

# A Country House Sculpture Trail: Burton Constable, Burton Agnes & Sledmere



EDUCATION PACK FOR TEACHERS

## GREAT HALL

### *Hercules and Cerberus* by John Cheere (1709-87)

Painted plaster, 1762

QCA Units  
PE 1a, 2c, 3a  
DT 3c  
ICT 2a

With his superhuman strength, Hercules is arguably the most popular of all ancient heroes and his Twelve Labours are legendary. Although his mother, Alcmena, was a mere mortal, his father was the supreme god Jupiter. Jupiter's wife, Juno, was outraged by her husband's infidelity and vowed to kill the infant Hercules. Although she failed to kill him, she continued to plague him in adult life. During a bout of madness, inflicted by Juno, Hercules killed his own children and, as punishment, was forced to serve King Eurystheus of Argos and undertake twelve dangerous tasks (the Twelve Labours).

In this instance, Cheere alludes to his descent to the underworld where Hercules was forced to capture Cerberus - the monstrous, three-headed dog who guarded the entrance to Hades. Presumably, Cheere felt two heads were sufficient for this composition!

#### Questions to initiate discussion:

What adjectives would you use to describe Hercules?

What adjectives would you use to describe Cerberus?

Cerberus has three heads, why do you think the sculptor only gave him two?

What modern 'super heroes' do you know?

In what way are modern 'super heroes' different to Hercules?

In what way are modern 'super heroes' the same?



#### Activities:

- Read an account of the Twelve Labours of Hercules and ask the children to design another piece of sculpture based on one of his other dangerous tasks.
- Write a story about what happens after Hercules has captured Cerberus.
- In a movement lesson, ask the children to move like the superhuman Hercules or the many-headed dog, Cerberus.
- Create monster masks.

## GREAT HALL

### *Demosthenes* by John Cheere (1709-87)

Bronzed plaster (overgilded), c.1762

John Cheere was possibly the first sculptor to popularise the art of 'bronzing' plaster figures in an attempt to imitate the translucent quality of bronze. In their seminal work on John Cheere, Terry Friedman and Timothy Clifford present an account of the 'bronzing' technique:

*There are two sorts of compositions used for this purpose, the red and the yellow; the latter is made of the finest copper dust, and to the former is added a small quantity of red ochre, well pulverized. Both are applied with a varnish, and the work is dried over a chasing-dish as soon as bronzed.*

QCA Units  
ART 4c, 6a, 8b



### Questions to initiate discussion:

What material has been used to create this sculpture?

Why has the sculptor 'painted' the sculpture a bronze colour?

How might you discover this is not real bronze? (*It is much lighter in weight than real bronze. Where damage has occurred to the surface, the white plaster is revealed underneath.*)

Is painted plaster as heavy as real bronze?

Compare and contrast the 'bronzed' figure of Demosthenes with the full-size statue of Demosthenes located nearby.



### Activities

- Create a plaster figure using an armature (internal frame).
- Paint your plaster figure to resemble different types of metal or stone, for example gold, bronze, silver, marble, sandstone.
- Explore the different values and feelings associated with different painted surfaces. For example gold is associated with wealth.

## DINING ROOM

### *Bacchus and Ariadne* by William Collins (1721-93)

Plaster, 1768

QCA Units  
ART 1a, 6a, 7a

Having fallen in love with Theseus, who was held captive by her father King Minos of Crete, Ariadne decided to betray her father by assisting Theseus to escape. Despite her endeavours, Theseus later abandoned Ariadne on the island of Naxos, where she encountered, and was rescued by, Bacchus. Collins based his composition of *Bacchus and Ariadne* on an Antique gem that was illustrated in *Pierres Antiques Graveés*, published in 1724 by Philip, Baron von Stosch and Bernard Picart. William Constable's copy of the book survives in the library.

#### Questions to initiate discussion:

How do you think this sculpture has been created?

(*In a mould.*)

What do you think it is made from? (*Plaster.*)

Examine the engraved image of Bacchus and Ariadne, in what way is it different to the sculpted image? (*For example, the engraving is a two-dimensional object and the sculpture is three-dimensional object.*)



#### Activities:

- Make an impression of a coin[s] in plaster or modelling clay.
- Draw a portrait of your partner in profile.
- Draw a picture of Bacchus and Ariadne, locating them in a variety of locations. For example you could locate them in the jungle, the desert or the mountains.
- Draw a picture of Bacchus and Ariadne riding a different animal, for example a horse, a golden eagle, a giant sea-serpent. (Ask the children to think about the different feelings associated with different animals.)



**DINING ROOM**

*Mercury and Cupid Playing Dice* by William Collins (1721-93)

Plaster, 1768

QCA Units  
PE 3, 32

Mercury was not only the messenger of the gods but also Cupid's prime educator. In this playful piece, Collins adds a sense of fun and frivolity to Mercury's pedagogic role. Furthermore, as Mercury was the leader of the Graces, the group complements Collin's bas-relief of *Pan and the Three Graces*.



**Questions to initiate discussion:**

What material has been used to create this sculpture? (*Plaster*)

What game are they playing?

What other games do we play using dice?

What modern games do we play today?

How do they compare or differ?

**Activities:**

- Design an active game to be played during P.E. by two or more people using dice.
- Design a statue representing two or more figures playing a modern game.

## DINING ROOM

Chimneypiece Tablet - *Asclepius and Hygeia sacrificing to the gods* by William Collins (1721-93)

Marble, 1768

QCA Units

DT 1c, 3b

SCIENCE 1a, 2a, 3a, 5a



William Collins is described as 'the most famous modeller of chimney-tablets of his day.' Interestingly, it was William Constable's sister Winifred who commissioned the work and settled Collins' bill for 16 guineas in January 1769. The figure of Bacchus alludes to indulgent merriment. In contrast, Asclepius, the god of healing (with his staff and the sacred snake), refers to the association between good food and good health.

### Questions to initiate discussion:

What do you think is happening in the sculpture? (*Asclepius and Hygeia are making a sacrifice to the gods, so that the gods will grant them good health.*)

The sculpture refers to the association with good food and good health. Do you think the owners of Burton Constable ate a healthy diet in the 18<sup>th</sup> century?

How would you encourage people to eat a healthy diet today?

### Activities:

- Draw and colour a selection of healthy foods.
- Using papier-mâché, create a selection of healthy fruits and vegetables.
- Write a menu for a healthy three-course meal.

## STAIRCASE HALL

*Sir Charles Chichester (1795-1847), sculptor unknown*  
Painted plaster (marbleized), c.1830s

QCA Units  
ART 1a, 6a, 7a

Charles Chichester of Calverleigh Court in Devon married his cousin Mary Barbara, the daughter of Sir Thomas Hugh Clifford Constable of Burton Constable Hall, in 1821. He embarked on a military career in 1811 and, in 1835, joined the British Auxiliary Legion as Brigadier-General fighting under the command of General De Lacy Evans in the First Carlist War. (With the suspension of the Foreign Enlistment Bill, British soldiers were at liberty to fight in Spain.) He proved a distinguished and gallant soldier throughout the war and was commended for his services to the Queen of Spain with the grand cross of San Fernando, and the third and first class decorations of Isabella the Catholic and Charles III, and was knighted by Queen Victoria in 1840. Sir Charles may have sat for his portrait whilst visiting France during the 1830s. The sculptor was evidently accomplished and portrays a gallant young man in his prime.



### Questions to initiate discussion:

What material is this sculpture made of? (*Plaster painted to resemble marble.*)

Why has it been painted to resemble marble?

Compare and contrast the two portrait busts of Sir Charles Chichester.

This is a portrait of a soldier - how can you tell? (*His uniform is visible under the drapery.*)

### Activities:

- Working in pairs, draw or paint portraits of each other.
- Using a range of materials (plaster, modelling clay, papier-mâché) create a sculpted head.
- Using two or three different coloured paints, a paintbrush and a feather, paint your sculpted portrait so that it resembles marble.

## STAIRCASE HALL

*Marianne, Lady Clifford Constable (1800-62)*

attributed to Lorenzo Bartolini (1777-1850)

Marble, c.1830s

QCA Units  
ART 1a, 6a, 7a

An Italian neoclassical sculptor, Lorenzo Bartolini established a reputation in Paris under the patronage of Napoleon I. After the fall of Napoleon, Bartolini settled in Florence and *Marianne, Lady Clifford Constable* may have sat to him during her stay in Italy in 1837. With no supporting documentary evidence, the portrait can only be attributed on stylistic grounds. However, as Bartolini was famed for his skilful rendition of elaborate *coiffures*, the attribution is a convincing one.



### Questions to initiate discussion:

If you were to have a sculpture made of you, how would you pose? Would you sit? Stand? Smile? Be serious?

Where would you place your hands?

How would you get your personality across? (*Smile, frown, wink etc.*)

### Activities:

- Using a range of materials (plaster, modelling clay, papier-mâché) create a sculpted head.
- Using thin strips of paper 'curled' with scissors, create curly hair for your portrait bust.
- Sit for your friend and let them paint your portrait.
- If you were an artist what questions might you ask your sitter to help him/her relax?
- Using role-play, explore different scenarios involving famous artists and famous sitters.

## STAIRCASE HALL

*John Raleigh Chichester Constable (1927-)*

by Fioré de Henriquez (1921-2004)

Bronze, 1973

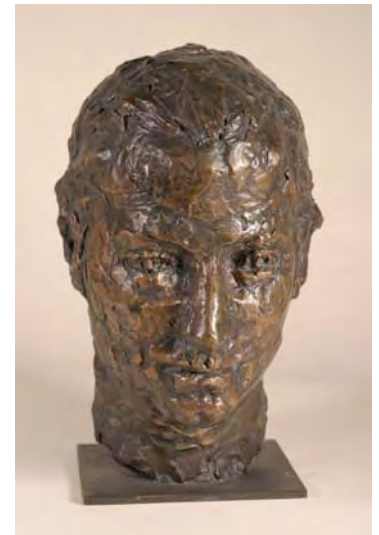
QCA Units

ART 5c

SCIENCE 1c, 2d, 3f

Born in Trieste, Henriquez settled in London in 1949 and became a British citizen eight years later. She was greatly influenced by the sculptor Jacques Lipchitz (1891-1973) and enjoyed a long and distinguished career. John Chichester Constable initially commissioned a portrait of his young daughter Rodrica. Undoubtedly impressed by Henriquez's work, he later sat for the artist himself. As a portraitist, Henriquez had a distinguished following; her sitters include: Margot Fonteyn, Peter Ustinov, Vivien Leigh, Laurence Olivier, Shirley Bassey, Sir Reresby Sitwell, Oprah Winfrey and the late Queen Elizabeth, the Queen Mother.

Fioré de Henriquez died in 2004. Her obituary describes a 'larger-than-life individual, of flamboyant appearance and behaviour' who was troubled by her 'complex gender identity'. Although raised as a girl, it became evident during puberty that Henriquez was an hermaphrodite; her androgyny, it is claimed, resulted in an ability to combine in her work the best of both sexes, from the public and monumental to the intimate and tender.



### Questions to initiate discussion:

What adjectives would you use to describe the surface of the sculpture?

Why do you think the sculptor created this rough surface?  
(To give a sense of immediacy. Creates a surface that reflects light.)

Compare the sculpted portrait of John Raleigh Chichester Constable with his painted portrait (*in the Chippendale Room*).

In what way are they similar?

In what way do they differ?



### Activities:

- Create a collage using different materials with lots of surfaces that will reflect the light.

**LONG GALLERY**

*Francois I, King of France*

by Louis Marie Moris (1818-83)

Bronze, c.1840s

QCA Units

ART 1c, 2a, 4c, 6c, 7b, 7c

SCIENCE 2b, 4a



Louis Marie Moris studied for a time with James Pradier and later attended the Municipal Art School in Paris under the direction of the sculptor Justine Lequin (1826-82). Lequin fostered a number of talented pupils including George Seurat (1859-91) and René Lalique (1860-1945). Although Moris specialised in tomb and memorial sculpture, he evidently had a talent for reduced-scale bronzes.

**Questions to initiate discussion:**

How can you tell the figure is rich and important? (*His clothes, his upright posture.*)

How does the surface of the bronze on this sculpture compare to the previous bronze sculpture by Henriquez?

**Activities:**

- Working from a photograph, focus on a small section of this sculpture and draw it.
- Using a range of modelling materials and an armature (internal frame), create your own sculpture of an animal.

## BLUE DRAWING ROOM

*Blind Love*, in the manner of Raffaello Monti (1818-81)

Marble, 1840s

QCA Units  
ART 1a, 6a, 7a

The Venetian sculptor Antonio Corradini (1668-1752) was a skilled exponent of the veiled figure in the early 18<sup>th</sup> century and Raffaello Monti later mastered this form. Regrettably, there is no sound provenance for this work. Could it be the 'Statue' that was shipped out to 'Mr Burton Constable of Hull', from Le Havre in October 1842? Or did the family acquire the work in the late 1840s when Raffaello Monti settled in London?

### Questions to initiate discussion:

Why has the sculptor portrayed Cupid with a veil over his face? *(To show that 'love can be blind' and to display his skill as a sculptor.)*

What effect does the veil have on the features of the face? *(It distorts them.)*



### Activities:

- Working in pairs, use a veil to cover your face while your partner records the differences made by the veil to the appearance of your facial features.
- Draw a picture of a person with a veil covering their face.

## SCULPTURE OUTDOORS

### THE EAST FRONT

Armorial Achievement by Christopher Richardson  
(1709-81)

Roche Abbey stone? 1766-7

QCA Units  
ART 6c, 10  
HISTORY 20

The armorial achievement was commissioned in 1766 to complete the remodelled East Front. Christopher Richardson, a sculptor based in Doncaster, presented his bill in October that year. William Constable evidently considered the bill excessive and queried the price with the architect, who replied:

*the full value ... of 60 guineas is thought quite sufficient [sufficient] had it been portland stone 50 would have done ... this is the opinion of Tim Lightoler*



#### Questions to initiate discussion:

Is the location of this sculpture important? Why?

What is this sculpture telling you?

What material has the sculptor used?

Why has it been painted with different colours?

#### Activities:

- Carry out research amongst your own family and create your own family tree.
- Create a Coat of Arms for your family. (This might reflect the various occupations of family members.)

## THE WEST FRONT

*Diana Chasseresse (Diana the Huntress)* by M. Texier  
(fl. 19<sup>th</sup> century)

Artificial stone, c.1830

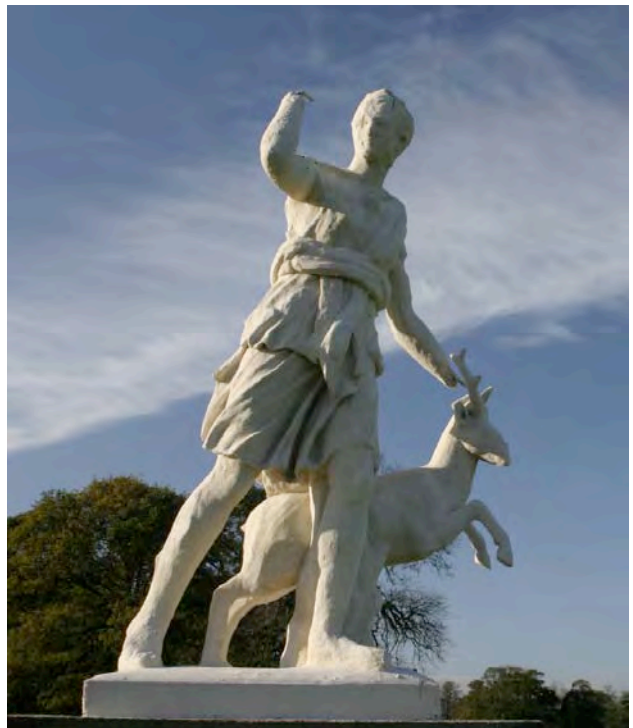
QCA Units  
ART 1a, 6a, 7a

Although the original marble figure is in the Louvre in Paris, the earliest known copy of *Diana Chasseresse* was cast in bronze for the gardens at Fontainebleu in 1605. A further full-size copy was made for Charles I in 1634 (now at Windsor Castle) and reproductions, in a range of materials, have been popular since the mid-18<sup>th</sup> century. Diana is the goddess of chastity and hunting.

### Questions to initiate discussion:

Why do you think this sculpture is in the garden? (*As a huntress, Diana was considered a suitable figure to have outdoors.*)

What do you think has caused the damage to the sculpture? (*The weather i.e. frost and rain.*)



### Activities:

- Design another sculpture featuring a god or goddess.
- Using a range of materials create a piece of sculpture suitable for a garden.

## THE ORANGERY

Sculptural ornaments by Mrs Coade's Artificial Stone Manufactory (firm est. 1769)

Coade stone, 1789

QCA Units  
ART 1a, 6a, 7a

Mrs Eleanor Coade (1733-1821) established her artificial stone works at Lambeth in 1769. Coade stone is comprised of: clay, silica, grog of flint and feldspar, fired at extremely high temperatures and cast in moulds. John Sealy had joined the company by 1789 and, in May that year, William Constable settled his bill for £83 18s 7d for the Coade stone figures and ornamentation that grace the Orangery. The central figure, wielding a sickle is *Ceres*, the goddess of corn and agriculture. She is accompanied, on either side, by two different representations of *Flora*, the goddess of flowers and spring.



### Questions to initiate discussion:

What object is *Ceres* holding? (*Sickle*)

What is it used for? (*Cutting grass.*)

What does *Ceres* represent?

What does *Flora* represent?

Do you think they are suitable figures to have in a garden?

### Activities:

- Draw a picture of *Ceres*.
- Draw a picture of *Flora*.
- Design four sculptural figures that represent the four seasons.

## SOUTH AVENUE (WHALE BELT)

*Constable-Moby* by Daniel Fraser Jones (1975-)

Cadeby Lime Stone and Oak, 2006

QCA Units  
ART 6a, 8b  
SCIENCE 4a

Dan Jones graduated from Loughborough College of Art and Design with First Class Honours in 1998 and has since exhibited widely. He has executed a number of public works including *Ammonite* (Barnsley 1997), *Evolution* (Halifax 1998), *Spiral Stack* (Huddersfield 1999) and *Silent Witness* (Leicester 2001). *Moby-Constable* was inspired by the 'Burton Constable whale' - a sperm whale, over 58 feet long, that washed ashore at Tunstall, on the Holderness coast, in 1825. Sir Thomas Aston Clifford Constable was the Lord Paramount of the Seigniorship of Holderness and, as such, could claim the stranded whale: the skeleton of which he later put on display in the parkland at Burton Constable. The Burton Constable Whale came to the attention of the American author, Herman Melville (1819-91), and featured in his classic novel *Moby-Dick*. Dan Jones took inspiration from Melville's famous account:

*Sir Clifford's whale has been articulated throughout; so that like a great chest of drawers, you can open and shut him, in all his long cavities - spread out his ribs like a gigantic fan - and swing all day upon his lower jaw*

### General questions to initiate discussion:

In what way is the sculpture similar to a skeleton?

In what way is the sculpture different from a skeleton?

How many different materials has the sculptor used?

How many different pieces of wood has he used to construct one 'rib'?

Why has this piece of sculpture been placed in the 'whale belt'?



### Activities:

- Draw a skeleton of an animal.
- Design your own sculpture inspired by your favourite animal or an animal that features in a book. (Like Dan Jones, you might wish to include lines from the story in your design.)

## SCULPTURE OUTDOORS

### THE GATEHOUSE

*The Armorial Achievement*, sculptor unknown  
Stone, c.1610

QCA Units  
ART 6c, 10  
HISTORY 20

The arms of James I are surrounded by four caryatids and a figurative keystone. A caryatid is a carved female figure, used in place of a supportive column or pilaster. According to Vitruvius, the Roman architect and theorist, the caryatid originates from an episode that occurred during the Persian wars. Following the defeat of the Persians, the people of Caryae, a town in Laconia, were punished for supporting the Persian cause. The Greek victors killed the men and enslaved the women. Statues of the women, burdened with heavy loads, served as reminders of their treacherous support for the Persians.



#### Questions to initiate discussion:

Is the location of this sculpture important?  
Why?

Why do you think the family might want to display the King's Coat of Arms? *(To inform the visitors that the house was built in 1610. To demonstrate the family's allegiance to the King.)*

The emblems on the Coat of Arms represent: England, Scotland and Ireland. Do you know which emblem represents which country?

#### Activities:

- Research and construct your own family tree.
- Create a Coat of Arms for your family.

## THE ENTRANCE FRONT

### *Minerva*, sculptor unknown

Painted stone, 18<sup>th</sup> century (with modern additions)

QCA Units  
ART 1c, 4c  
ICT 2a, 4a

Minerva was the goddess of wisdom and war. However, in contrast to Mars, Minerva represented the reflective and intellectual, rather than merely brutal, aspect of war.



### Questions to initiate discussion:

Why is she wearing a helmet?

Why is she carrying a shield?

In what other ways might a sculptor represent war?

Minerva is often depicted with an Owl because an Owl represents wisdom. What other ways might the sculptor represent wisdom?

In what way would a statue of Mars differ from the statue of Minerva?

### Activities:

- Read an account of Minerva and ask the children to write a story based on her adventures.
- Design your own statue of Mars, the god of war.
- Using a combination of materials design your own shield.
- Using papier-mâché and a balloon, make your own helmet.

**ENTRANCE FRONT**

**A Shepherd, sculptor unknown**

Lead, 18<sup>th</sup> century

QCA Units  
ART 3a, 6a

Like all lead sculpture, the *Shepherd* was originally painted and traces of paint are still evident. Lead figures were often painted to imitate stone. Alternatively, colour might be used to give the figure a life-like appearance.



**Questions to initiate discussion:**

Why do you think a statue of a shepherd was considered suitable for a garden?

What other characters might be suitable for garden statues?

Why do you think the statue was painted?

**Activities:**

- Draw and paint a statue of a shepherd.
- Draw and paint other characters that might feature as garden statuary.

## ENTRANCE FRONT

### *Four Geese* by Rupert Till (1969-)

Painted wire mesh and steel, 1994

QCA Units

ART 2b, 8a

SCIENCE 2b, 4b, 6a

KS 1 & 2 DANCE

Rupert Till graduated from the Chelsea School of Art in 1991 and the Burton Agnes *Geese* were one of his earliest commissions. Based on sound anatomical study, the *Geese* are constructed from recycled wire mesh on a steel frame, and painted in red oxide paint. Till effectively captures their comical waddle, and reports that he was especially pleased with the webbed feet! Having recently returned to England, Rupert Till is now established in the Cotswolds, regularly exhibits at the Chelsea Flower Show and continues to work to commission.



### Questions to initiate discussion:

What materials have been used to create the *Geese*?

Do you think the *Geese* look real?

What makes them look real?

### Activities:

- Using recycled and other various materials (for example cardboard tubes, kitchen foil, egg cartons etc.), create your own sculpted animal.
- Paint your animal to resemble Rupert Till's sculpture.
- In movement lessons, ask the children to move like a variety of birds (hissing geese, waddling ducks, gliding swans, flamingos balancing on one leg, birds in flight.)

## THE EAST FRONT

*Fame*, sculptor unknown

Lead, 18<sup>th</sup> century

QCA Units  
ART 6a, 9a  
HISTORY 20  
KS 1 & 2 DANCE

In ancient times the figure of *Fame* carried away the illustrious dead. She later acquired the trumpet, to proclaim the distinguished and famous. It seems the figure originally graced Sir George Leon's dower house in Hampshire, and was acquired for Burton Agnes by Marcus Wickham-Boynton in the 1950s, possibly via Crowther's of Syon Lodge.



### Questions to initiate discussion:

How might you represent a famous person nowadays?

What famous person, living or dead, do you think should have a statue erected in their honour?

### Activities:

- Design your own statue of your favourite famous person?
- Using recycled materials create your own trumpet of Fame.
- In movement lessons, ask the children to practise their balancing skills and take on a variety of sculptural poses.

## SCULPTURE OUTDOORS

### THE EXTERIOR WALLS OF THE HOUSE

*Relief Panels by Mrs Coade's Artificial Stone Manufactory*

(firm est. 1769)

Coade Stone, 1789

QCA Units  
ART 6a, 10  
HISTORY 20



Eleanor Coade (1733-1821) established a flourishing business for the production of artificial stone in 1769. By 1789 her cousin, John Sealy, had joined the firm and became a partner in c.1799, after which, the company traded under the name of 'Coade and Sealy'. In April 1789, Sir Christopher Sykes wrote to John Sealy enquiring how much it would cost to commission a series of bespoke reliefs that would 'allude to a kind of History of my Family'. The relief panels depicting the Triton crest of the Sykes family, the Kirby crest and the Sykes and Tatton arms all allude to the family's pedigree. Their mercantile history is referred to in the figurative panels depicting trade and woollen manufactory. The panel for *Agriculture*, featuring *Ceres* with her sheaves of corn, alludes to their land improvements, while that of *Architecture* surely refers to Sir Christopher himself as 'the architect' of Sledmere House.



### Questions to initiate discussion:

How many panels are there on the house?

What material has been used to create these sculptured panels?

What do you think the seven panels represent?

*Three relate to the family arms: Kirby Crest, Sykes Arms and the Tatton Arms.*

*Four relate to the family's history:*

*Agriculture - they were leading landowners and farmers*

*Architecture - Sir Christopher Sykes designed Sledmere House*

*Woollen Manufacture - they had originally made their money as wool merchants*

*Seafaring Trade - refers to their activities as trading merchants*

Why do you think the Sykes family displayed these panels on their house?

### Activities:

- Research and construct your own family history.
- Design your own Coat of Arms.
- Design a panel based on the occupation of a family member / or based on your own future occupation.
- Using a plastic garden tray and some Plaster of Paris (or modelling clay) construct your own relief panel based on your own design.



## THE SOUTH FRONT

*Flora*, sculptor unknown

Artificial stone, 19<sup>th</sup> century

*Flora*, the goddess of flowers and spring, had an eventful summer in 2004. On the 29<sup>th</sup> June, the *Yorkshire Post* reported: 'stolen statue returns after a hunt across the Atlantic!' *Ceres* had been stolen eighteen months previously, but thanks to *Trace* magazine and the investigators of Art Recovery Ltd., following 'an anonymous tip-off', the work was tracked down to Chicago, U.S.A.

QCA Units  
DT 4b  
SCIENCE 5e  
ART 2b, 5a  
ICT 2a, 4a  
GEOGRAPHY 7



### Questions to initiate discussion:

What is Flora holding in her arms?

Why do you think she is holding fruit and flowers?

Why do you think a statue of *Flora* was considered suitable for a garden?

### Activities:

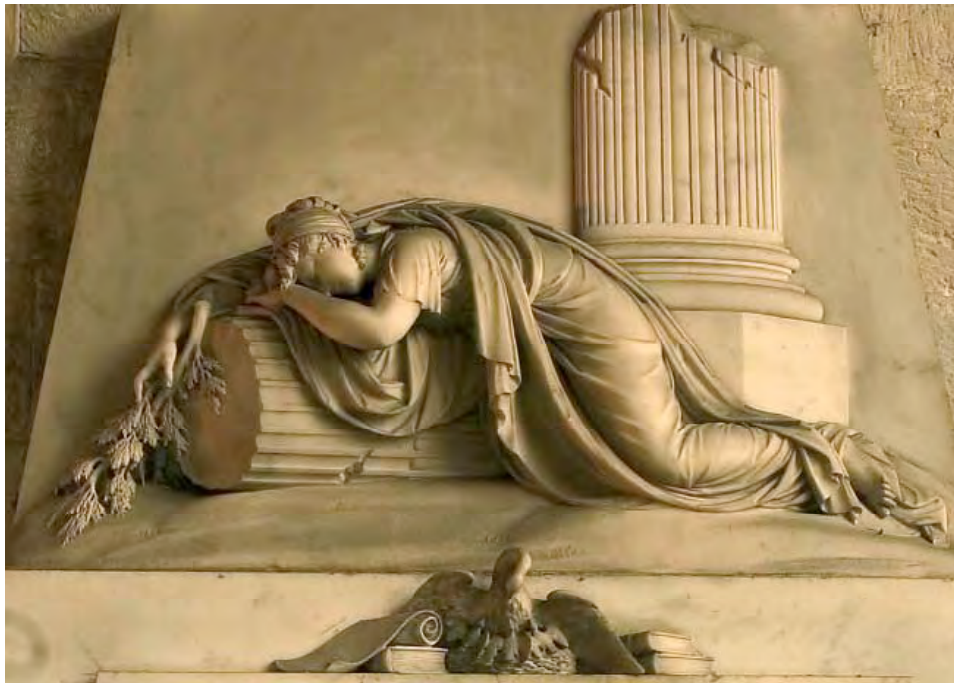
- Write a story about the adventures of the stolen statue.
- Design a statue that represents a different season (other than Spring).

**THE CHURCH: ST MARY**

***Monument to Sir Mark Masterman Sykes (d.1823) by John Bacon the Younger (1777-1869) and Samuel Manning the Elder (1788-1842)***  
Marble, c.1823

QCA Units  
ART 1c, 3a, 5a, 6a, 8a, 9c  
HISTORY 20

Again, featuring the female devotional figure. The broken column was a favoured device with Antique associations, representing a life cut off in its prime. John Bacon the Younger trained with his father, John Bacon R. A. (1740-99), before entering the Royal Academy schools. Toward the end of his career, he entered into partnership with his former pupil Samuel Manning, producing 'dull and second-rate monuments'.



**Questions to initiate discussion:**

Why do you think the sculptor had depicted a 'broken column'?

Why do you think the sculptor has depicted a woman weeping?

**Activities**

- Design a monument to commemorate a favourite animal that has died.
- Design a monument to commemorate a famous person who has died.

## THE SYKES MONUMENTS

### NORTH OF ST. MARY'S CHURCH

*The Eleanor Cross* by Temple Moore (1856-1920)

Stone, 1896-8

QCA Units  
ART 5a, 9a  
ICT 6a

The Eleanor Cross was originally erected as a village cross in 1896-8. It is a copy of an original Eleanor Cross erected by King Edward I at Hardingstone in Northamptonshire in 1291 in memory of his queen, Eleanor of Castile. Eleanor died at Harby, in Nottinghamshire, in 1290. Accompanied by a grief-stricken king, her body was taken back to Westminster Abbey for burial. There were originally twelve crosses marking the sites where the funeral procession rested on its journey back to London: only three survive - the Waltham Cross, Hardingstone Cross and Geddinton Cross. The figures of Temple Moore's late-Victorian cross were originally painted and traces of paintwork are still visible. The cross was adapted as a War Memorial in c.1920 with the addition of a series of commemorative brasses and engraved figures.



#### Questions to initiate discussion:

How do you know Eleanor is a queen? (*She is wearing a crown.*)

How many crosses were originally erected to commemorate her final journey to London?

How many original crosses still survive?

Why do you think there are images of soldiers on the monument?

Which war do they commemorate?

#### Activities:

- Read an account of the history of Eleanor of Castile. Ask the children to write a story describing the final journey of Queen Eleanor.
- Read an account of the final journey of Queen Victoria, as her body was taken to Windsor from Balmoral in Scotland. How do the two funeral processions compare?
- Using an illustration, compare an original Eleanor Cross with this Victorian copy.
- Using a variety of coins take 'brass' rubbings.

**NORTH OF ST. MARY'S CHURCH**

*The Waggoners' Memorial* by Sir Mark Sykes (1879-1919) and Carlo Magnoni (b.c.1871)

Portland stone, c.1919

QCA Units  
ART 3b, 9, 10  
HISTORY 17, 18, 20



On the 20<sup>th</sup> September 1920, the *Hull News* reported:

*A very large gathering of Yorkshire people at Sledmere on Sunday witnessed the unveiling of a memorial erected ... to the gallant lads of the Waggoners' Reserve who laid down their lives in the great war. Sir Ivor Maxse, K.C.B. performed the ceremony of the unveiling in the presence of the survivors of the Waggoners' Reserve, the regiment which was raised by the late Sir Mark Sykes, several years before the war broke out... Lady Sykes and other members of the family were present, her ladyship afterwards entertaining the men of the Reserve at tea.*



As the inscription explains, the Waggoners were a corps of 1,000 drivers, raised by Sir Mark on the Yorkshire Wolds farms in 1912. The monument was designed by Sir Mark but executed by Carlo Magnoni, an Italian sculptor, who had established a workshop in Shepherd's Bush, London. Although Sir Mark had previously employed him to execute a series of decorative chimneypieces for Sledmere House, Magnoni considered himself a 'specialist in Granite Figure Sculpturing'. Nevertheless, despite his claims, it would appear he was a relatively inexperienced figurative carver. The figurative reliefs on the *Waggoners' Memorial* are undoubtedly potent but undeniably naïve. They recount the various exploits of the Waggoners' Reserve from their initial recruitment to their encounter with the enemy on the Western front. Magnoni's unflinching portrayal of German soldiers as brutal savages did cause offence. However, despite a request from the German Embassy to remove the offending monument, the Sykes family stood firm, and refused to acquiesce.



### Questions to initiate discussion:

Who were the Waggoners?

During which war did the Waggoners fight?

Why do you think this monument caused offence?

How many different patterns has the sculptor used on the supporting columns of the monument?

### Activities:

- Using a variety of materials create a model of the Waggoners' Memorial.
- Write a story of war and illustrate it with cartoon characters.
- Use your illustrations to decorate your own version of the Waggoners' Memorial.
- Draw and colour the various patterns used on the Waggoners' Memorial
- Visit your local war memorial and sketch it.
- Ask the children if their family name is represented on their local war memorial?
- Invite elderly members of the local community into the school in order to share their memories of war - either active service or memories of life at home during the war.

## GARTON-ON-THE-WOLDS

### *Monument to Sir Tatton Sykes I (1772-1863)*

designed by John Gibbs (fl.1860s-) with sculpture by James Forsyth (fl.1860s-)

Mansfield, Whitby and Bradford stone, 1863-66

QCA Units

ART 1c, 8a, 9a

ICT 3a, 4a, 4d, 6a

The Monument to Sir Tatton stands 'rocket-like' on the summit of Garton Hill. Following his death in 1863, a 'large and influential meeting of the nobility, gentry, clergy, and tenantry', was held in the Corn Exchange in Drifffield, when it was resolved to raise 'some form of memorial' by public subscription. The Sykes family was consulted and the decision was made to hold a competition. Gibbs' design for a 'lofty square tower, or observatory, in the pure Gothic style' with 'sculptured figures ... modelled by Mr. Forsyth, the celebrated sculptor, of Worcester' was selected from amongst the 157 entries (with Mr. Edward A. Heffer, an architect from Liverpool, a close second, with his neoclassical design.) Lord Hotham laid the foundation stone on the 17<sup>th</sup> May 1865. Unfortunately, the sculptor was unforgivably slow. Of the four panels originally commissioned, only two were completed for the inaugural ceremony in November 1866.



### Questions to initiate discussion:

Why was this monument erected? (*To commemorate Sir Tatton Sykes.*)

Do you think Sir Tatton was an important man? Why?

Can you name any other monuments to important men or women? (*Nelson's column in London, Wilberforce column in Hull.*)

Why do you think it is so tall?

What do you think it resembles?

### Activities:

- Using a variety of materials, create your own 'rocket like' monument.
- Using a variety of materials, create your own memorial column - placing a modern heroic figure on top.