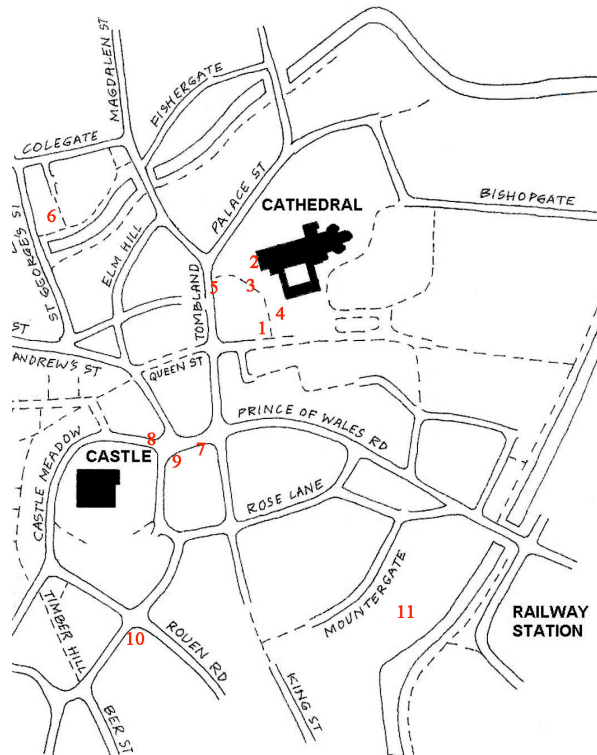


NORWICH SCULPTURE TRAILS

Prepared by the
Recording Archive for Public Sculpture in Norfolk and
Suffolk
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2 Around the Cathedral and the Castle



Map designed by Jeremy Taylor



The Cathedral precinct is enclosed by walls dating back to the 12th century. From Tombland there are two main gateways. The St Ethelbert gate was rebuilt from 1316 after riots the previous century. The imagery of a man fighting a dragon **1**, restored in the 1960s, suggests the defence of hallowed ground. The decoration of the Erpingham gate, with its panoply of male and female figures serves as the west facade of the Cathedral. It was commissioned by Sir Thomas Erpingham (1357-1428), whose contemporary statue was only added in the eighteenth century.

The statues of *St Benedict* (ca. 480-ca.527) and of the great Norwich mystic *Mother Julian* (ca. 1342- after 1416) were added to the Cathedral's west doorway by David Holgate in 2000 to celebrate the 900th centenary of its foundation. Julian holds her *Revelations of Divine Love* **2** and St Benedict urges silence both for the visitor and for the Cathedral's early monks, guided by his *Holy Rule*. The Norfolk Contemporary Art Society commissioned George Fullard's deliberately disturbing bronze *Mother and Child* in 1978 from his wax model of 1958.



Thomas Milnes' Portland stone *Admiral Lord Nelson* **3** was installed in front of the Guildhall in 1852, but was removed in 1856 to be opposite the Norwich School, where he had been briefly a pupil. Nelson turns to face visitors through the Erpingham gate in the full-dress uniform of a vice-admiral, with his empty right sleeve (he lost most of the right arm in 1797) pinned to his uniform to support his cloak.

G.G. Adams' bronze of the *Duke of Wellington* **4** of 1854, which remained in the market (opposite Davey Place) until 1937, shows the general in the uniform he wore at Waterloo 1815, a victory further celebrated in the cannon.



in



In Tombland the *Monument to Edith Cavell* 5 of 1918 by Henry Pegram shows a soldier reaching up to present his wreath to the bronze bust of Edith Cavell (1865-1915). She was born in Swardeston, Norfolk, trained as a nurse and worked for the Red Cross in Brussels. She was charged by the Germans with helping British soldiers to escape and executed. Her simple grave stands outside the East end of the Cathedral besides St Luke's chapel.

Opposite fibreglass copies of the seventeenth century wooden figures frame the doorway to *Samson and Hercules House*. The *Gurney Obelisk and Drinking Fountain* was set in front of the St Ethelbert Gate in 1860. One of the leading artists of the Norwich School, John Sell Cotman (1782-1842) is commemorated in the 1914 plaque and roundel by H.A. Miller at Cotman House, 7 St Martin at Palace Plain.



St George's street was pedestrianised in 2008 when 6 *Sea Form (Atlantic)* – formerly in the gardens of Castle Meadow - by one of Britain's leading sculptors, Dame Barbara Hepworth (1903-1975) was sited in front of the Playhouse. This 1964 bronze, acquired in 1968, was inspired by the countryside and ancient stones of Cornwall, where she lived and worked.

A plaque on 3-7 Redwell Street, built as offices for the Eastern Daily Press in 1958, celebrates Frances Burges' publication in 1701 of the *Norwich Post*, the first provincial newspaper. The window of 68 London Street, now Ladbrokes, is dominated by the synthetic bronze *Symbol of Norwich and Abbey National Building Society*, commissioned for the Nationwide's offices from Tadeusz Zielinski in 1974.

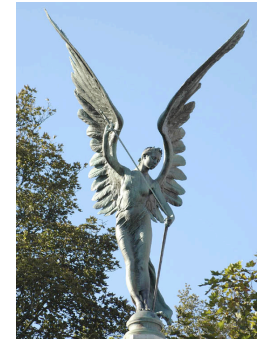
The Crown 7, the emblem of the very smart former Crown Bank, which was bankrupt in 1870, was carved by Barnabas Barrett for Sir Robert Harvey in 1866. It was later the Post Office and has recently been converted into offices and flats.

The stainless steel sphere set in the fibreglass capsule over the doorway of 2 Prince of Wales Road opposite was commissioned from Emiel Hartman for a new office block by Norwich Union in 1967 as a modern version of the emblem on their Life Building in Surrey Street



High above one end of Agricultural Hall Plain George Wade's bronze winged *Peace* 8 of 1904 has just alighted with her drapery still blowing in the wind as she sheathes her sword to symbolize the coming of peace after the Boer War. Originally the statue stood isolated without a disruptive road behind it.

Besides *Peace* the former Agricultural Hall, opened in 1882, was the trading floor for the thriving sales of all types of agriculture up to the 1950s. The main terracotta decoration shows the coat of arms of the Prince of Wales and one side entrance shows a bull's head with a rope tied around its neck, facing the old cattle market besides the Castle.



The site, long used as a car park, was converted into the Castle Mall Shopping Centre by Michael Innes in 1993. The *Gurney Clock* was commissioned in 1974 to commemorate Barclays Bank 200 year association with Norwich and first set up in Chapelfield. It was moved inside of the Timberhill entrance of the Mall in 1999. It combines a slightly unfortunate model of a lion, symbolizing the bank, with Roy Foster's reconstruction of one of John Harrison's (1693-1776) clocks.

Castle Mall included a specially designed sculpture garden where two recent purchases by the Norfolk Contemporary Art Society are displayed: the bronze *Parrot head (Rubio)* by Bernard Reynolds of 1994 transforms the parrot's skull into a mask; the sandcast aluminum & steel *Monument to Daedalus* of 1993 by Jonathan Clarke was placed there four years later. Daedalus, who according to tradition flew to escape imprisonment, is shown with wings and a helmet combining medieval armour with Robocop.



In 1970 the Eastern Daily Press moved into another purpose-built office, 9 Prospect House by Yates, Cook and Darbyshire. Bernard Meadows' massive *Public Sculpture*, installed in 1969, dominates the road junction with its enigmatic dimpled bronzes (a reference to the adjoining Golden Ball Street) squashed between larger

Other sculpture: Garden of former Nelson Hotel (now Premier Inn) *Wader* by Colin Miller and *Hook* by Peter Blunsden both of 1987; *Pencils* by Peter Logan, 1996; St Faith's Lane, *Doorway of James Stuart Memorial Garden*, by H.A. Miller and Boardman and sons, 1922; Concourse of Norwich Station, *Bust of Sir Samuel Morton Peto*, John Pooler, 1989.