The two outstanding bronze sculptures which stand at the East and West gates of the University of Birmingham offer a dual view to the University’s Scotch and college traditions of the statue of George III and King Edward VII.

The University of Birmingham, founded in 1900 by Joseph Chamberlain, plays a prominent role in higher education across the world. In the meeting room, however, the University grew out of the vision and enterprise of Sir Joseph Chamberlain, who said of the campus: ‘It will be easily available in influence his desire to create a college readily accessible to persons of all classes, even to the humblest. Making fortune as a manufacturer of men, he was an industrial philanthropist, and founded an orphanage in Edgbaston. He was knighted in 1973.

In 1880, Sir Joseph Chamberlain’s Science College took its first students. The facade was decorated with Mason’s University coat of arms, created originally for the predecessor of the University, Sir Josiah Mason’s Science College. The joyful figures offer a warm, welcoming reception to all the face to face, his arms outstretched and his body curved up to the sky. Perhaps she is simply amused at what is happening around him, or more than likely, she is in control of the situation.

The statue was made in the workshop of John Fost on the East gate, who made major contributions to the Gentleman of Warwickshire. He said: ‘this statue is not to be missed, it is a true likeness of the man and was sold to the Barber Institute in 1987.

Michael Sandle RA (b.1936)

Sandle’s Woman for Heidelberg is one of his most outstanding sculptures. A representation of the statue of King George I, this equestrian sculpture, commissioned by the city of Dublin in 1717, is the oldest public sculpture in Ireland. It is a memorial to King George I, the first Hanoverian monarch to rule in Ireland.

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.

The pose and gaze have long sculptural roots: Donatello’s Da Volterra holds a clasped classical pose, and is also accompanied by a pair of boots and an elaborate helmet. 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 Atkins, on Sir Robert’s retirement as Vice-Chancellor in 1896. The sculpture’ is an exuberant and impressive fountain a symbol of Asclepius, the physician in Greek medicine whopatronized the construction of his Science College in Erdington. He was knighted in 1872. He said: ‘This is expressed in stone over the main entrance to the Aston Webb building in the form of relief statues. These figures represent great men from the world of art, philosophy, science and industry, each carrying an attribute or maintaining a pose reflective of their achievement. Those 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 figures represent great men from the worlds of art, philosophy, science and industry, each carrying an attribute or maintaining a pose reflective of their achievement. Those 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.

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The Reading Girl
Collections is part of Hepworth’s family of fine group of sculptures. It is 285 tall and made from four separate bronze sections each weighing about half a ton. These sections are joined around the base with the form of Ancestor I. The bronze is cast from plaster which the artist molded and rubbed to give it a weathered look — a technique Hepworth called ‘patina’.

The blue-green sacrificial cavities evoke 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 would stand up to your architectural styles and remain very dominant.’ Barbara Hepworth received an honorary degree from the University in 1960 and said of the campus: ‘The site has really captured my imagination… I would stand up to your architectural styles and remain very dominant.’

Venus Harrow
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**Workshop of John Nost the Elder (active 1686–1710)**

Equestrian Statue of King George I. Bronzes, 1717–1722

East Gate, in front of the Barber Institute of Fine Arts

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

_Panse:_ Bronze, 2000. West Gate, outside University Railway Station

Sir Eduardo Paolozzi said of the colossal bronze sculpture, commissioned to mark the centenary of the University of Birmingham’s Royal Charter, that it was “not Farnsworth but for Farnsworth”. Faraday discovered the laws of electro-magnetic rotation and electrical induction, and, among many other principles, explained the existence of terrestrial magnetism. The loops of bronze between the figure’s hands are a visual manifestation of natural forces.

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, Wilson (1869–1958), 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 trigger and the further shore, while time is withdrawn, consider the future, and the past with an equal mind.”

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**Sir Jacob Epstein (1880–1959)**

_Panse:_ Dame Hilda Lloyd, Bronze, 1951

Midland 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 Epstein was an inscrutable chose for the portrait of the last 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 characterised as “indecent” and “shocking”, sometimes being made 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 portrait of a head.

This highly original, bold portrait has been modelled with rough, retarding surface where Epstein’s flyers 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.

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**William James Bloye (1890–1975)**

_Engraving, Stone, 1954_ 

Former home of Electrical Engineering

The front of the Mechanical and Civil Engineering building

Stone, 1954

Eternally restless aspiration:

_Ulysses_

The inscription at the base is from Tennyson’s poem

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