissioned as part of a regeneration programme with funds from Europe and elsewhere.

The other plaques by Mitchell House, all close to this one, are: *Big John Craske and James 'Squinter' West*, shown with their lobster pots, and *Sheringham Beach 1940*, designed in the style of the LNER posters advertising the east coast resorts. The final commission is Tony Edson's *Recycled sea defence sculptures* on the Leas.



Salthouse On ridge of Walsey Hill, to west of Dun Cow Pub *Monument to Salthouse Mariners*, Kevin Lee, 2008. Reclaimed sea defence timber in form of cross with four chains and a metal circle. Linking the Crucifixion with ships' chains a reminder of the Salthouse Main Channel, shown in a map of 1649, then navigable. There are other permanent installations on the side of the offices of Norfolk Country Cottages & Holiday Services in Holt. The churchyard of St Nicholas, Salthouse has the *Domesday*

Plaque by Teucer Wilson, and Colin Miller's response to the fragility of earth is on long-term loan in the garden of the Dun Cow public house.

Holkham. Thomas Coke (1697-1759), 1st Earl of Leicester, began collecting while in Italy on the Grand Tour from 1712-1718, and started to build Holkham Hall twenty years later. In

1730-2 Coke had marked the beginning of his building campaign with Kent's 80 ft high Obelisk on high ground to the south of the Hall.



North of Holkham Hall *Leicester Monument*, Architect: W.I. Donthorne, Sculptor: John Henning Jr., 1850. Whitby sandstone column; Limestone narrative panels; Cast iron drill and plough in imitation of Portland stone. Thomas William Coke (1754 – 1842) known as Coke of Norfolk, was famous for improving a very barren estate. Donthorn's design shows an agricultural version of the Roman Composite order, the capital framed by kneeling bulls. The lantern, under a coronet (to indicate

Coke's status as an earl) crowned with a wheat sheaf, is pierced on four sides and framed by mourning wreaths. The narrative panels show: Signing the lease, with Coke seated with one of his tenant farmers; the Irrigation scene shows Coke and the 9th Duke of Bedford (1819-91), as a labourer digs a sluice for the water, a reminder of the reclamation of the estate from the sea. The Shearing recalls the annual sheep-shearings which Coke had begun in 1778 and which rapidly grew in importance attracting visitors from all over Europe.

Southern terraces, *Fountain with St George Slaying the Dragon*, Charles Raymond Smith, 1858, Stone. Commissioned by the 2nd Earl of Leicester. The dragon has wound its tail around the great rock with pairs of dolphins at its base. His head is thrown back as St George raises his sword to deliver the death stroke, while the princess looks on in hope with her hands crossed on her breast. The fountain strained the water

supply, so that an additional artesian well was sunk in 1867, even now great care has to be taken over the water levels and the fountain is rarely used.



Flanking Main northern entrance, *Lion and Lioness*, Sir Joseph Boehm, Bronzes, 1871. The 2nd Earl, Sir Thomas William Coke (1822-1909), paid £1,300 for the lions which were delivered in December 1872, in time to

be installed for the Earl's Christmas visitors. Boehm was also responsible for the contemporary fine tomb-chest of Julian Countess of Leicester d.1870 in St Withburga set in Holkham Park.

South-west of the Hall, near the Ice House, *Edward 7th Earl of Leicester with his Dog 'Swazi'*, Penelope Reeve, Bronze, 1998. Commissioned by the Earl's second wife. The Earl is seated in a favourite spot surveying the house, gardens and fountain that he has maintained over a period of 25 years.



Hunstanton, Lighthouse Lane, in grounds of ruined chapel of St Edmund. *Wolf*, Jean Mulligan, 2009, wire covered with sedum. The wolf howls with the Wash in the background. It is set within a newly planted garden beside the ruins traditionally identified as those of St Edmund's tower, built in 1272. According to legend a wolf found St Edmund's head after he was martyred at Hoxne and brought it to the abbot of St Edmundsbury.