The two outstanding bronze sculptures which stand at the East and West gates of the University of Birmingham offer clues to the diversity of the University's sculpture collection. Birmingham's earliest sculpture, *Equestrian Statue of King George I* (1722) by John Nost, stands guard outside the Barber Institute and makes an impressive landmark at the East Gate.

In complete contrast, at the West Gate you will find Sir Eduardo Paolozzi's *Faraday* made in 2000 to mark the University's first centenary. This is a highly contemporary giant, half-man and half-machine, a sculpture that looks to the past and to the future.

We hope that you will enjoy exploring the range of styles, subjects and shapes of sculpture on your journey across the University's Edgbaston campus.



2 Michael Sandle RA (b.1936)

Woman for Heidelberg.
Bronze, 1987
Business School Garden

Sandle's Woman for Heidelberg has at first sight the classical appearance of an ancient Greek statue of Athena, the goddess of wisdom. But a closer look reveals that the artist has given the figure a late-twentieth century transformation, in which the classical helmet has evolved into the helmet worn by Darth Vader in Star Wars. The snake, echoing the symbol of Asclepius, the physician in ancient Greek mythology, assumes the form of a microphone held by an interviewer. Whether this is benign or threatening is for each of us to judge.

Michael Sandle is one of the most important British sculptors of his generation. He has never tried to avoid controversy in the directness of his work. The facetted outlines, and the use of sculptural discs are characteristic. 'I want a vehement sculpture,' Sandle has written. 'I want a sculpture that will disturb people. I don't want to avoid that confrontation.'

The work takes its name from the hospital in Heidelberg for which it was originally commissioned.



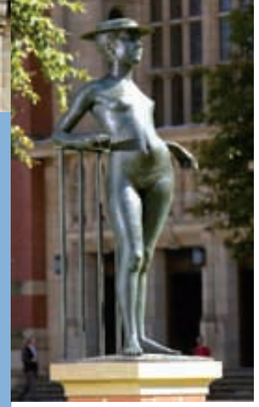
4 Henry Pegram (1862–1937)

Beethoven, Virgil, Michelangelo, Plato, Shakespeare, Newton, Watt, Faraday and Darwin. **Darley Dale stone, 1907**
Over the main entrance of the Aston Webb building, Chancellor's Court

Joseph Chamberlain's vision for the University of Birmingham was *'a school of universal instruction, not confined to any particular branch of knowledge but taking all knowledge in its province.'* This is expressed in stone over the main entrance to the Aston Webb building in the frieze of nine life-size statues.

The figures represent great men from the worlds of art, philosophy, science and industry, each carrying an attribute or maintaining a pose reflecting his achievement. These guardians watch over every person who passes beneath, reminding us that the University is a living part of the tradition of European culture and learning.

The frieze was carved in situ by Henry Pegram and, if you look carefully at the figures, you can see the lines of the five blocks of stone which continue through to the façade of the building.



6 Bernard Sindall RA (1925–1998)

Girl in a Hat. **Bronze, 1972.**
Chancellor's Court

This sculpture stands casually, smiling and wearing nothing but her hat. She seems fully relaxed and in control, leaning against a rail, coolly surveying all those that walk past her.

The pose and guise have long sculptural roots: Donatello's *David* holds a similar classical pose, and is also young and sports only a pair of boots and an elaborate hat. Degas' *The Little Dancer Aged Fourteen* stands with her feet in ballet's fourth position, with her back arched and head tilted back.

This statue was presented to the University by Sir Robert and Lady Aitken, on Sir Robert's retirement as Vice-Chancellor in 1968. The sculptor Bernard Sindall chose his own subject matter, and hoped that the statue would be *'an object of pleasure to people.'*



8 Pietro Magni (1816–1877)

The Reading Girl (La Garibaldina).
Marble, 1861
Cadbury Research Library
Basement, Muirhead Tower

Sitting quietly in the reading room in Special Collections is *The Reading Girl.* This sculpture belongs to the artistic tradition of Realism or *verisimo* where all of its aspects are true to nature. The sculptor also expresses emotional and political meaning through subtle use of attributes. The worn-out chair and rough floor suggest that she comes from a working family, and the way she is sitting, along with the nightdress that has slipped from her shoulder unnoticed, indicates that she is totally absorbed in the book which has made her cry. She is reading a novel by Giovanni Battista Niccolini, the author whose work championed the freedom of Italy from Austrian oppression. *La Garibaldina,* wears a medallion of Guiseppi Garibaldi (1807–82), revealing her to be a sympathiser with the popular struggle for Italian reunification.

This sculpture, which has been admired by generations of Birmingham students, has been sited in University of Birmingham libraries since the 1930s. A version has recently been acquired by the National Gallery of Art, Washington DC.

1 Workshop of John Nost the Elder (active 1686–1710)

Equestrian Statue of King George I. **Bronze, 1717–1722**
East Gate, in front of the Barber Institute of Fine Arts

This equestrian sculpture, commissioned by the city of Dublin in 1717, is the oldest public sculpture in Birmingham. It is a memorial to King George I, originally erected in 1722 on Essex Bridge in Dublin.

After Ireland won its independence from Britain, Republicans continued to target monuments associated with British rule. However this statue probably survived due to its being resited in the garden of Dublin Mansion House, and was sold to the Barber Institute in 1937.



The statue was made in the workshop of John Nost the Elder, who made two other equestrian statues of George I. It follows in the classical tradition of the statue of Emperor Marcus Aurelius (2nd century AD) in Rome. The King is depicted in contemporary costume, but wears a laurel.

3 William James Bloye (1890–1975) *Mermaid Fountain.*

Bronze and stone, 1961
Mermaid Square, the Guild of Students

This exuberant and impressive fountain is a sculptural version of the mermaid from the University coat of arms, created originally for the precursor of the University of Birmingham, Sir Josiah Mason's Science College.

The joyful figure offers a warm, welcoming reception to all. Her face is smiling, her arms outstretched and her body curves up to the sky. Perhaps she is simply amused at what is going on around her, being situated directly outside the student bars!

The mermaid is riding bronze stylised waves on top of a layered bowl, shaped like a scallop shell with bronze lily flowers. Birmingham sculptor William Bloye designed both this fountain and the mermaid relief on the exterior of the Guild of Students.



5 Alfred Drury (1856–1944) *King Edward VII.* Marble, 1912

C Block corridor, inside the Aston Webb building

To mark the royal opening of the University, the sculptor Sir Alfred Drury was commissioned to carve this colossal likeness of Edward VII in marble. The King looks out determinedly, one hand pointing to those he addresses, the other carrying an orb which signifies his rule over the British Empire. Around the plinth are inscribed words from the King's speech at the University, made permanent in marble: *'to you the students I say that the honour and dignity of this University are largely in your hands and I look to you to initiate and hand down worthy traditions to your successors.'*

The University's sculpture collection includes commemorative sculptures and busts which preserve the memory and likeness of important figures from the University's past. This impressive statue is tucked away in an uncomfortable niche in Aston Webb, but there are plans to move it to a more prominent and suitable position nearby.



7 Maker unknown

Heraldic Shields from Mason College.
Stone, c.1870–1880
Outside West entrance to The Department of Law

The University of Birmingham, founded in 1900 by Joseph Chamberlain, plays a prominent role in higher education across the world. In its seedling form, however, the University grew out of the vision and enterprise of Sir Josiah Mason, who endowed and supervised the construction of his Science College in Edmund Street, Birmingham, decades earlier.

Josiah Mason came from modest beginnings, which influenced his desire to create a college *'easily available to persons of all classes, even the humblest.'* Making his fortune as a manufacturer of pen-nibs, he was an enthusiastic philanthropist, and founded an orphanage in Erdington. He was knighted in 1872.

In 1880, Sir Josiah Mason's Science College took its first students. The façade was decorated with Mason's mermaid crest and the carved shields which are installed here. They represent the heraldic shields of the region, Kidderminster, Worcester, Birmingham and Warwickshire.





9 Barbara Hepworth (1903–1975)

Ancestor I. **Bronze, 1970**
On loan to the University from the Trustees of the Hepworth Estate.
University Square, outside Main Library

Ancestor I is part of Hepworth's *Family of Man* group of sculptures. It is 280cm tall and made from four separate bronze sections, each weighing about half a ton. These *menhirs* in the area around St. Ives, which the form of *Ancestor I* reflects. The bronze is cast from plaster which the artist chipped and rubbed to give it a weathered look – a technique Hepworth called 'textural calligraphy'. The blue-green paint in the cavities evokes the sea filling the pools and caves along the Cornish coast.

Barbara Hepworth received an honorary degree from the University in 1960 and said of the campus *'The site has really captured my imagination… I think* Ancestor I *would stand up to your architectural styles and remain very dominant.'*

10 Edward Bainbridge-Copnall (1903–1973)

***The Wrestlers.* Granite, 1950**

Outside Mechanical and Civil Engineering Departments

Wrestlers (exhibited at the RA in 1950) is an energetic, biomorphic sculpture, which nestles among the plants outside the Mechanical Engineering Department. It is dedicated to Professor F.K. Bannister (1909–75), Professor of Thermodynamics, who founded the Postgraduate School of Thermodynamics.



Wrestling lends itself to thermodynamics, a science which explores the relationships between heat and other mechanical and electrical forms of energy. A paradox is illustrated in the sculpture by the use of so obstinate a medium as granite, being carved to create the fluid movement of the grappling figures. The first impression is of a solid mass, but on closer inspection the two entwined figures become clear.

11 William James Bloye (1890–1975)

***Engineering Frieze.* Stone, 1954**

The front of the Mechanical and Civil Engineering building

Former home of Electrical Engineering

This stylised Art Deco relief is set around the central motif of a lightning bolt and cogwheel, which represent Electrical and Mechanical Engineering coming together.

The ten figures on either side (all male!) hold engineering tools, including a drawing board and T-square, plans, books and a lathe. The tutors on either side are the only figures to break free from the upper frame of the relief, demonstrating authority, a device which Bloye borrows from Egyptian art.

The inscription at the base is from Tennyson's poem *Ulysses*, exhorting eternally restless aspiration: *'To strive, to seek, to find, and not to yield.'*



12 Sir Eduardo Paolozzi CBE, RA (1924–2005) *Faraday.*

Bronze, 2000. West Gate, outside University Railway Station



Sir Eduardo Paolozzi said of this colossal bronze sculpture, commissioned to mark the centenary of the University of Birmingham's Royal Charter, that it was *'not* of *Faraday, but* for *him'*. Faraday discovered the laws of electro-magnetic rotation and electrical induction and, among many other principles, explored the science of terrestrial magnetism. The loops of bronze between the figure's hands are a visual manifestation of natural fields of force.

Paolozzi has here articulated the achievements of all experimental scientists who unlock and transform understanding of natural phenomena, and has also created an allegorical figure representing the control of power. His figure of another great scientist, *Newton* (1997), stands outside the British Library. Cut in the bronze around the base of the figure are lines from *The Dry Salvages* by T.S. Eliot. These reflect upon growth and change, and bear a valuable message for all University students: *'Here between the hither and the further shore, While time is withdrawn, consider the future, And the past with an equal mind.'*

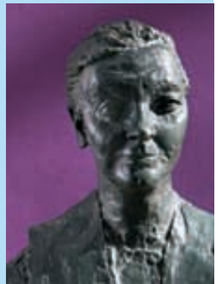
13 Sir Jacob Epstein (1880–1959)

***Portrait bust of Dame Hilda Lloyd.* Bronze, 1951**

Medical School – by prior appointment, please call 0121 414 6804

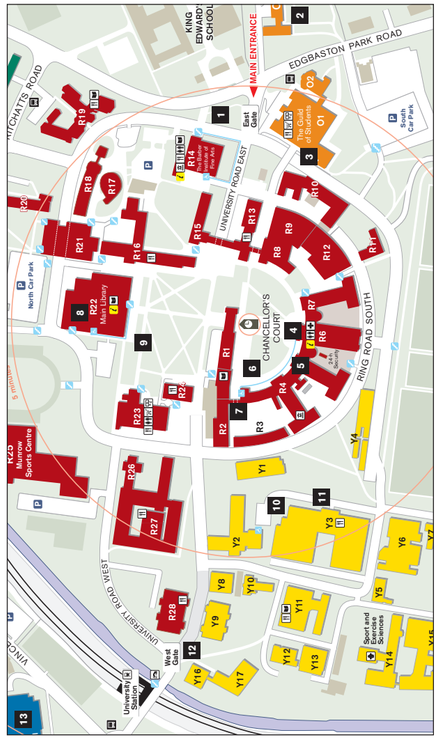
Dame Hilda Lloyd was a medical pioneer. Her achievements included initiating an obstetrical flying squad which saved the lives of mothers and babies throughout Birmingham. She was a compassionate medic who understood the dangers of poverty, venereal disease and illegal abortion.

The controversial artist Jacob Epstein was an incongruous choice for this portrait of the first female president of the Royal College of Obstetricians and Gynaecologists, a Professor and herself a graduate of the University. Epstein's previous commissions had been criticised as 'indecent' and 'shocking', some being nude portrayals which upset sensibilities. However, Lloyd and Epstein immediately warmed to each other, so much so, that the artist insisted on producing a bust for the price of a head.



This highly original, bold portrait has been modelled with roughly textured surfaces where Epstein's fingers have manipulated the features and the gown. He portrays Lloyd as serious and attentive, her graceful neck being extended and her head tilted as if she is listening.

1 Equestrian Statue of King George I
2 Woman for Heidelberg
3 Mermaid Fountain
4 Beethoven, Virgil, Michelangelo, Plato, Shakespeare, Newton, Watt, Faraday and Darwin
5 King Edward VII
6 Girl in a Hat
7 Heraldic Shields from Mason College
8 The Reading Girl
9 Ancestor I
10 The Wrestlers
11 Engineering Frieze
12 Faraday
13 Portrait bust of Dame Hilda Lloyd



How to get there

Bus

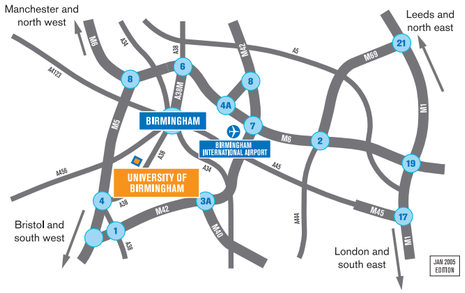
To Bristol Road: 61, 62 and 63 from Corporation St

Rail

At least 4 trains an hour leave New Street Station for the University Station.

Car

The campus lies to the west of the A38 and there is plentiful parking available at the South Car Park off Edgbaston Park Road



For more information on disabled access around campus, please contact the Estates Department on 0121 414 7432, or visit their website at www.estates.bham.ac.uk

For more information please see the Collections website www.collections.bham.ac.uk

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All sculpture is part of University of Birmingham Research and Cultural Collections, except:
□ Workshop of John Nost the Elder (active 1686 – d. 1710) *Equestrian Statue of King George I.* Bronze, 1717–22. The Barber Institute of Fine Arts. □ Barbara Hepworth (1903 – 1975) *Ancestor I.* Bronze, 1970 On loan to the University from the Trustees of the Hepworth Estate. □ Michael Sandle R.A. (b. 1936) *Woman for Heidelberg*, Bronze, 1987 On loan to the University from the artist

Text by Clare Mullett, Assistant University Curator

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Research and Cultural Collections

Campus Sculpture Trail



