Henry Moore

[by] James Johnson Sweeney, in collaboration with the Art Institute of Chicago [and] the San Francisco Museum of Art

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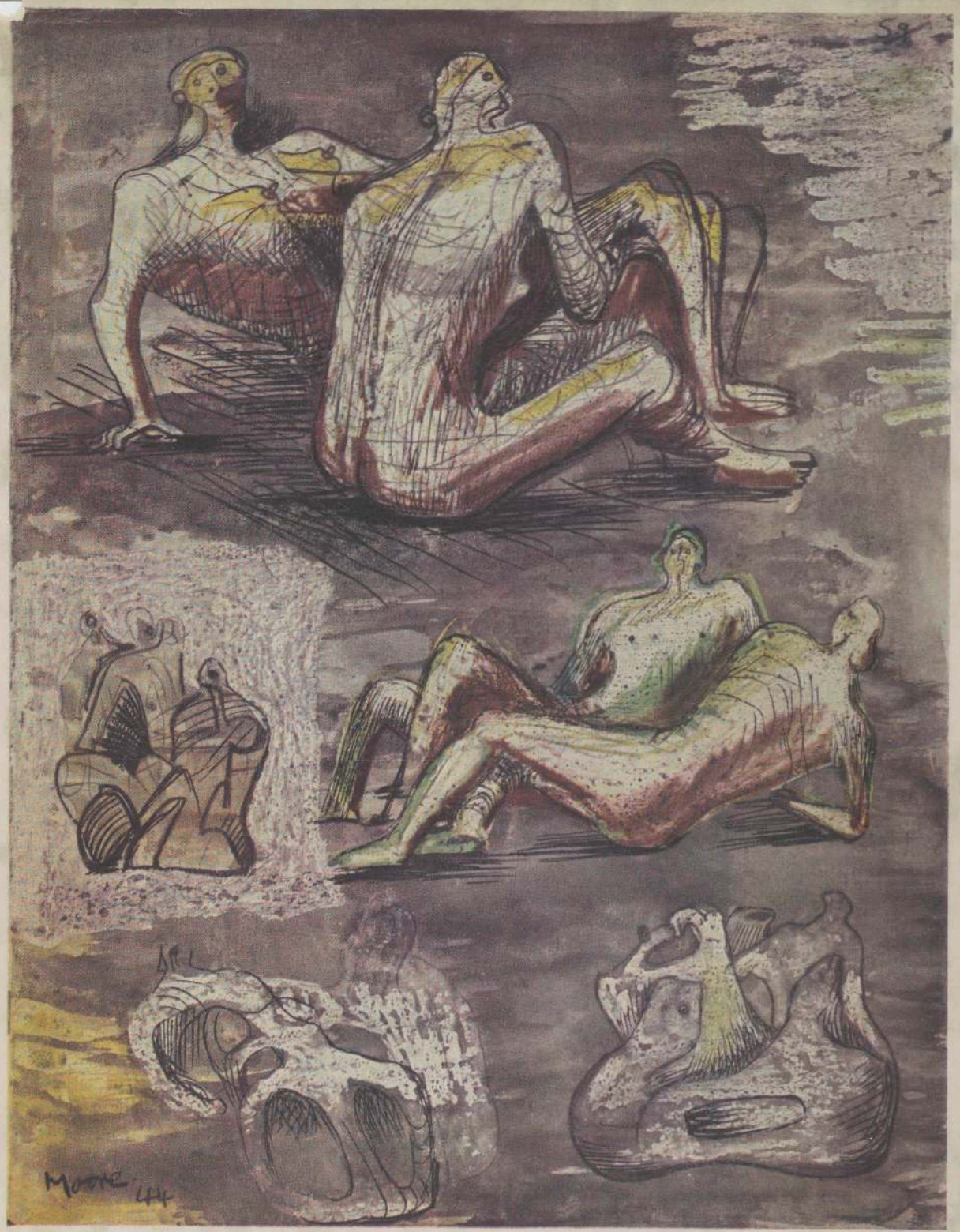

HENRY MOORE

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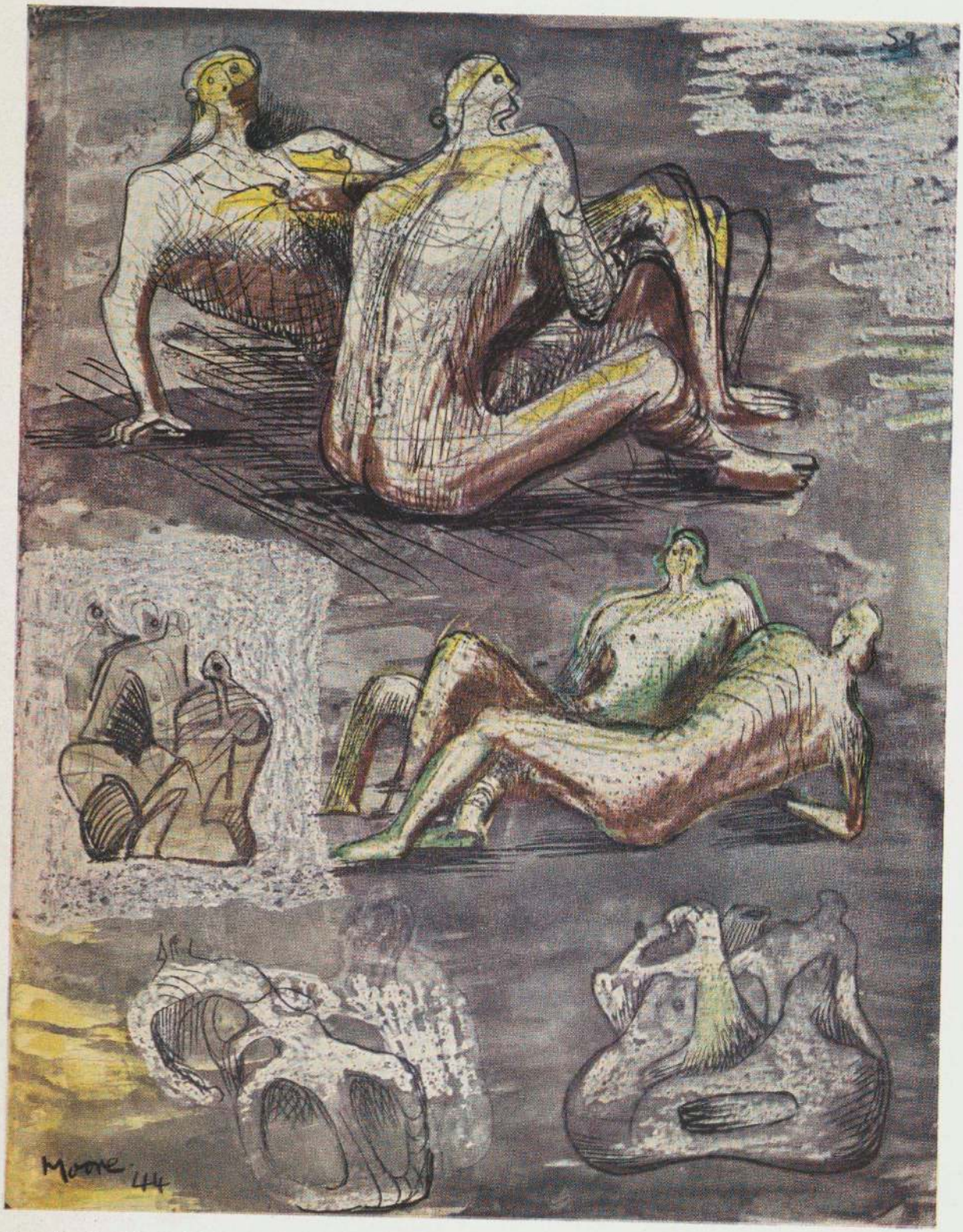

Ideas for Two-figure Sculpture. 1944. Crayon, pen and ink, pencil, watercolor, 8 7/8 x 6 7/8". The Museum of Modern Art.

JAMES JOHNSON SWEENEY

HENRY MOORE

IN COLLABORATION WITH
THE ART INSTITUTE OF CHICAGO
THE SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF MODERN ART

ACKNOWLEDGMENTS

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Finally, I am especially indebted to the artist for his invaluable assistance in locating and documenting the works; in the catalog text, to the artist's own writings and to the writings on Henry Moore by Mr. Geoffrey Grigson, Mr. Philip Hendy and Mr. Herbert Read; to Highlight Magazine for the permission to reproduce the color plate of *Shelter Scene;* and to Miss Frances Pernas for her care in the preparation of the book and in seeing it through the press.

James Johnson Sweeney

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The Buchholz Gallery, New York; The Zwemmer Gallery, London.

CHRONOLOGY

1898 July 30, born Castleford, Yorkshire, England.

1909 Impressed by carvings in Methley Church, Yorkshire; determination to become a sculptor.

1910 Won scholarship from elementary school to Castleford Grammar School, to train to be a teacher.

1916 September: post as student teacher in his old elementary school.

1917 February: joined army, became private in the 15th London Regiment Civil Service Rifles; went to France early in summer.
November: was gassed in Battle of Cambrai; invalided back to England and was made corporal and instructor in physical training.

1919 February: demobilized, resumed teaching. In September secured an education grant as an ex-serviceman. Leeds School of Art.

1921 Royal College of Art in London.

1925 Won a traveling scholarship which took him to Paris, Rome, Florence, Venice and Ravenna. Spent four months abroad.

1928 First one-man show, Warren Gallery, London. Commissioned to execute a relief figure of *North Wind* for façade of new headquarters of the London Underground Railway at St. James.

1931 Exhibition at Leicester Galleries, London.

1937 Trip to Spain: visited caves of Altamira and Font de Gaume, etc.

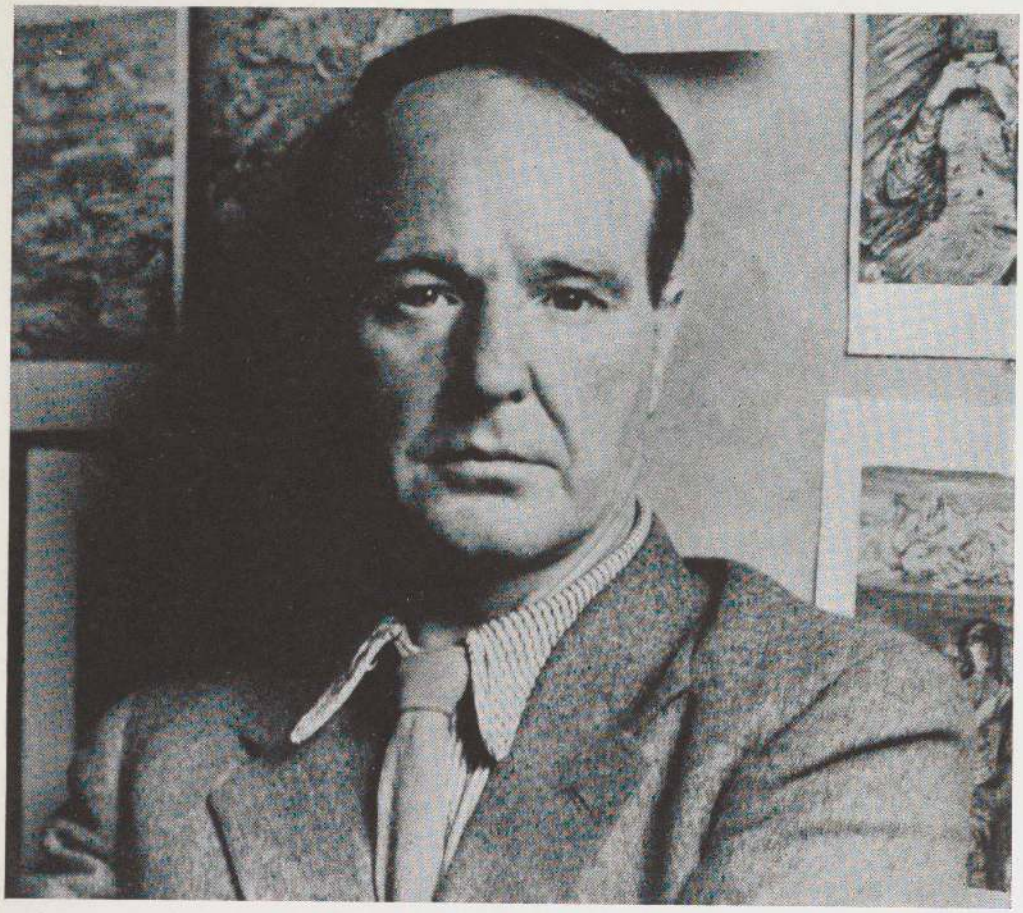
1939 Outbreak of war checked sculptural activities.

1940 Commissioned by War Artists Advisory Committee to make drawings of Underground shelter scenes. Served as sergeant in Home Guard until end of war.

1941 Coal mine drawings for War Artists Advisory Committee. Retrospective exhibition of sculpture and drawings, Temple Newsam, Leeds.

1944 *Madonna and Child* for Church of St. Matthew in Northampton.

1946 Memorial figure for the grounds of Dartington Hall completed and exhibited at Leicester Galleries, London.
First trip to the United States. Retrospective exhibition at the Museum of Modern Art, New York.



Henry Moore, 1944. Photo Cecil Beaton.

HENRY MOORE

No man of art ever received such an apotheosis as Turner has received from Ruskin, so it is impossible to expound him further. But to *know* him is more than a library full of Ruskin. It is as the Queen of Sheba's exclamation, "The half has not been told."

— James Smetham: Letter to J. S. B., 1872

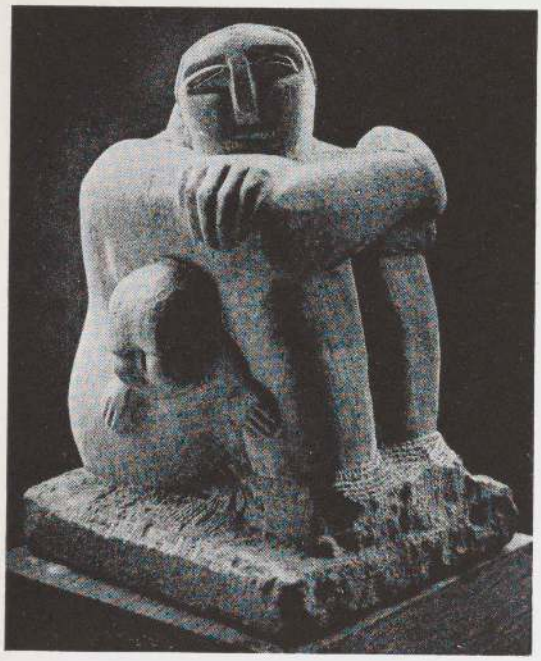
Henry Moore was born July 30, 1898 at Castleford, a small mining town in the West Riding of Yorkshire. He was the seventh child in the family of Raymond Spencer Moore and Mary Baker Moore. His grandfather was a Castleford coal miner. His paternal great-grandfather came from Ireland, but Moore's father and his grandfather were born in Lincolnshire. On both sides of the family, for two or three generations, the men had been either farmers or miners.

Since childhood Moore had intended to become a sculptor. At the age of twelve he won a scholarship from the elementary school to the Castleford Grammar School, where he met great help and encouragement from the art mistress, Miss Alice Gostick. And he recalls the vivid impressions left on him by certain eleventh-century carvings he "had seen as a boy on Yorkshire churches," their "stoniness" — that is "truth to material" — and their "tremendous power without loss of sensitiveness": qualities which later were to attract him to ancient Mexican sculpture.[1]

Moore was first trained to be a teacher; and by September 1916 he was occupying a post in his old elementary school. In February 1917 he joined the British Army as a private in the 15th London Regiment, Civil Service Rifles. He went to France in the early summer of 1917, and that November was gassed in the Battle of Cambrai. He was invalided back to England, and there was made a corporal and instructor in physical training.

On his demobilization in February 1919 he returned to teaching; but in September of that year he secured an education grant as an ex-serviceman and went to the Leeds School of Art where he remained for two years.

In spite of certain definite advantages that Leeds offered its students, such as access to the fine collection of contemporary art belonging to Sir Michael Sadler, then Chancellor of the University, Moore soon found himself unsatisfied by the conventional academic training in sculpture and by the classical models which the students were required to copy. After two years he moved on to the Royal College for Art in London where, in 1925, he won a traveling scholarship which took him abroad for six months, to Paris, Rome, Florence, Venice and Ravenna.



*One of the first principles of art . . . is truth to material. One of the essential facts about a block of stone is its weight and immovability.**

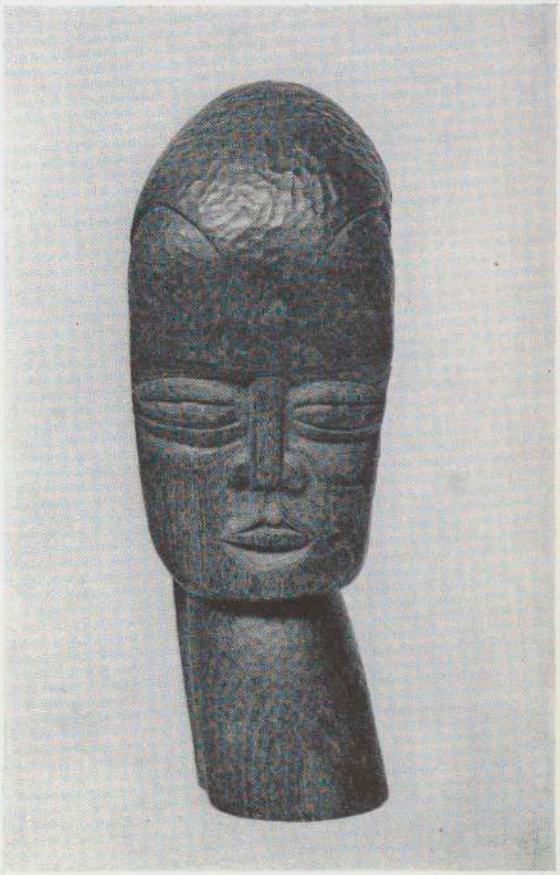
Mother and Child. 1922.
Portland stone, 11″ high.
Private collection.

In the reference library at Leeds Moore had happened on Roger Fry's book *Vision and Design*. Through it he first learned of African Negro and Mexican sculpture. And it was probably Roger Fry's book that opened Moore's eyes to the path he was to follow. At any rate, in that collection of essays Fry emphatically predicates as characteristics of African Negro sculpture two of the major premises on which Moore's later work was to be based—"full three-dimensional realization" and "truth to material." In a review of an exhibition held at the Chelsea Book Club in London in 1920, Fry wrote: "We have the habit of thinking that the power to create expressive plastic form is one of the greatest of human achievements, . . . so that it seems unfair to be forced to admit that certain nameless savages have possessed this power not only in a higher degree than we at this moment, but than we as a nation have ever possessed it. And yet that is where I find myself. I have to admit that some of these things are great sculpture — greater, I think, than anything we produced even in the Middle Ages. Certainly they have the special qualities of sculpture in a higher degree. They have indeed complete plastic freedom; that is to say, these African artists really conceive form in three dimensions. Now this is rare in sculpture. . . . Complete plastic freedom with us seems only to come at the end of a long period, when the art has attained a high degree of representational skill and when it is generally already decadent from the point of view of imaginative significance."

* *The quotations used in conjunction with the reproductions are from the writings of Henry Moore. They were not necessarily written with the illustrations in mind.*

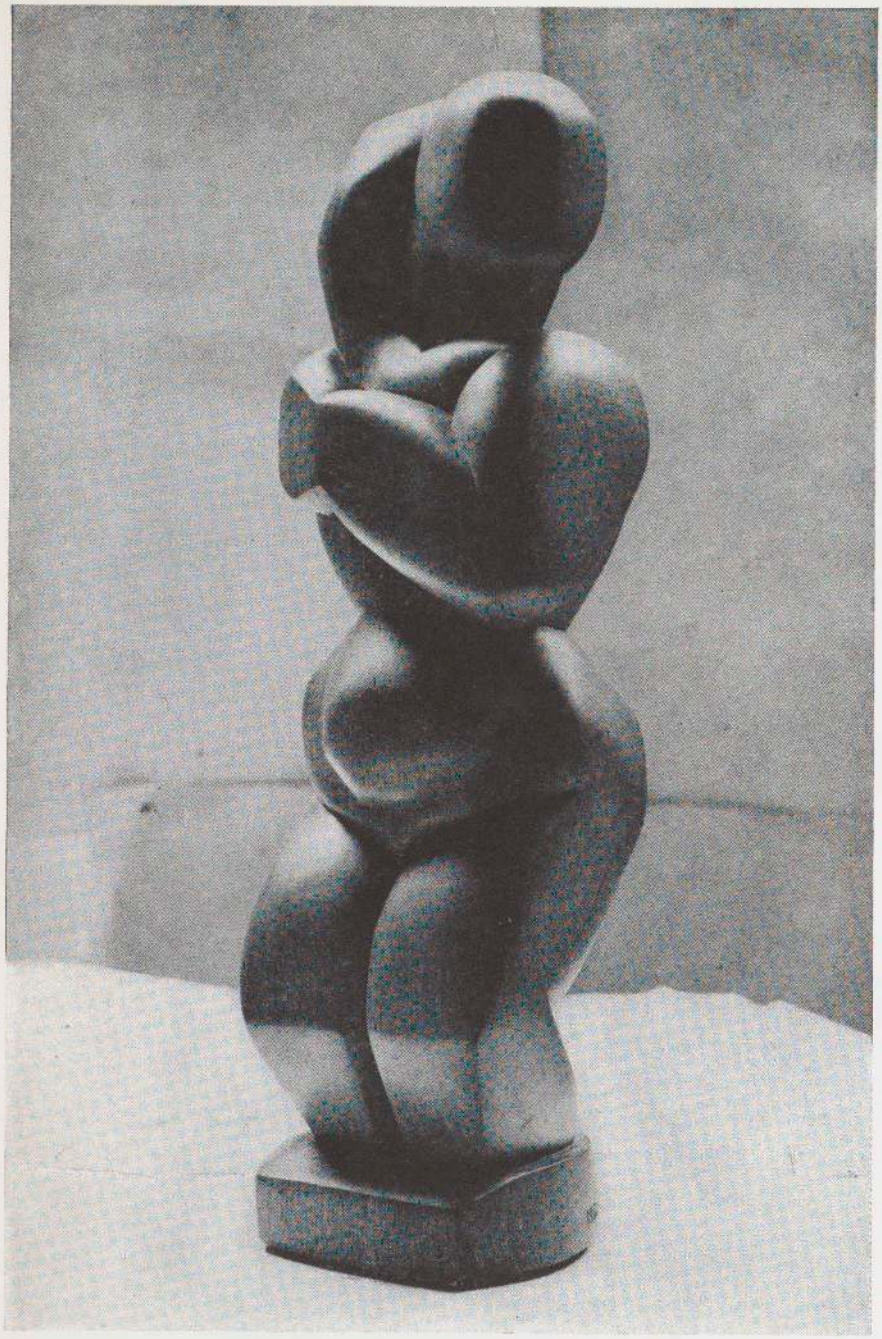
African Negro sculptures, on the other hand, "without ever attaining anything like representational accuracy . . . have complete freedom. The sculptors seem to have no difficulty in getting away from the two-dimensional plane. The neck and the torso are conceived as cylinders, not as masses with a square section. The head is conceived as a pear-shaped mass. It is conceived as a single whole, not arrived at by approach from the mask, as with almost all primitive European art. The mask itself is conceived as a concave plane cut out of this otherwise perfectly unified mass."

The difference between African art and our own, Fry contended, lies in an utterly different emphasis. "Our emphasis has always been affected by our preferences for certain forms which appeared to us to mark the nobility of man. . . . These preferences seem to be dictated not by a plastic bias, but by our reading of the physical symbols of certain qualities which we admire in our kind. . . . The Negro, it seems, either has no such preferences, or his preferences happen to coincide more nearly with what his feeling for pure plastic design would dictate. For instance, . . . the Negro scores heavily by his willingness to reduce the limbs to a succession of ovoid masses sometimes



[Trees] give the ideal for wood sculpture, upward twisting movement.

Head of a Girl. 1922. Wood, 9⅛" high. City Art Gallery, Manchester, England, The Rutherston Collection.



Standing Woman. 1923. Wood, 12″ high. City Art Gallery, Manchester, England.

Mask. 1924. Verde di Prato, 7″ high. Collection John Gould Fletcher.

scarcely longer than they are broad. Generally speaking, one may say that his plastic sense leads him to give its utmost amplitude and relief to all the protuberant parts of the body, and to get thereby an extraordinarily emphatic and impressive sequence of planes. So far from clinging to two dimensions, as we tend to do, he actually underlines, as it were, the three-dimensionalness of his forms. It is in some such way, I suspect, that he manages to give to his forms their disconcerting vitality, the suggestion that they make of being not mere echoes of actual figures, but of possessing an inner life of their own." And "besides the logical comprehension of plastic form which the Negro shows, he has also an exquisite taste in his handling of material." [2]

Fry's *Vision and Design* led Moore to other books on Negro and ancient sculptures of all kinds; but most important, it led him to the British Museum. There he spent most of his week ends during his first half year in London.

On his first visits to the British Museum, Moore recalls that he had turned "mainly and naturally to the Egyptian galleries, for the monumental impressiveness of Egyptian sculpture was nearest to the familiar Greek and Renaissance ideals one has been born to. After a time, however, the appeal of these galleries lessened; excepting the earlier dynasties . . . " And from these he turned to "the Archaic Greek room with its life-size female figures, seated in easy, still naturalness, grand and full like Handel's music; and then near them, . . . the magnificent Etruscan Sarcophagus figures . . . the Sumerian sculptures, some with a contained bull-like grandeur and held-in energy, very dif-

Mother and Child. 1925. Hornton stone, 22½" high. City Art Gallery, Manchester, England.

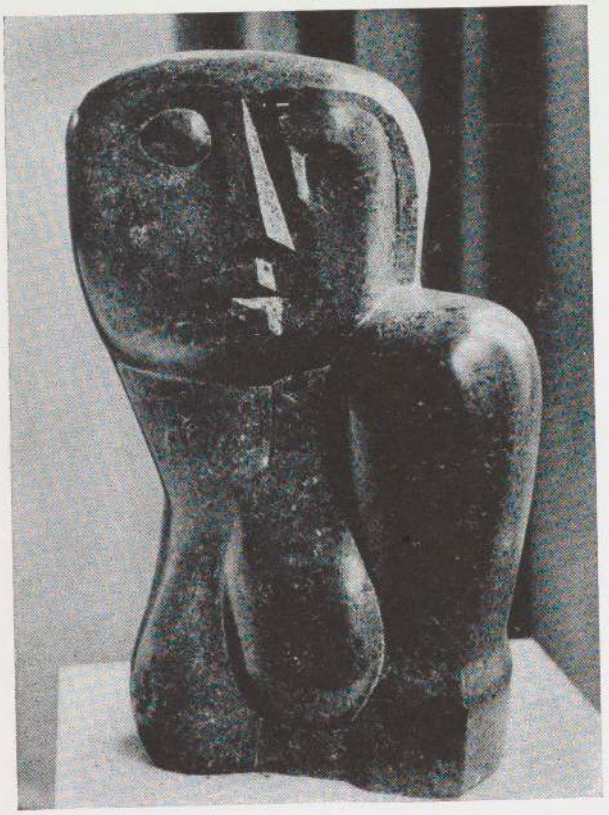
ferent from the liveliness of much of the early Greek and Etruscan art in the terra cotta and vase rooms." Or to "a lovely tender [paleolithic] carving of a girl's head, no bigger than one's thumbnail, and beside it female figures of very human but not copyist realism with a full richness of form . . ." [3]

These were the aspects of sculpture that, from the outset, drew a sympathetic response from Moore; these, and the sculptures of primitive peoples

Drawing from life. 1928.
Brush and India ink, 22 x 15".
Collection Mrs. Irina Moore.

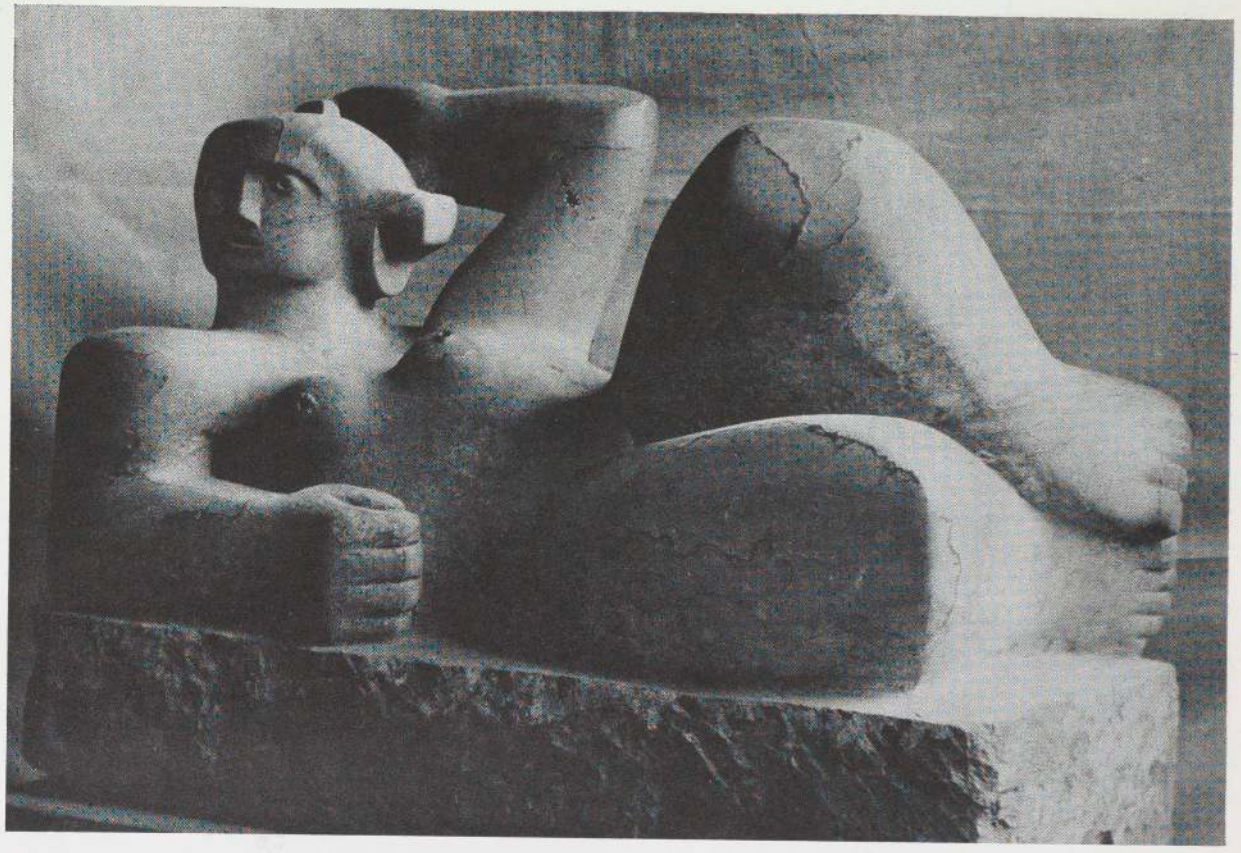
with their "truth to material" which Fry had so effectively signalled in his essay. Moore had already come to realize that primitive art was, as he later expressed it, more than merely "crudeness and incompetence." He recognized that primitive art "makes a straight-forward statement, its primary concern is with the elemental, and its simplicity comes from direct and strong feeling, which is a very different thing from that fashionable simplicity-for-its-own sake which is emptiness." He realized that "like beauty, true simplicity is an unselfconscious virtue; it comes by the way and can never be an end in itself." [4] And for him "the most striking quality common to all primitive art is its intense vitality. It is something made by people with a direct and immediate response to life. Sculpture and painting for them was not an activity of calculation or academism, but a channel for expressing powerful beliefs, hopes, and fears. It is art before it got smothered in trimmings and surface decorations, before inspiration had flagged into technical tricks and intellectual conceits. . . . All art," he came to feel, "has its roots in the 'primitives,' or else it becomes decadent, . . . the tradition of early Italian art was sufficiently in the blood of Masaccio for him to strive for realism and yet retain a primitive grandeur and simplicity." [5]

So when Moore's traveling scholarship made it possible for him to go abroad to the Continent and to Italy in particular, he went there clear in his mind that he was not going to be captured by the Renaissance. He was after



Head and Shoulders. 1928. Verde di Prato, 18″ high. Private collection.

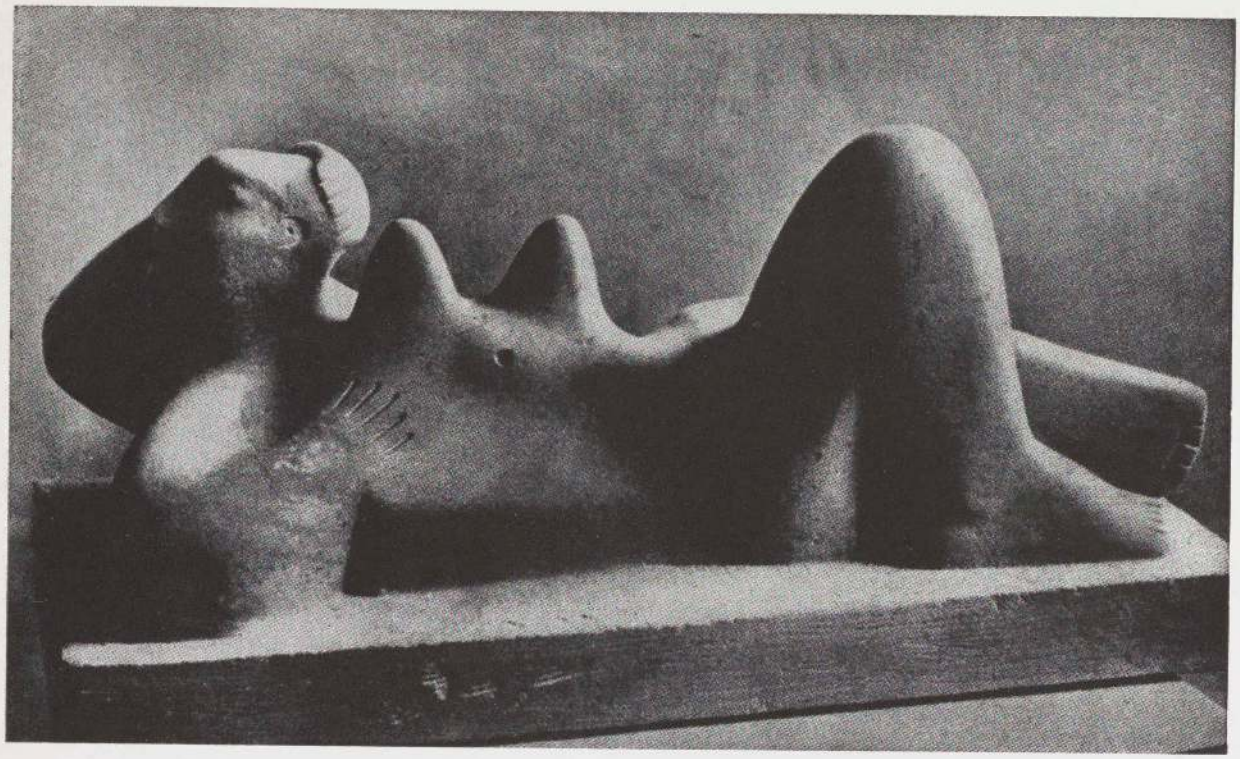
North Wind. 1928. Portland stone, 96″ long. Headquarters of the London Underground Railway.



Reclining Woman. 1929. Brown Hornton stone, 32″ long. Leeds Art Gallery, England.

the simple, monumental forms of life just as he had been on those week-end visits to the British Museum. And in Florence, Grigson tells us,[6] "he found them, above all, in the remaining chapel of Santa Maria del Carmine, . . . in the solemn, solid figures grouped on the walls by Masaccio. He made copies from Masaccio. He made it a rite to go to the church for half an hour every day, before doing anything else; and he stood looking at these frescoes which were more lively and monumental, and assured, and wonderful than anything he had yet seen. Raphael, Michelangelo, and others had gone to the same place and Vasari wrote: 'All the most celebrated sculptors since Masaccio's day have become excellent and illustrious by studying their art in this chapel.' "

"Many other artists," Grigson adds, "have influenced Henry Moore — Giotto, Blake, Turner, Picasso. He has seen many other things, such as the paleolithic cave paintings in Spain, but he has most of all been moved by these Masaccio paintings (which he keeps still in his mind), and by the hard solemnity of Mexican sculpture." Masaccio's figures in many ways are not unlike certain archaic Mexican carvings which have left such a lasting impression on Moore's work. In these as in Masaccio's figures "detail gives way to monumentality



Reclining Figure. 1930. Corsehill stone, 19½" long. Collection John A. Thwaites.

and strength. In both, features are made simple and subordinate. Both are grand without dictatorial swagger. Both combine deliberation with a held-in immensity of life. That life, that held-in, immense life, is Moore's interest. He is interested in the rounded, solid shapes into which life builds itself." [7]

The two main lessons, therefore, that Moore seemed to have learned from Fry and those persistent explorations of the British Museum were "that the realistic ideal of physical beauty in art which sprang from fifth-century Greece was only a digression from the main world tradition of sculpture, whilst . . . our own equally European Romanesque and Early Gothic are in the main line"; [8] and that this "central tradition" was rooted in a primary respect for the material of sculpture which we, in our digression, had in great part lost.

The cause of this digression had been principally the anthropocentric emphasis of later classical art and a resultant interest in representational accuracy. In Roman and Hellenistic times both these interests had encouraged a turn from the "direct carving" of earlier periods to modeling in clay. The facility with which a copy of forms in nature was obtained by this method was its primary attraction. Very quickly an interest in the veracity of the copy took precedence over the interest in a piece of sculpture as an independent object.

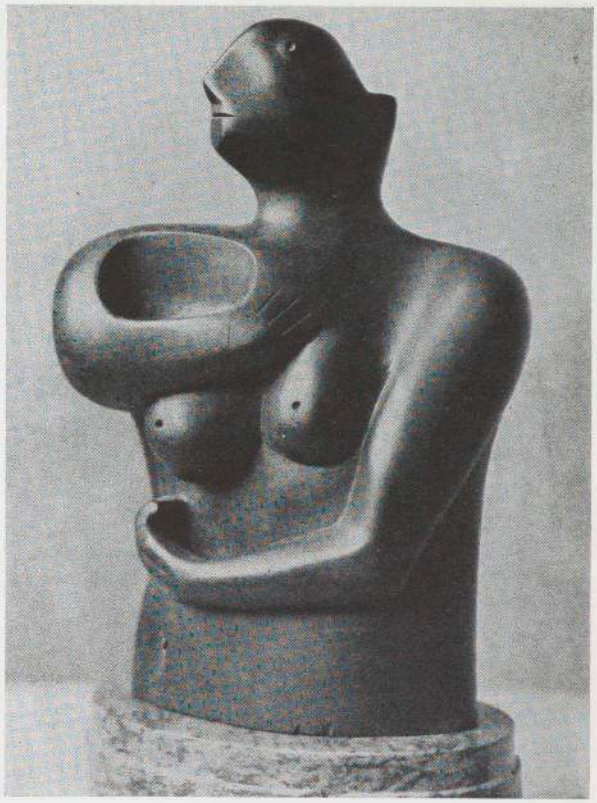
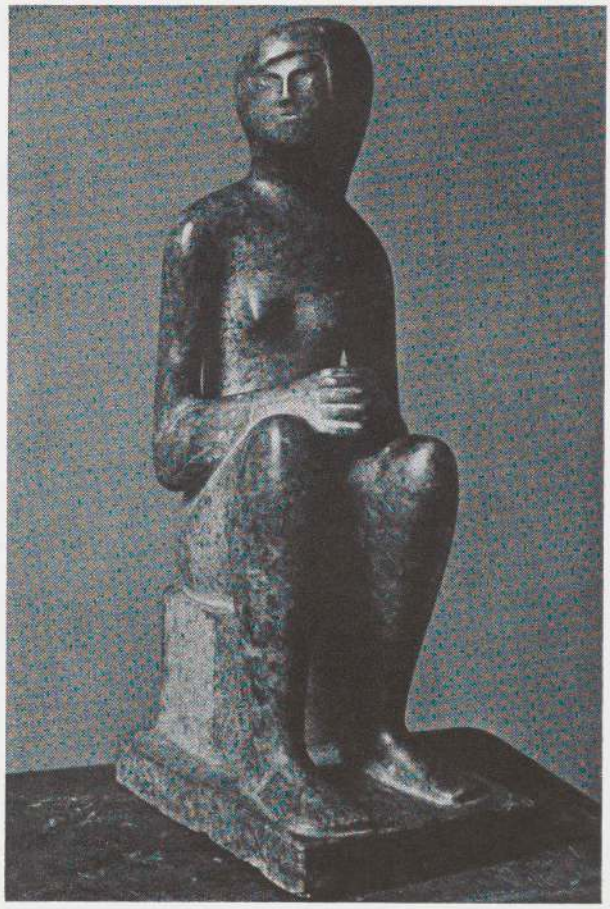
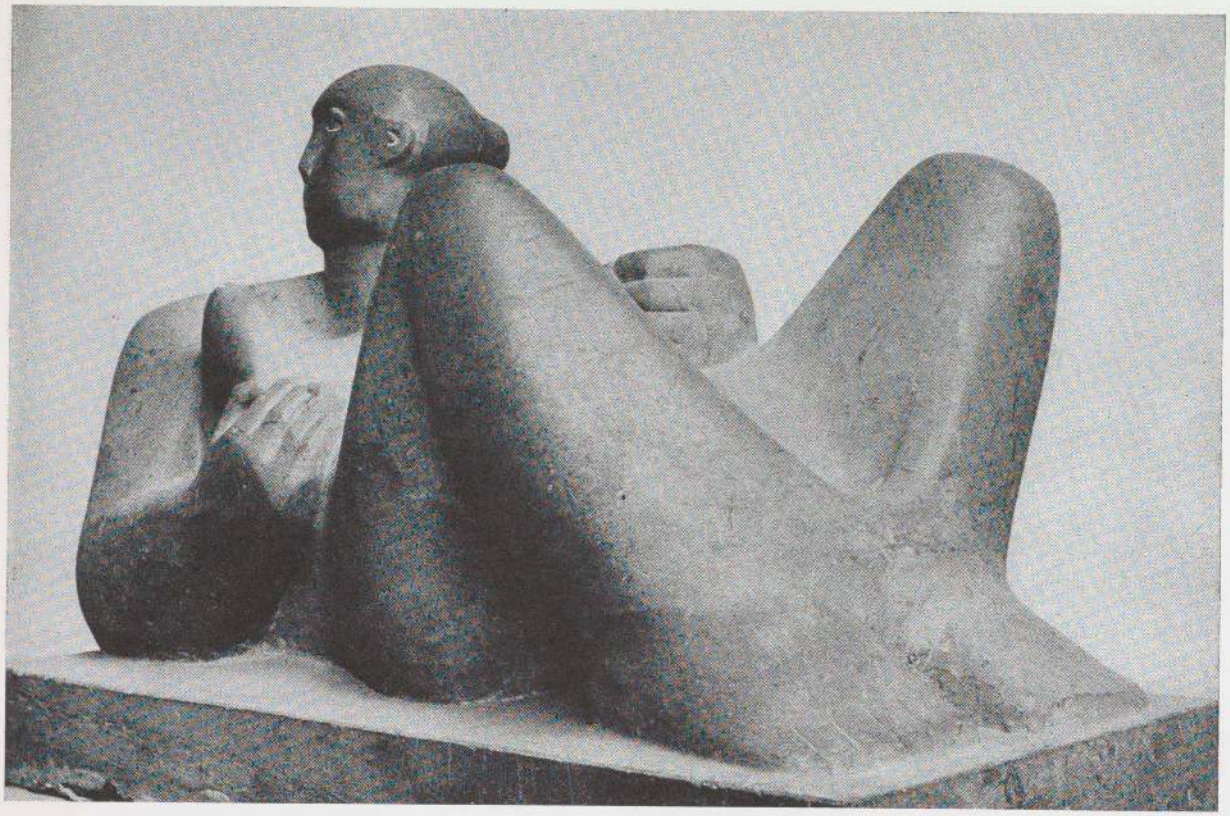


Figure. 1930. Ebony, 9⅝″ high. Collection Michael Ventris, London.



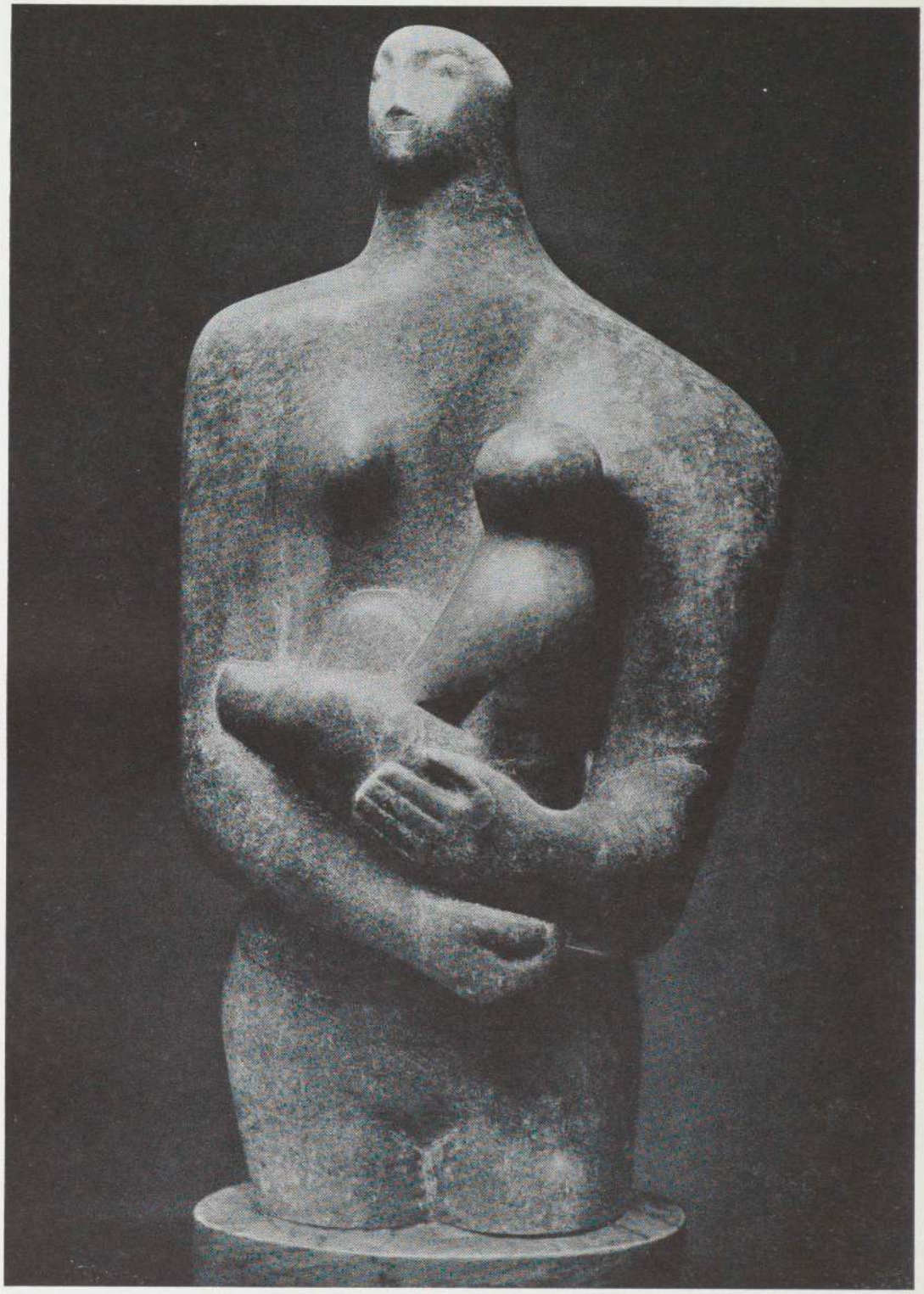
Seated Girl. 1931. Anhydrite stone, 17⅝″ high. Collection Eric C. Gregory, London.



Reclining Woman. 1930. Green Hornton stone, 34 ¾" long. Collection Peter Watson, London.

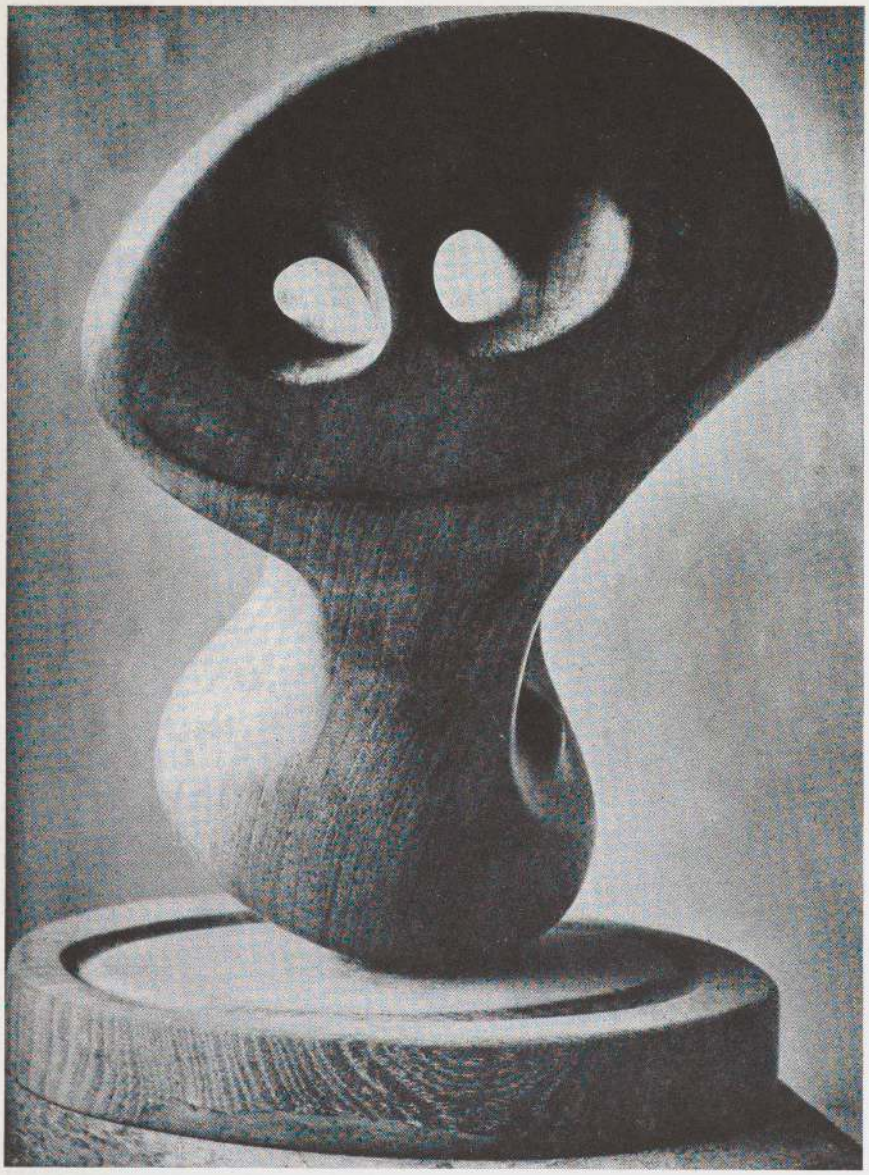
[stone] should not be forced beyond its constructive build to a point of weakness. It should keep its hard tense stoniness.

Composition. 1931. Cumberland alabaster, 16½" wide. Collection Michael Ventris, London.



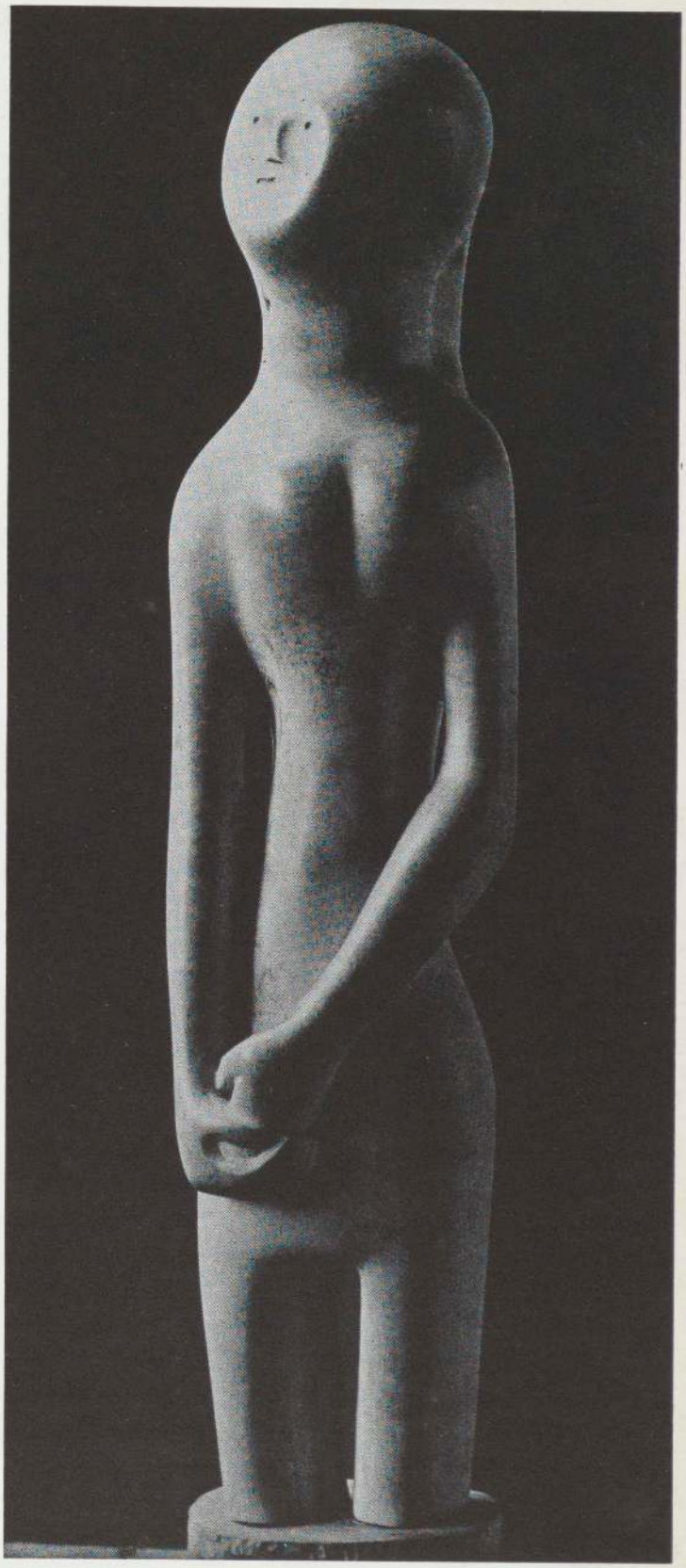
Mother and Child. 1931. Cumberland alabaster, 17¾" high. Collection C. Kearley, London.

Stone, for example, is hard and concentrated and should not be falsified to look like soft flesh



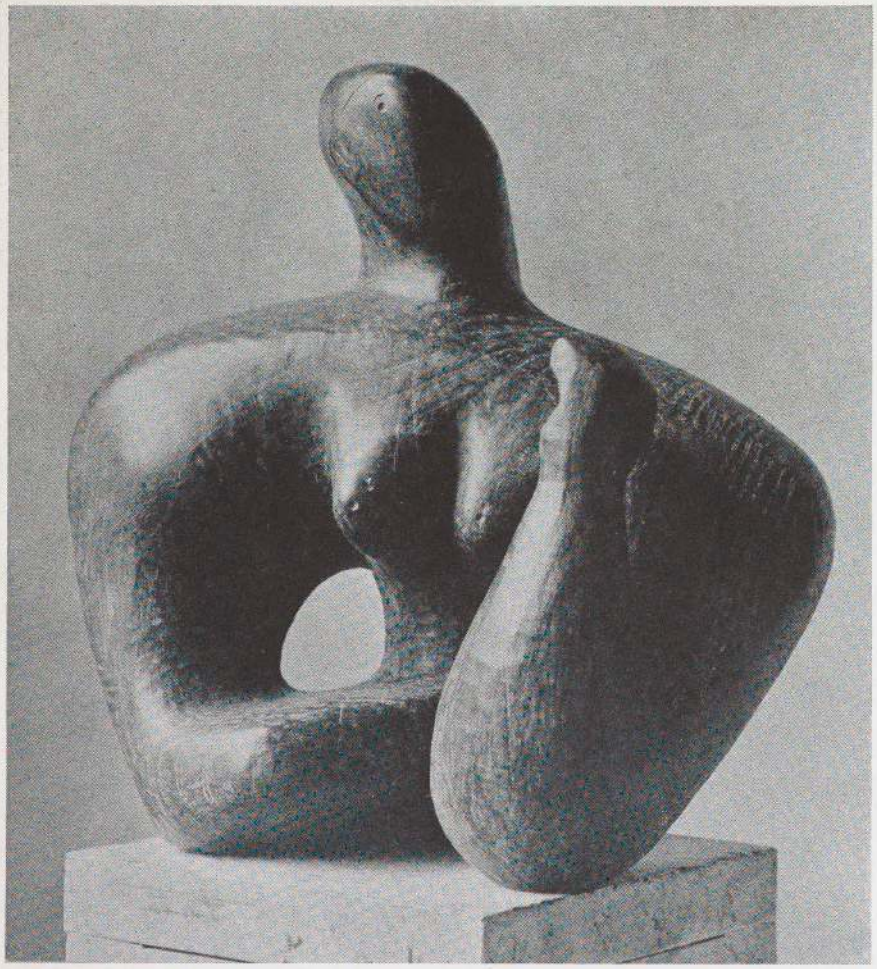
Composition. 1932. Walnut, 12″ high. Collection Douglas Glass, London.

To understand certain aspects of twentieth-century art it is important to keep in mind these two widely divergent conceptions of art, one of which is linked closely to the direct carving approach and one to the modeling approach. In looking at sculpture this is particularly important. So much influence has apparently been exerted upon our attitude toward sculpture by the German word *Plastik,* that one cannot emphasize too strongly that sculptural values are not limited to plastic values. It is true that some traces of both the *carving* conception and the *plastic* or *modeling* conception are to be found in all



Wood has a stringy fibrous consistency and can be carved into thin forms without breaking.

Girl. 1932. Boxwood, 12 ¾" high. Collection Mrs. Barbara Hollweg, London.



Composition. 1932. Dark African wood, 15 3/8" high. Collection Sir Kenneth Clark, London.

sculpture whether it be carved or modeled. And an emphasis on "direct carving" must not be misunderstood. As Herbert Read says, "the forms given to the figures in an extensible material like lead are inconceivable in . . . a brittle crystalline material like marble. A Bernini will take pride and pleasure in making his marble resemble any texture or material. Only a narrow mind (more strictly speaking, a blinkered sensibility) will condemn such virtuosity . . ."[9] But we should clearly distinguish between the two conceptions. For the values in sculpture which find but little expression in modeling are those that have been in great part forgotten during the last few centuries. And very few people today are deeply sensitive to them.

"Plastic shape in the abstract," as Adrian Stokes in *Stones of Rimini* writes, in attempting to distinguish between these opposed conceptions, "is shape in

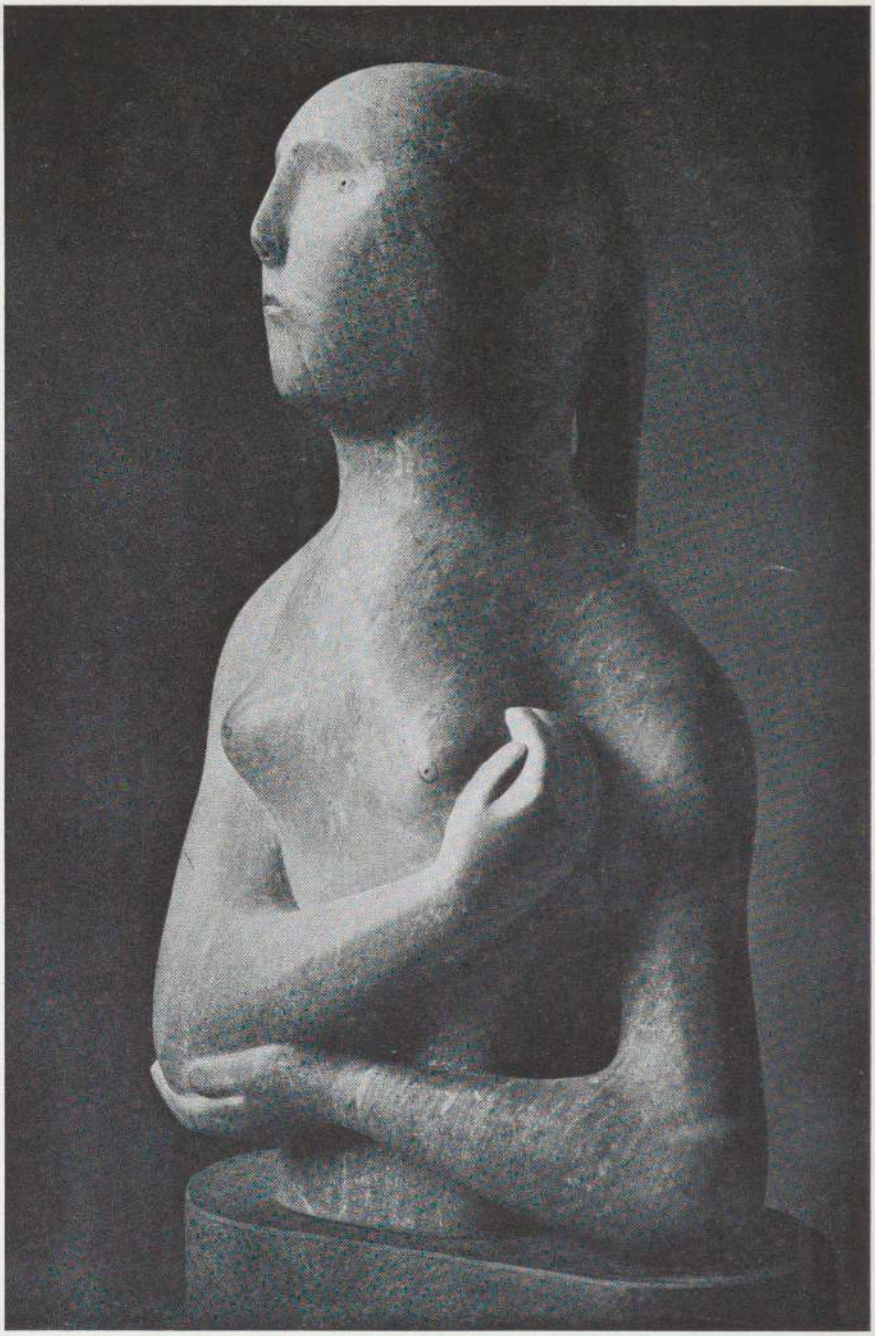
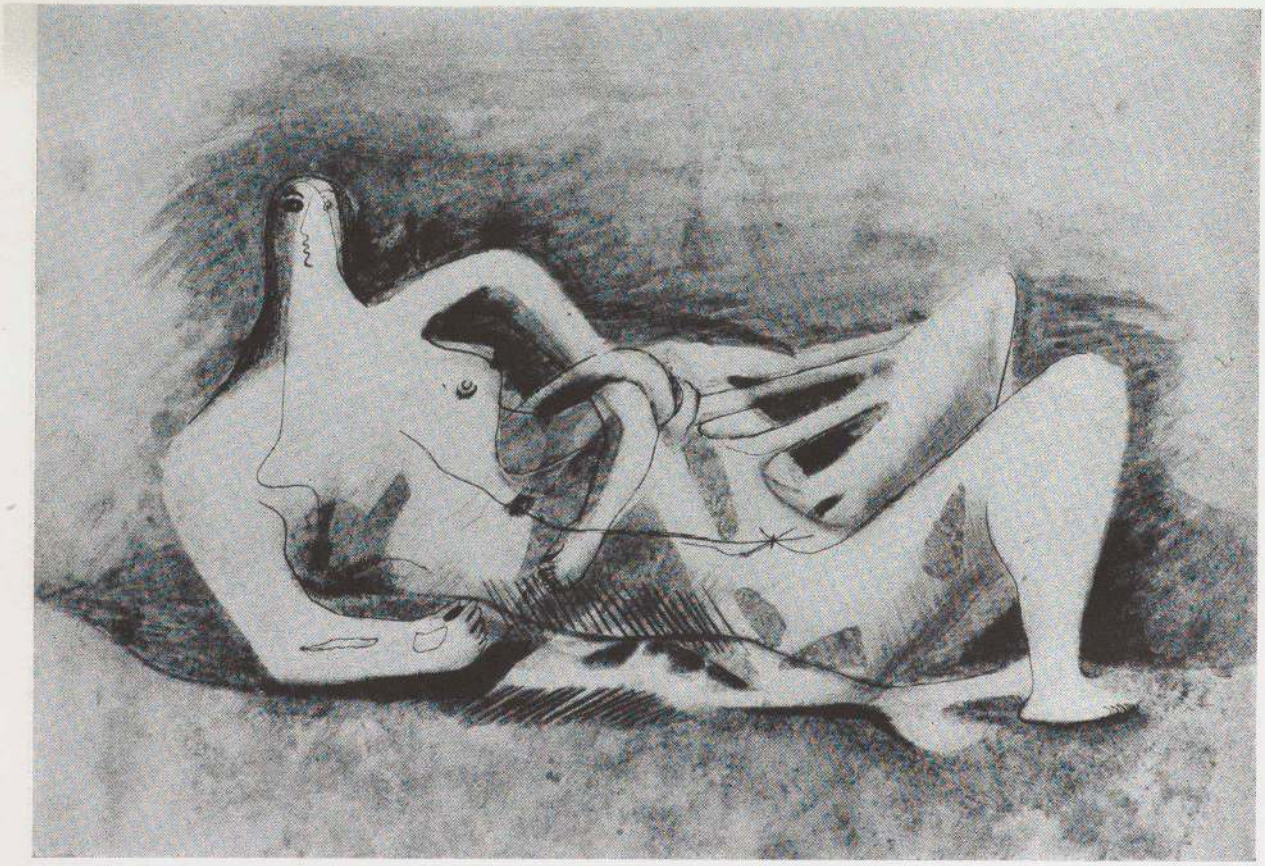


Figure. 1932. Armenian marble, 27½" high. Collection Eric C. Gregory, London.



Drawing. Study for figure in metal or reinforced concrete. 1931. Pen and ink, wash, 15 x 22". Private collection.

A sculptural idea which may be satisfactory as a drawing always needs some alteration when translated into sculpture.

the abstract, while carving shape, however abstract, is seen as belonging essentially to a particular substance. It is obvious that all carving is partly to be judged by its plasticity, that is to say, by the values of its forms apart from consideration of their material. But that approach alone to carving is inadequate and in some cases . . . is altogether beside the point. . . . Briefly," he sums up, "the difference between carving approach and modeling approach in sculptural art can be illustrated as follows. Whatever its plastic value, a figure carved in stone is fine carving when one feels that not the figure, but the stone through the medium of the figure, has come to life. Plastic conception, on the other hand, is uppermost when the material with which, or from which, a figure has been made appears no more than as so much suitable stuff for this creation. . . . This communion with a material, this mode of eliciting the plastic shape, is the essence of carving." [10]

Reclining Figure. 1933. Carved reinforced concrete, 30½" long. Washington University, St. Louis, Missouri.

The carving approach is the basis of the most characteristic features and qualities of Henry Moore's work. In his art he strives primarily towards an organic condition. His objective is liveliness of form, not life-likeness of form. As one critic has written of one of Moore's sculptures: "I would go and talk to it. I wouldn't expect it to answer, because it is made of stone, but I know it would hear every word because it is a living thing." [11]

A plastic idea may vitalize, as well as devitalize, carving aim. "What a stimulus it must have been to Hellenic carvers," Adrian Stokes goes on to say in his discussion of the *carving* and *modeling* conceptions, "when the first naturalistic bronzes were taken from the mold! . . . In a certain imitation of the more facile process, the carver now becomes more precise in his aim, more naturalistic. . . . His successors, however, will sooner or later dissipate the underlying style without which any form of naturalism is meaningless." [12] ". . . A period comes . . . when an excess of plastic aim in stone-work overpowers the nexus with carving values. As carved stone the resultant product will be empty, though it may still be lovely as modeling, since a successful plastic idea is little bound up with any one material; indeed, its entirety may be suggested by a drawing. But it is probable, since the one defines the other, that when the values proper to carving are finally lost, modeling is atrophied sooner or later. There then intervene those grotesque confusions in esthetic values such as we attribute to the Hellenistic age and, still more, to our own immediate past. At such a time it is essential to start afresh with the primary values of carving and modeling. This is our position to-day." [13]

And Moore had already begun to recognize it while he was still at the Royal College of Art. With the younger men of the twentieth century a respect for materials and for the forms inherent in specific materials had revived. In literature we see it in the work of James Joyce, or the French poet Raymond Roussel, where the artist's material — words in their case — is encouraged to suggest, through puns, ideas and images which are later expanded and incorporated into the essential structure of the composition. In sculpture Brancusi had seen the importance of reducing to concentrated units forms that had become relaxed and diffuse in attempts at a naturalistic verisimilitude. The Russian constructivists had turned from the familiar forms of conventional materials to explore new possibilities of form in previously untried materials. Lipchitz began to exploit a suggestion of transparent forms in his cast metal compositions of the late twenties. And Alexander Calder found in the lightness, firmness and flexibility of wire a means to describe virtual volumes through the moving arms of his mobiles.

Moore recognized the historical importance of Brancusi's work in the development of contemporary sculpture. Since the beginnings of Gothic, Moore felt, "European sculpture had become over-grown with moss, weeds — all sorts of surface excrescences which completely concealed shape. It has been Brancusi's special mission to get rid of this overgrowth, and to make us once more shape-conscious. To do this he has had to concentrate on very simple,

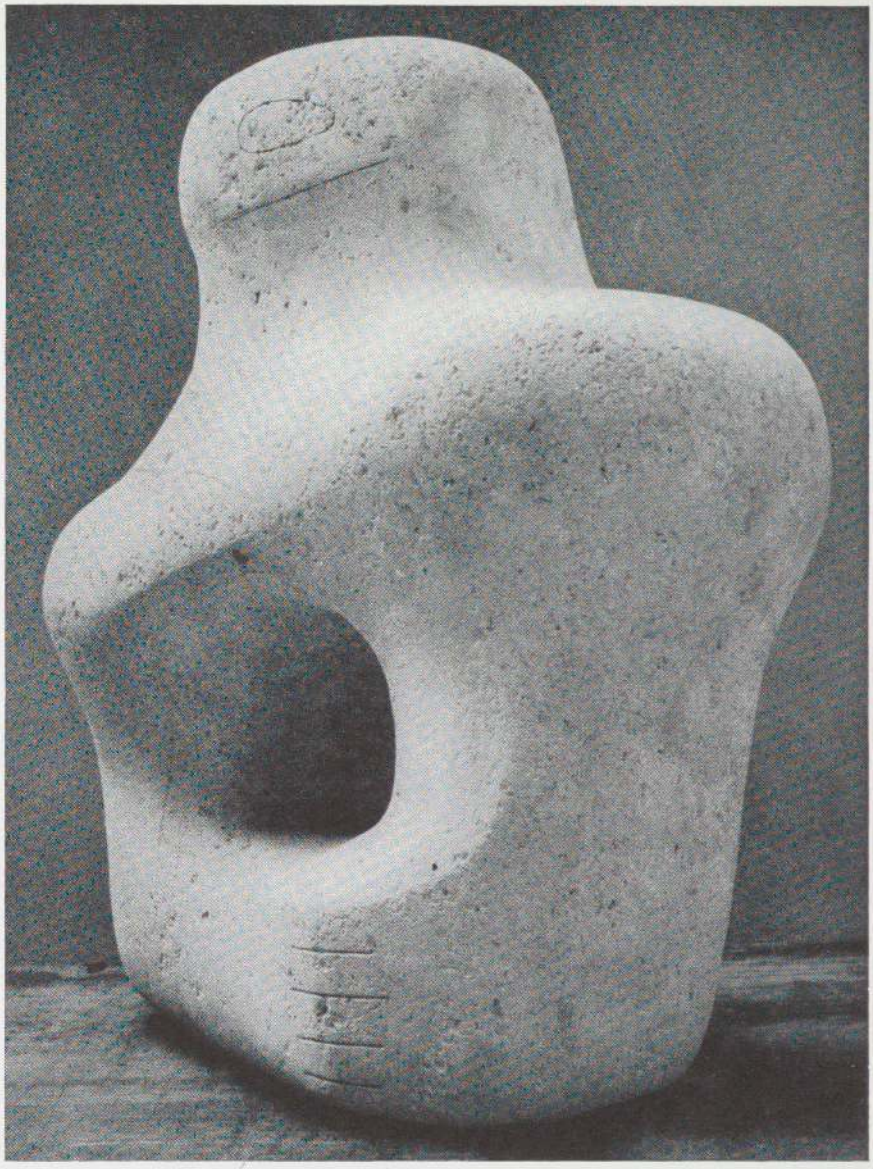
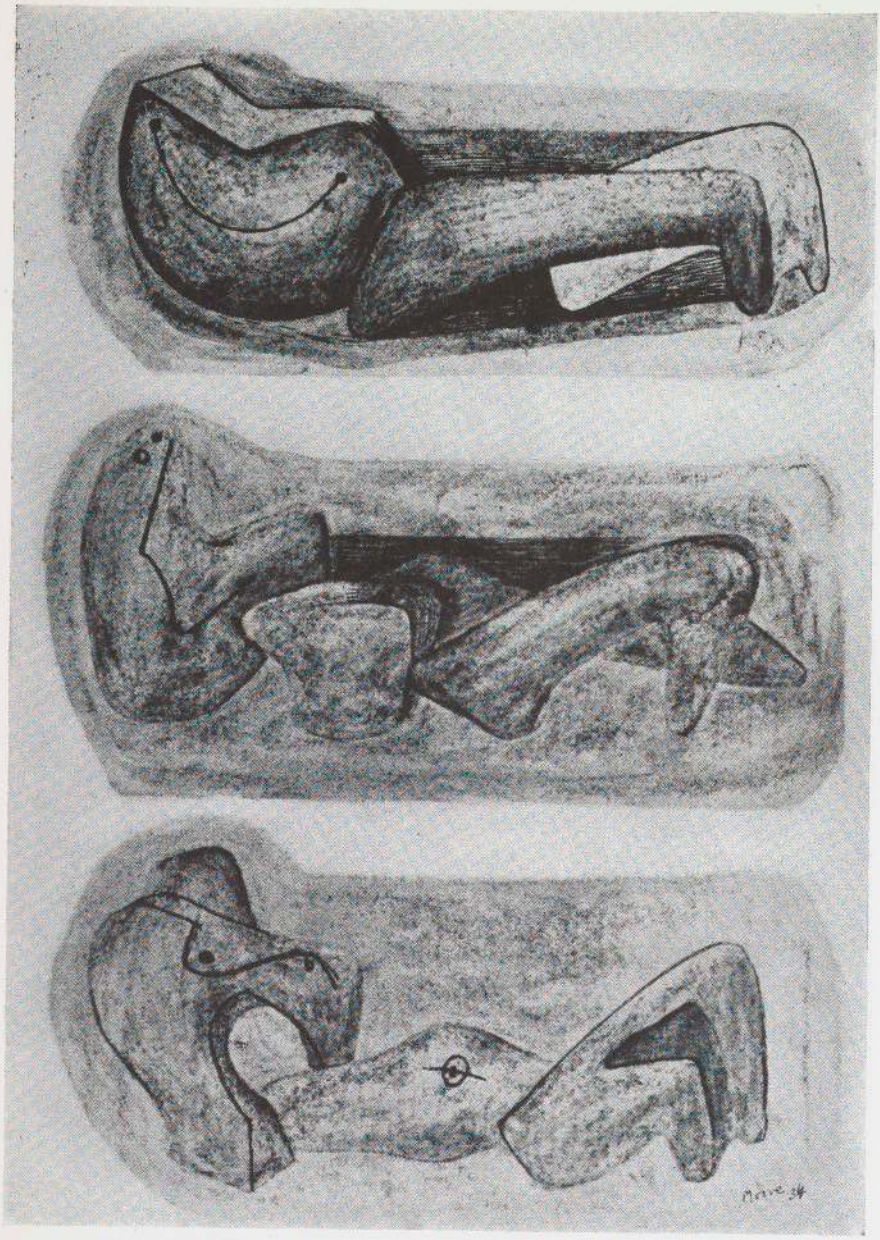


Figure. 1933. Travertine marble, 16″ high. Buchholz Gallery, New York.

direct shapes, to keep his sculpture, as it were, one-cylindered, to refine and polish a single shape to a degree almost too precious." [14] But already on the Continent efforts had been made by the more enterprising sculptors of the younger generation, from Archipenko to Lipchitz, Laurens, Arp and Giacometti, to leave the single static form unit. And Moore felt the same aim should guide English sculpture. "We can now," he wrote, "begin to open out. To relate and combine together several forms of varied sizes, sections and directions into one organic whole." [15]



drawings . . . as a means of generating ideas for sculpture.

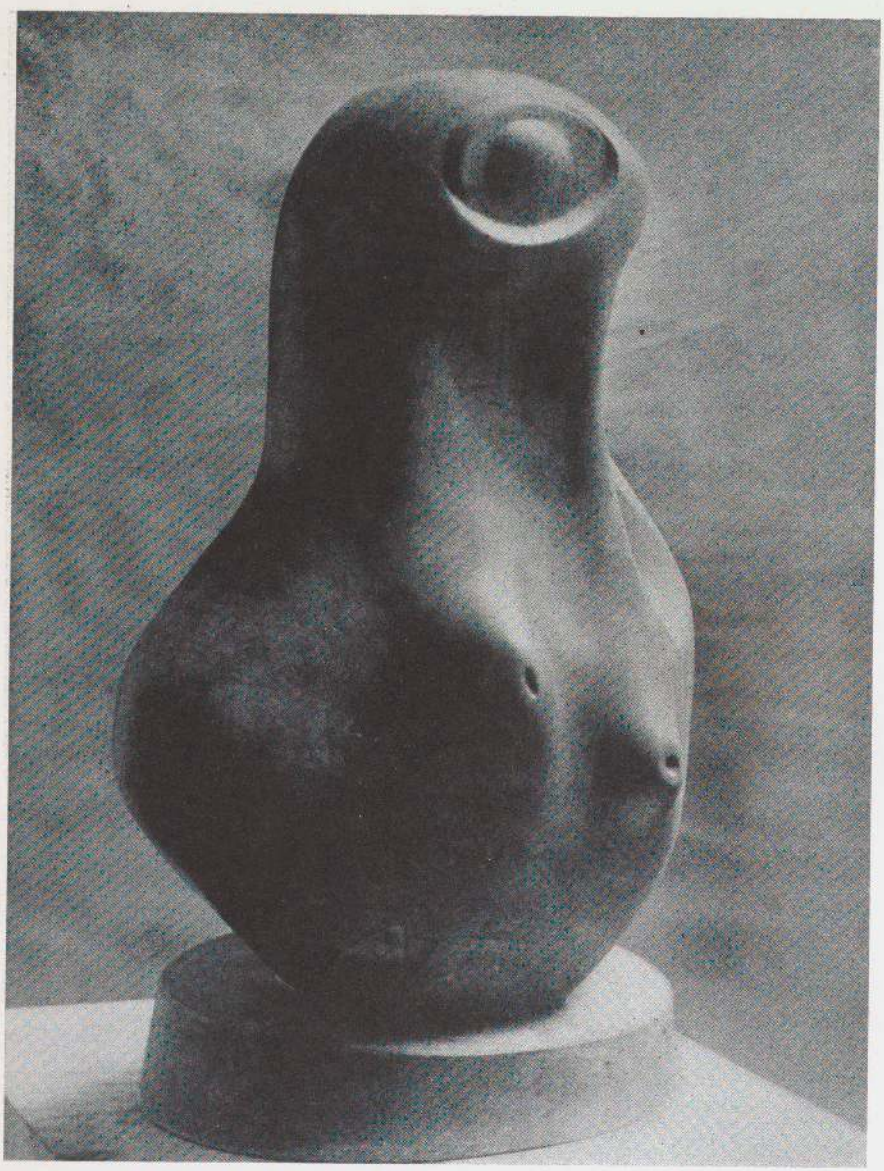
Drawing for Sculpture. 1934. Watercolor, pen and ink, 22 x 15″. Collection Sir Kenneth Clark, London.

Four-Piece Composition (Reclining Figure). 1934. Cumberland alabaster, 17½" long. Owned by the artist.

Moore's approach, however, is by no means an arbitrary or stiffly intellectual one. "I sometimes begin a drawing," he says, "with no preconceived problem to solve, with only the desire to use pencil on paper, and make lines, tones and shapes with no conscious aim; but as my mind takes in what is so produced, a point arrives where some idea becomes conscious and crystallizes, and then a control and ordering begins to take place.

"Or sometimes I start with a set subject; or to solve, in a block of stone of known dimensions, a sculptural problem I've given myself, and then consciously attempt to build an ordered relationship of forms which shall express my idea. But if the work is to be more than just a sculptural exercise, unexplainable jumps in the process of thought occur; and the imagination plays its part." [16]

Moore feels that all good art has contained both abstract and surrealist elements just as it has contained both order and surprise, intellect and imagination, the conscious and the unconscious. Each side of the artist's personality must play its part. And the first inception of a painting or a sculpture may begin from either end.[17] Moore's aim is to represent his conception of the forms natural to the material he is working in. By intensive research he dis-



Composition. 1933. Carved concrete, 23″ high. Owned by the artist.

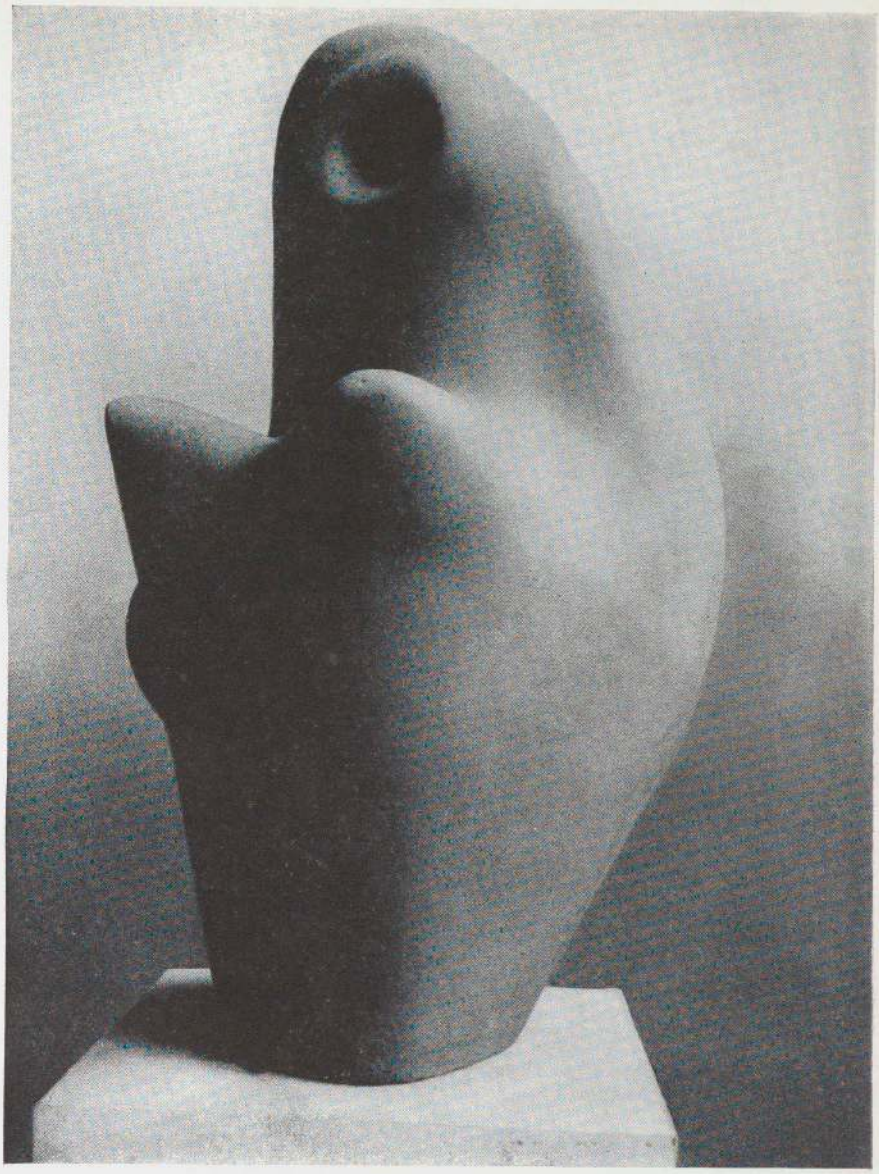
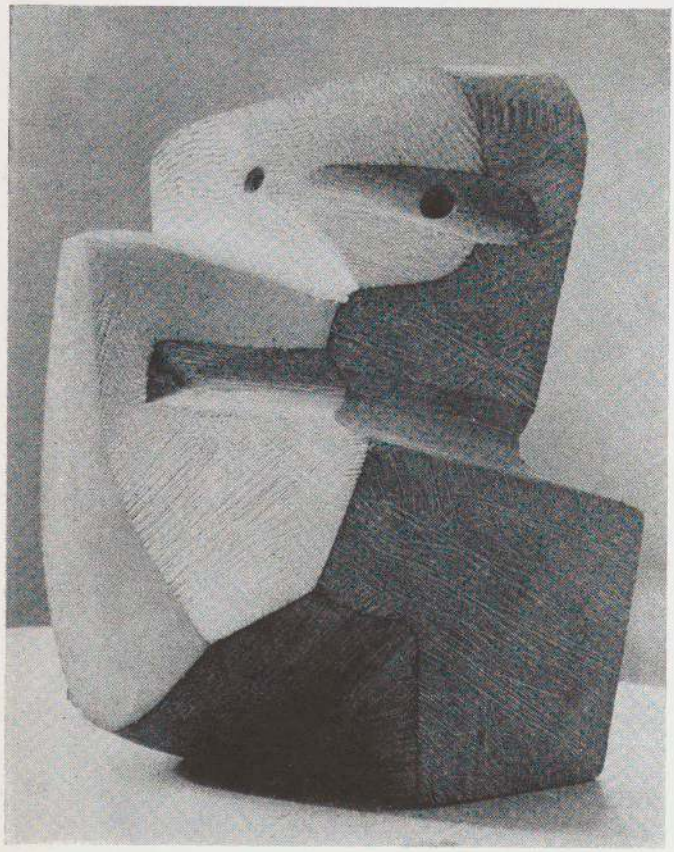


Figure. 1933. Corsehill stone, 30″ high. Owned by the artist.

covers these forms. His art consists in effecting a satisfying adjustment between them and the concepts of his imagination.

"It might seem," he explained on one occasion to Herbert Read, "from what I have said of shape and form that I regard them as ends in themselves. Far from it. I am very much aware that associational, psychological factors play a large part in sculpture. The meaning and significance of form itself probably depends on the countless associations of man's history. For example, rounded forms convey an idea of fruitfulness, maturity, probably because the earth, women's breasts, and most fruits are rounded, and these shapes are important because they have this background in our habits of perception. I think the humanist organic element will always be for me of fundamental importance in sculpture, giving sculpture its vitality. Each particular carving I make takes on in my mind a human, or occasionally animal, character and personality, and this personality controls its design and formal qualities, and makes me satisfied or dissatisfied with the work as it develops.

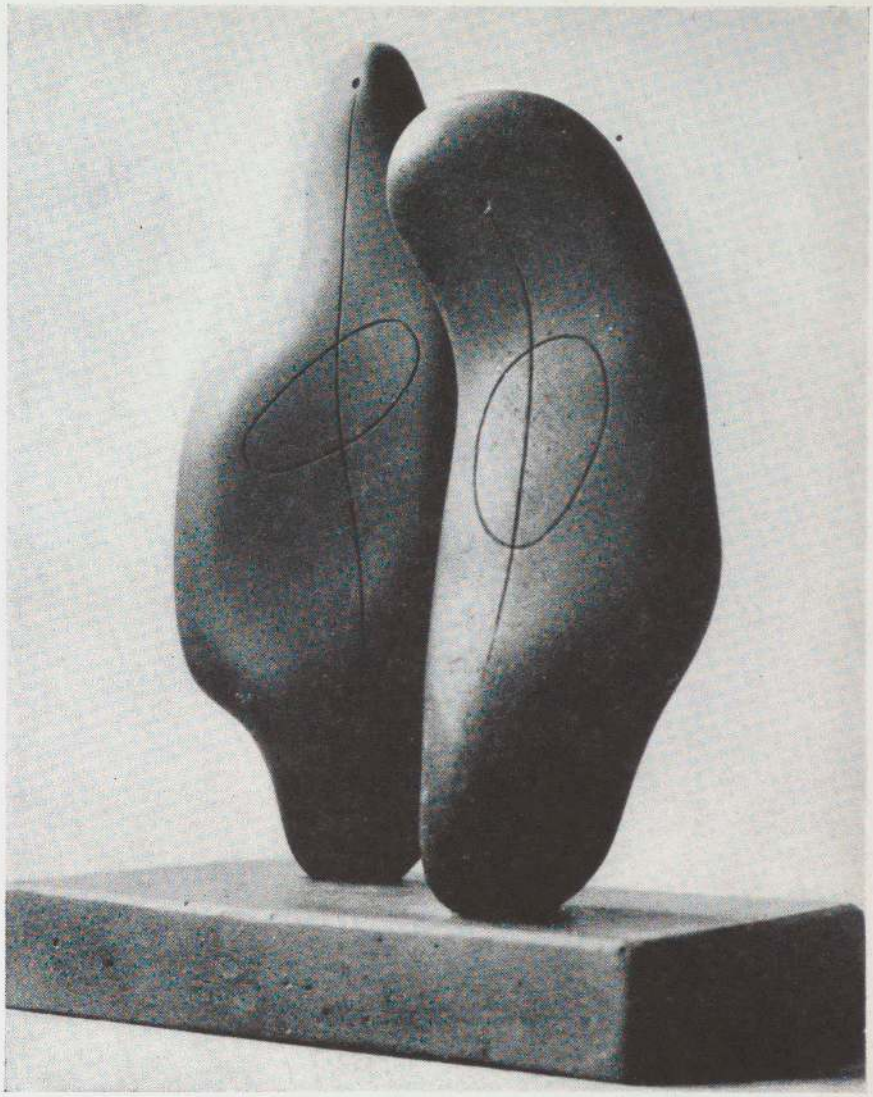
"My own aim and direction seem to be consistent with these beliefs, though it does not depend upon them. My sculpture is becoming less representational, less an outward visual copy, and so what some people would call more ab-



Rocks show the hacked, hewn treatment of stone, and have a jagged nervous block rhythm.

Carving. 1934. African wonderstone, 6" high. Collection Philip Hendy.

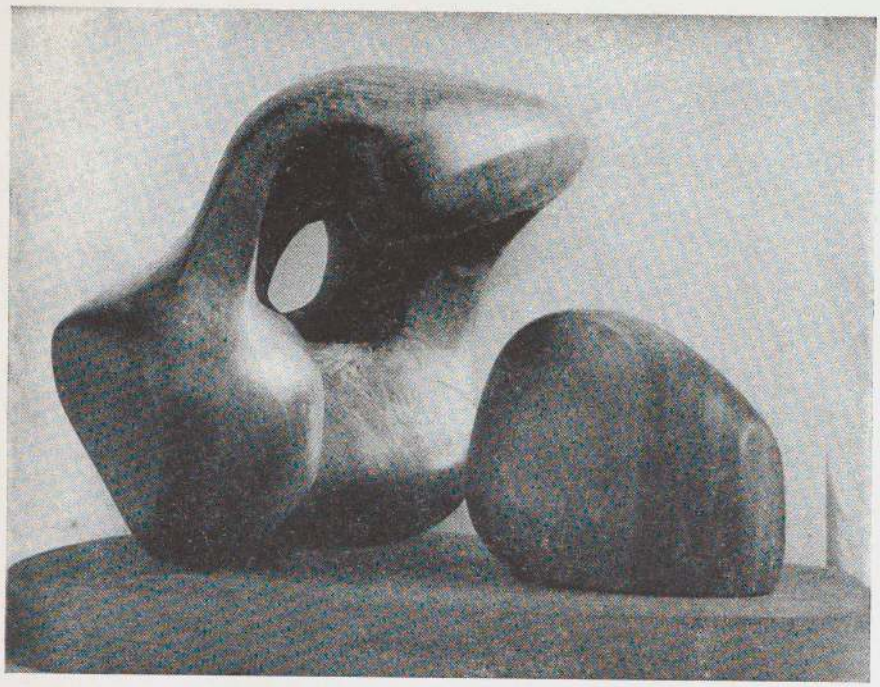
Pebbles and rocks show nature's way of working stone . . . the wearing away, rubbed treatment of stone and principles of asymmetry.



Two Forms. 1934. Ironstone, 7" high. Collection R. H. M. Ody.

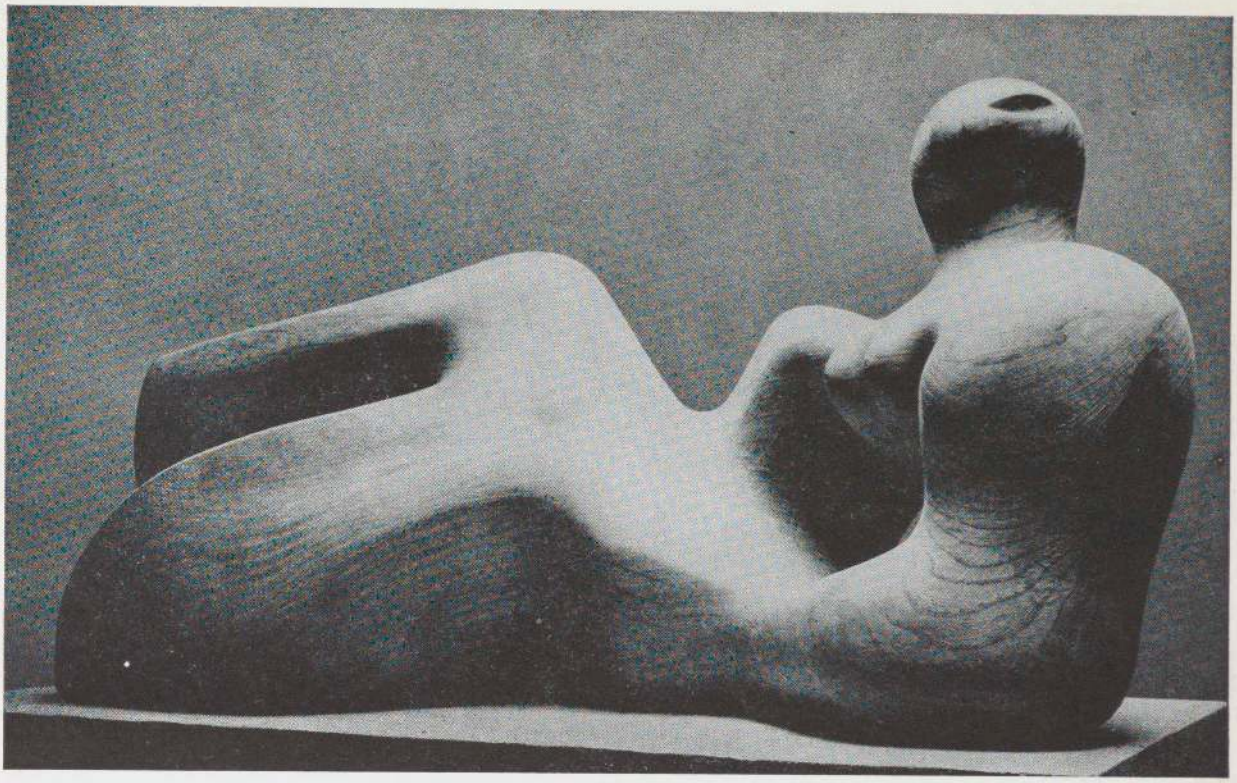
stract; but only because I believe that in this way I can present the human psychological content of my work with the greatest directness and intensity." [18]

Throughout Moore's evolution we can see these interests, aims and sentiments persistently manifested, from such an early piece as *Mother and Child* in Portland stone of 1922 (p. 10), in which the carver's respect for the shape, the weight and static character of the material he was working in is already recognizable, down to the masterly *Reclining Figure* in elm wood of 1945-46 (p. 80) with its subtle exploitation of forms native to wood and the calligraphic emphases of its graining: always a constant tension between the direct carver's disregard for the dictates of naturalism and that interest in humanism which vitalizes abstraction.



Two Forms. 1934. Pynkado wood, 11″ high. The Museum of Modern Art, New York, gift of Sir Michael Sadler.

Two Forms. 1934. Another view.



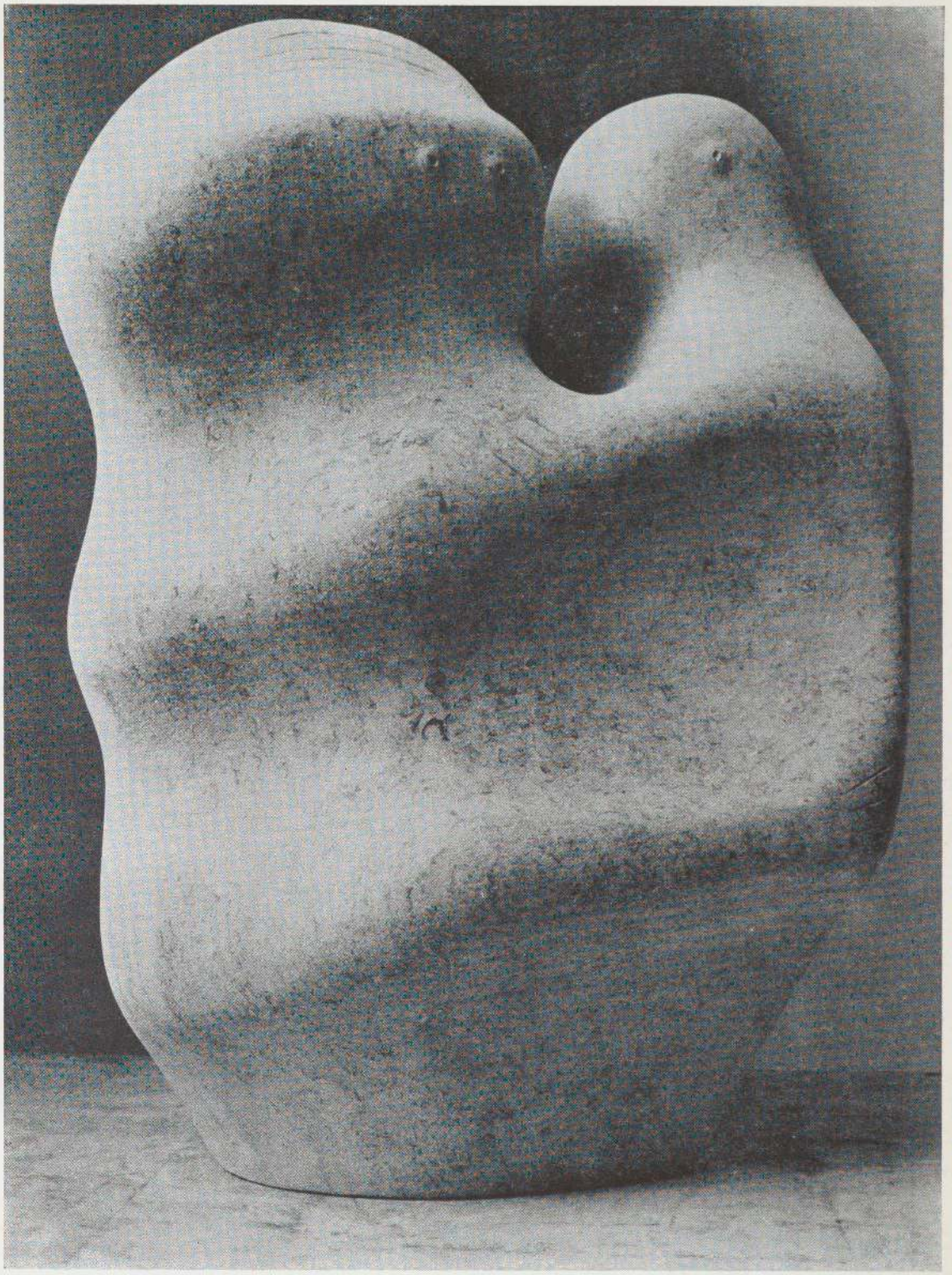
Reclining Figure. 1935. Elm wood, 37½" long. The Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, New York.

In *Mother and Child,* 1922, for example, Moore makes no attempt to imitate flesh forms, or features; nevertheless he finds inside the block forms that symbolize the life he feels in them. It is as if in his communion with the stone he had become aware of these figures within it and he had merely stripped away the concealing shell; it is as if these forms were always in the block and he had merely brought them to light in all their "stoniness." For instance, the figure's eyes and nose have nothing beyond a stoniness and a reminiscence of human features that may have crossed the artist's mind as he saw a stone shape under his chisel. In fact, in this carving the artist has even left a bit of the matrix from which the composition was born to remind us of its origin.

In *Head of a Girl,* 1922 (p. 11), there is, on the other hand, an equally full sense of the wood from which the carving was made. The characteristic branching movement and cylindrical shape of the tree trunk or bough are respected. Both features contribute to the final form of the sculpture much as they do in African Negro carving, the qualities of which Moore had already come to appreciate. Again, in *Standing Woman* in walnut of the year after (p. 12) we have an attempt at full three-dimensional realization through a stripping of larger forms to essentials, a complete elimination of surface incidentals

Square Form. 1936. Brown Hornton stone, 21″ wide. Owned by the artist.

and decoration and a relationship of basic volumes that at once recall the squat, short-legged African figures from the Ivory Coast or French Congo. In *Head,* 1923, there is a further evidence of the impression made by those week-end visits to the British Museum in the clear adaptation of the blocked-out features of the massive Easter Island stone figure under the Museum portico. And in *Mask,* 1924 (p. 13) and *Snake* of that year are early indications of that interest in ancient Mexican art which a few years later was to give us his personalizations of the famous "Chacmool" discovered at Chichen Itza, a half-reclining figure with the knees drawn up, the body supported in part

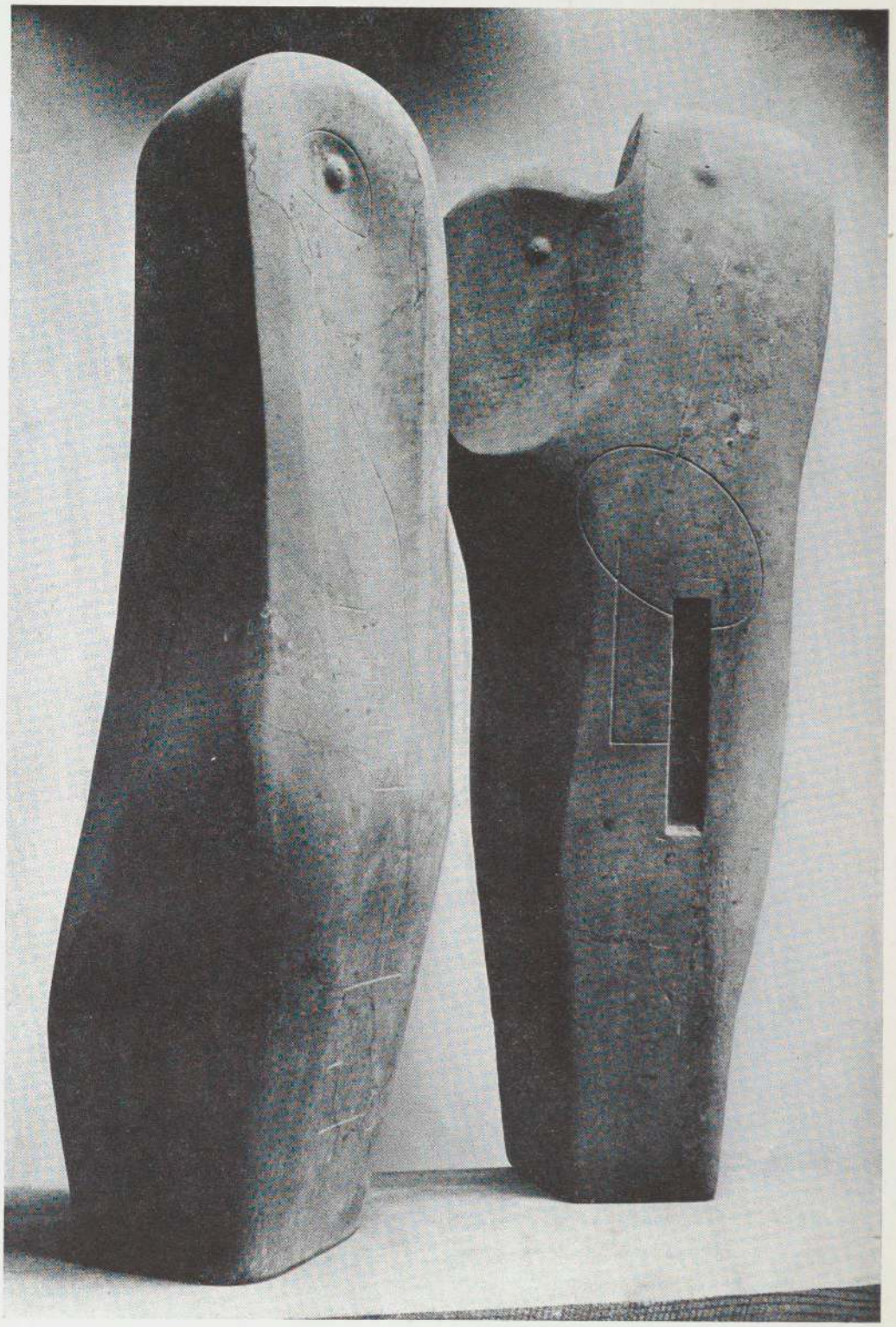


Mother and Child. 1936. Ancaster stone, 20″ high. Owned by the artist.

Carving. 1936. Brown Hornton stone, 20″ long. Collection the estate of Sir Michael Sadler.

upon the elbows with a bowl for incense or other offerings in the pit of the stomach.

But it takes time to acquire the ability to think in the round and to organize volumes and planes in a composition which will make use of the light that falls on them, so as to produce a different balance between masses and lights and shades at every point from which we envisage it. In *Standing Woman* in walnut, 1923, Moore was still tentative. The figure was conceived in planes which almost cancel each other. And they are only less so in the monumental *Mother and Child*, 1925 (p. 14). Philip Hendy has said, "Here the child is pulled over the mother's shoulders and the impression of form piled and pressed close upon form is one of tremendous strength and intensity. One realizes the



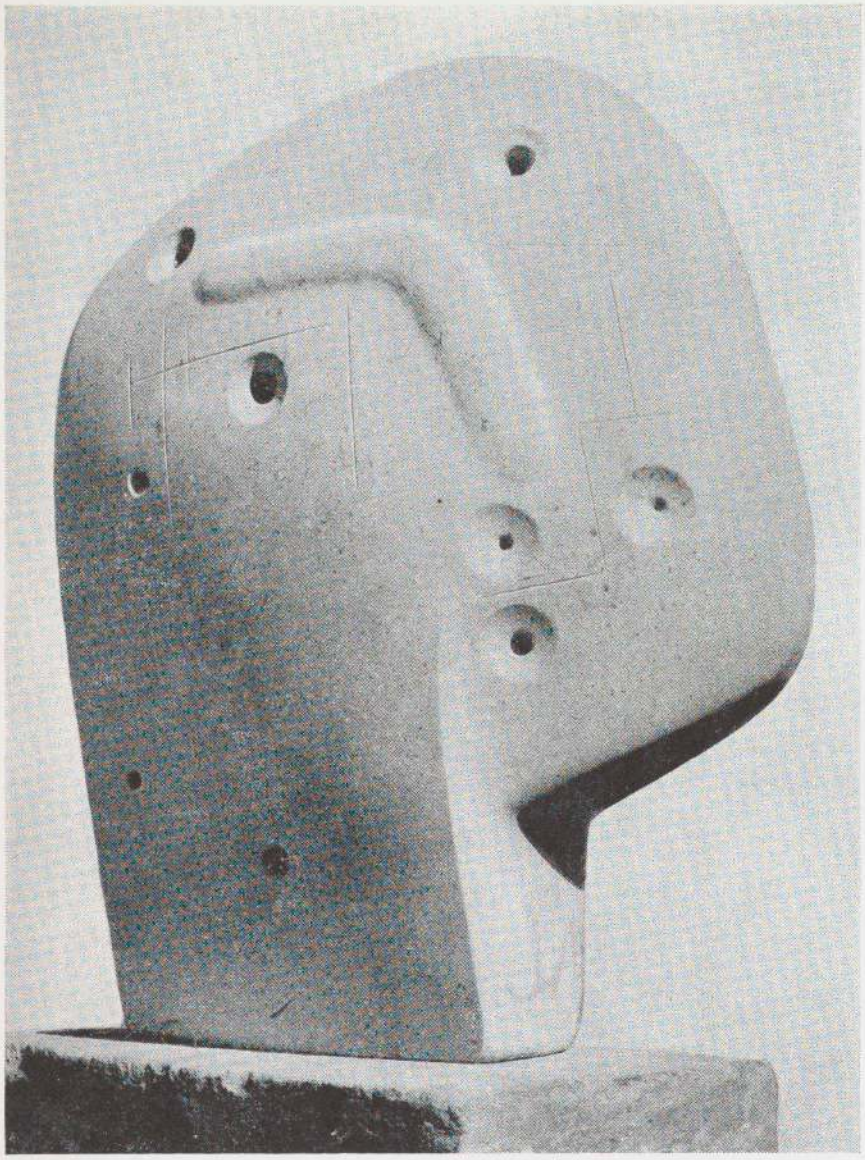
Two Forms. 1936. Hornton stone, 42″ high. Collection the estate of Sir Michael Sadler.

Sculpture. 1937. Bird's-eye marble, 15″ long. Buchholz Gallery, New York.

grandeur of Moore's conception when one reads . . . that the stone is only twenty-two inches high though it begins below the woman's breast and ends with the child's head above hers. The impression is of a superhuman scale. It comes principally, however, from the back and sides, where the forms are simplified with the utmost skill, so that they lose none of their natural character and yet give instant pleasure by their metrical arrangement — in the repetition, for instance, made by the woman's breast and doubled arm. All these forms converge around the woman's head and exert upon it a pressure of uncomfortable intensity." [19] And in spite of the drastic simplification of the forms there are still too many facets, or they are not yet sensitively spaced. The result is, the design remains too complex to be easily legible.

In all these early sculptures, which emphasize three-dimensional realization, Moore's respect for material is evident. Material has already begun to play a primary role in conditioning the form of his expressions. For example, both the stone mother-and-child compositions and the small stone mask have a blocklike static character; on the other hand the wood figures besides their natural cylindricality have an upward growing mobility. Even the little *Stand-*

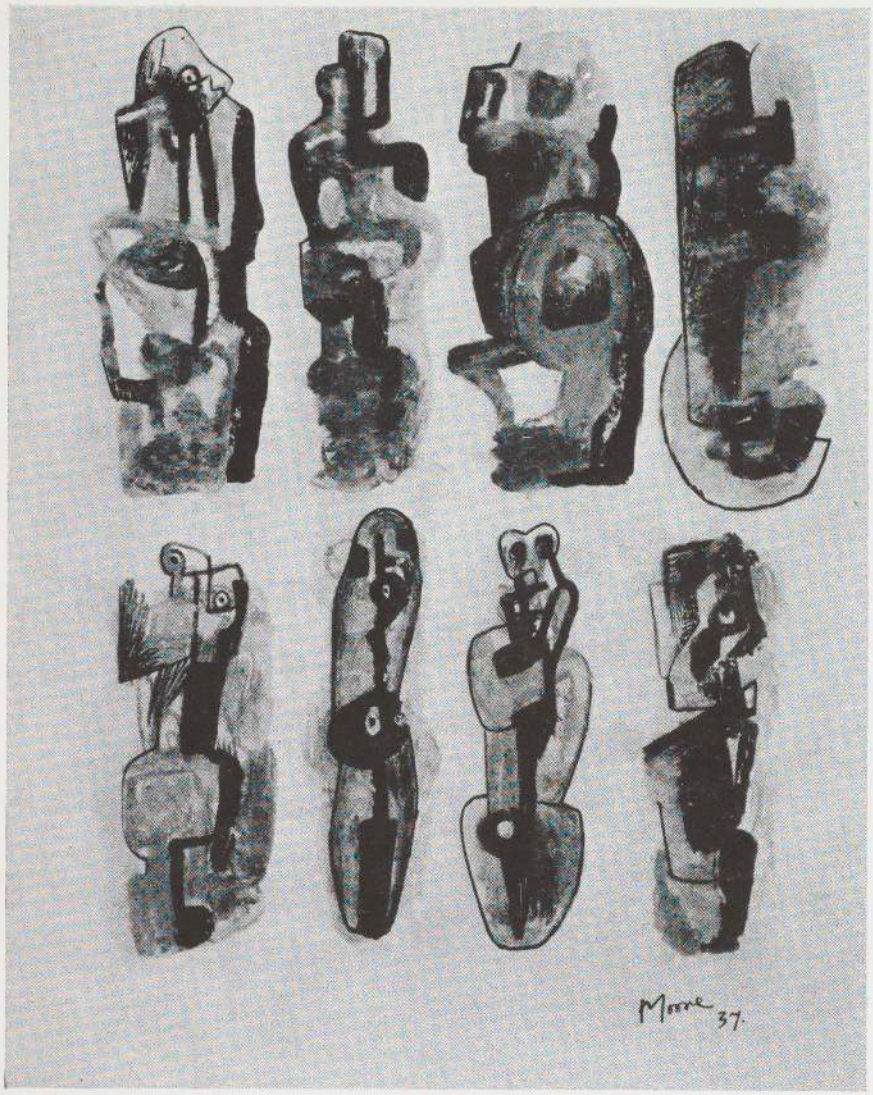
Figure. 1937. Bird's-eye marble, 21 ½″ high. Buchholz Gallery, New York.



Head. 1937. Hopton Wood stone, 21″ high. Buchholz Gallery, New York.

Sculpture. 1937. Hopton Wood stone, 20″ high. Owned by the artist.

ing Woman in walnut, for all its squat dumpiness, ripples with a quiet movement. For trees "grow out of the ground, opposing with their vitality the laws of gravity, and the history of their life is written in their grain. But the grain of stone preserves a different history: that of compression, of utter submission to the most final of laws. When Moore carves wood it is always into a shape which preserves its quality of growth and movement." [20] (p. 19) This is in keeping with his feeling that "truth to material," so clearly seen in primitive work, is "one of the first principles of art." The artist in his opinion "has an instinctive understanding of his material, its right use and possibilities. Wood has a stringy fibrous consistency and can be carved into thin forms without breaking." [21] And African Negro sculpture in wood, as he points out, usually has an upward and vertical movement "like the tree it was made from." On the

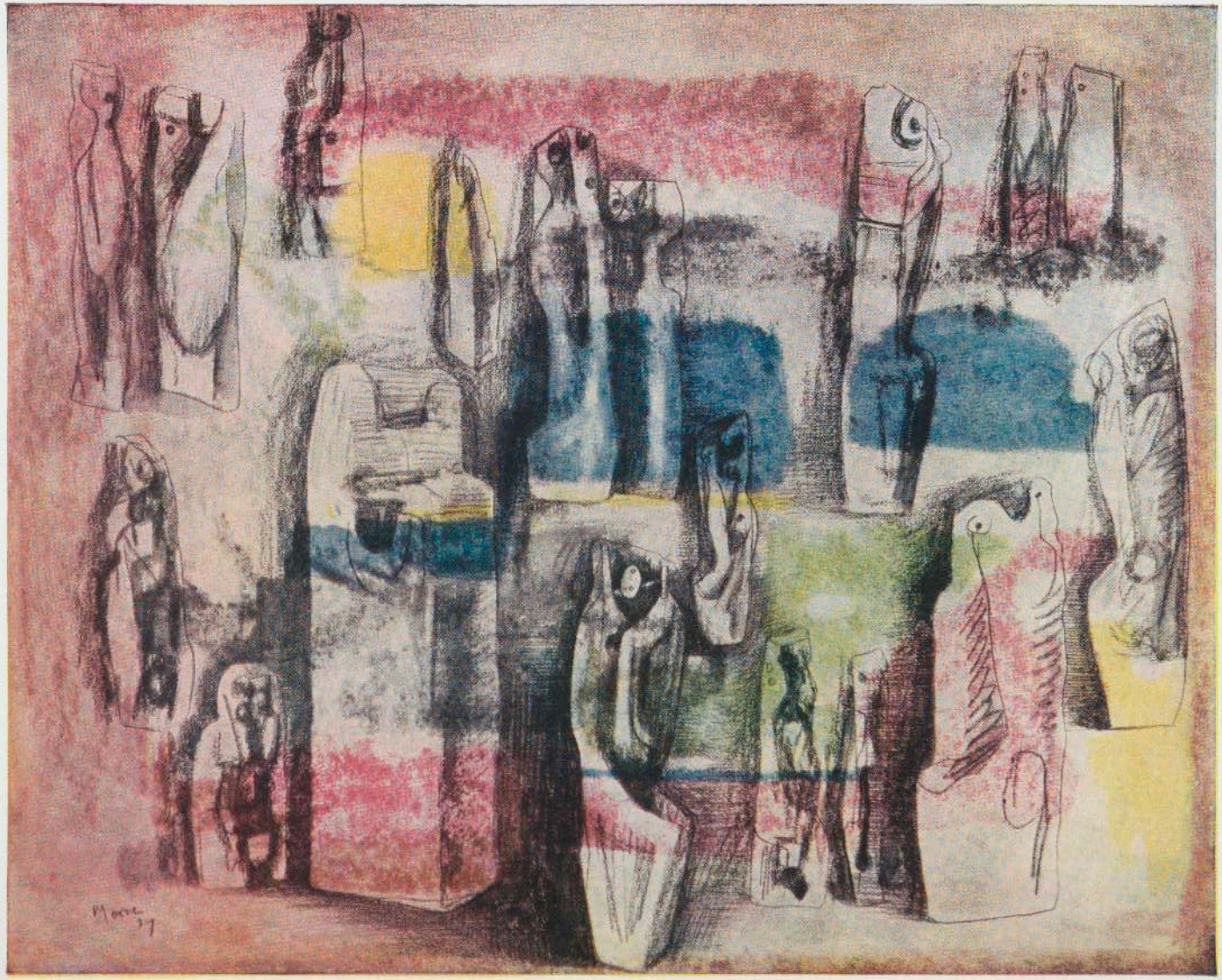


Drawing for Sculpture. 1937. Watercolor, 10 x 8". Collection Sir Kenneth Clark, London.

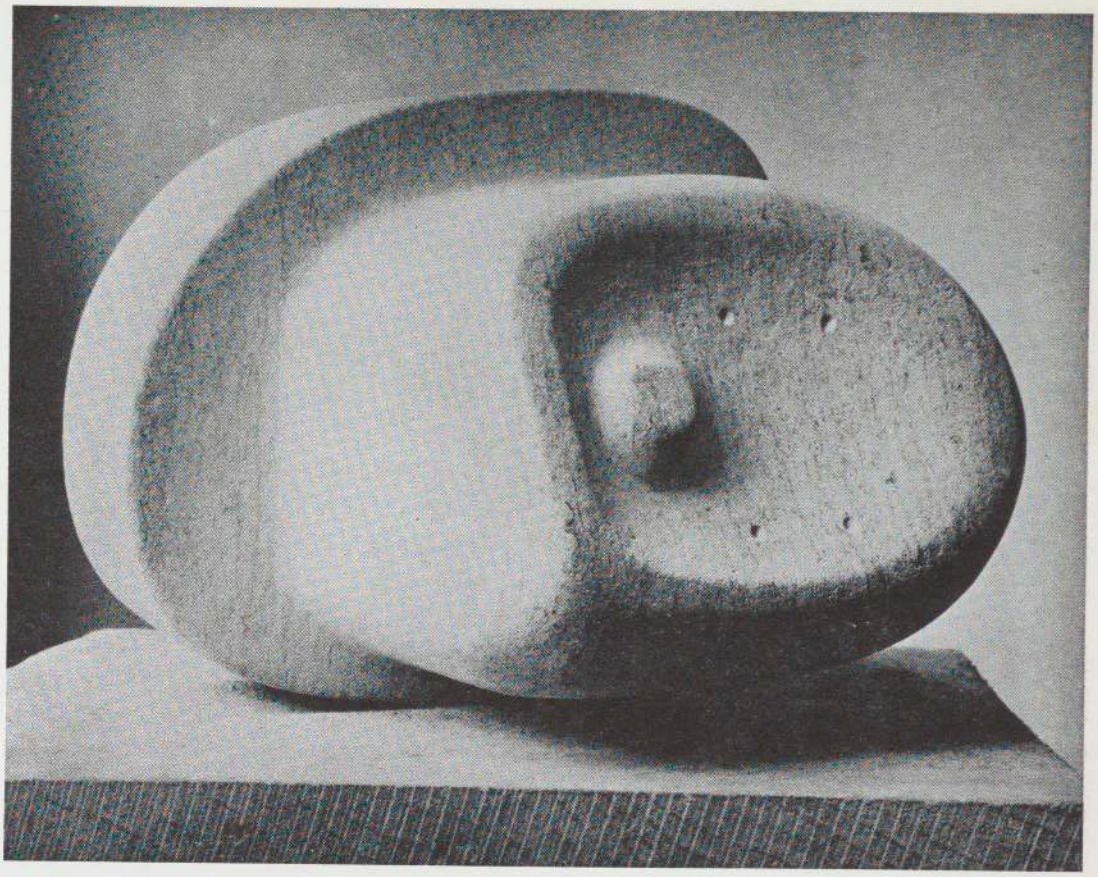
. . . drawings . . . as a way of sorting out ideas and developing them

other hand, when his work is in stone the shape is always more concentrated and intense (p. 16).

And communion with a material is the essence of carving. Stone demands to be thinned, that is to say rubbed. The majority of stones, as Stokes points out, are "slightly translucent, so that their light seems to be more within them. Polishing, when it is hand-polish and not a chemical polish, in nearly every case gives life and light to the stone without causing it to be so brilliant as to lose a great part of its light again in reflecting it, or to be overconfused and



Drawing for Stone Figures. 1937. Watercolor, 21 x 16". Collection Geoffrey Grigson, London.

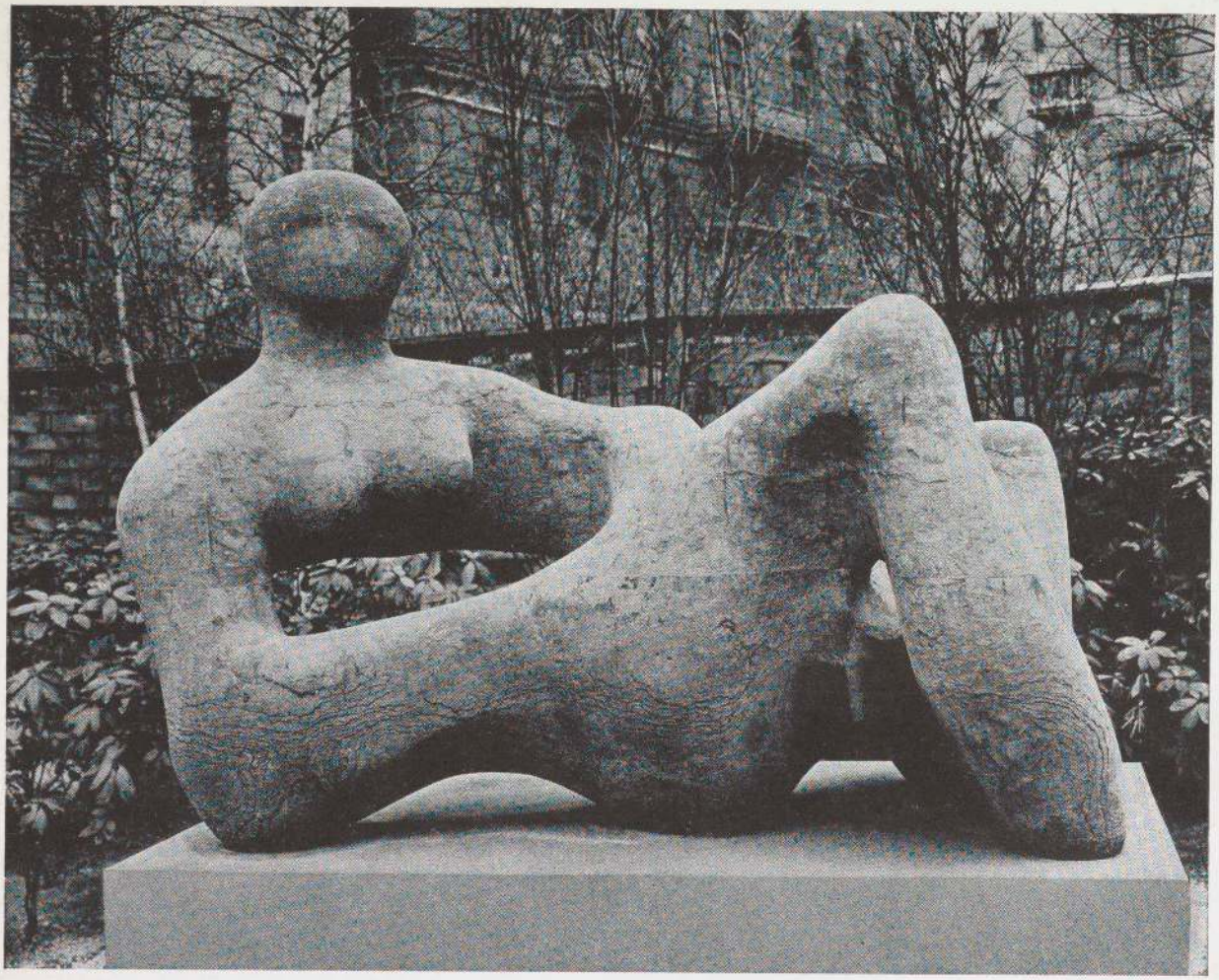


Carving. 1937. Brown Ancaster stone, about 13″ long. Owned by the artist.

deadened by manifestly accepting lights reflected on to it. It is the difference between light and lights.

"Owing to the equal suffusion of light on stone, its most gradual shapes are unavoidable especially since they are seen in association with stone's solidity. 'To carve' is but a complication of 'to polish' . . . "[22] And as Moore says, "Pebbles and rocks show nature's way of working stone . . . the wearing away, rubbed treatment of stone and principles of asymmetry."[23]

Wood on the other hand demands to be cut and even split. Wood is not only less dense, but also possesses less light seemingly its own. Consequently, typically wooden shapes need to be more emphatic. In contrast to the flattening or thinning proper to stone, more definitely circular shapes are proper to wood, conditioned as well, in the majority of cases, by the rounding tree-growth formation of the grain. But the light on stone reveals the most gradual undulation of its surface; and since no stone has a general circular structure,



Recumbent Figure. 1938. Green Hornton stone, 54" long. The Tate Gallery, London.

curves depend entirely on the care with which the block has been reduced. Such forms, though they may suggest roundness will tend in reality to be more flattened or compressed than in the case of carved wood. Indeed, from this lack of suggestion, from this flattening or thinning of the sphere, the slightest roundness obtains the maximum life and appeal. The light on stone is comparatively even: no shape need be stressed: where complete roundness is avoided, the more it may be suggested. So the shapes proper to stone are gradual, to which sharpness is given only by the thinned nature of the block as a whole.[24]

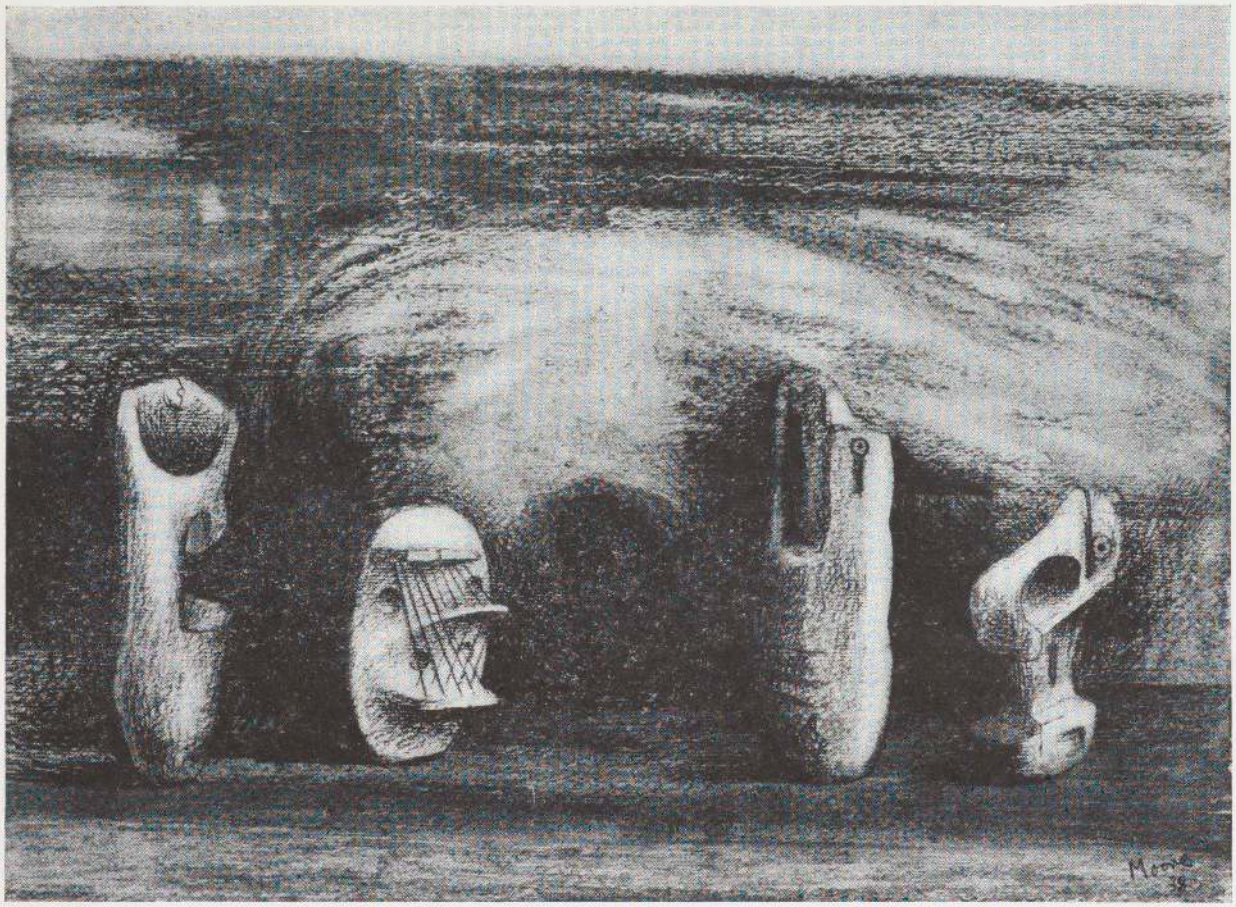
In Moore's mature work, just as in his first tentative essays with their forthright reminiscences of primitive art, his shapes never capitulate to an interest inproducing likenesses of visual experiences. The tactile quality could scarcely be stronger than in Moore's art. Still, he never abuses or compromises it by

attempting to create illusions. What one touches is essentially stone or wood. In Philip Hendy's phrase, "He is always willing to share the credit for his work with his material." [25]

But in spite of all his respect for material and his recognition of the role it should play in dictating and controlling shapes and form in sculpture, Moore's sculpture is intimately dependent on animate nature. As a student, he drew and modeled from life for many years and still periodically returns to life drawing.

"Every few months I stop carving for two or three weeks and do life drawing. At one time I used to mix the two, perhaps carving during the day and drawing from a model during the evening. But I found this unsatisfactory — the two activities interfered with each other, for the mental approach to each is different, one being objective and the other subjective. Stone . . . is so different from flesh and blood that one cannot carve directly from life without almost the certainty of ill-treating the material. Drawing and carving are so different that a shape or size or conception which ought to be satisfying in a drawing will be totally wrong realized as stone. Nevertheless there is a connection between my drawings and my sculpture. Drawing from life keeps one visually fit . . . perhaps acts like water to a plant — and it lessens the danger of repeating oneself. . . . It enlarges one's form repertoire, one's form

Reclining Figure. 1938. Lead, 13" long. The Museum of Modern Art, New York, Purchase Fund.

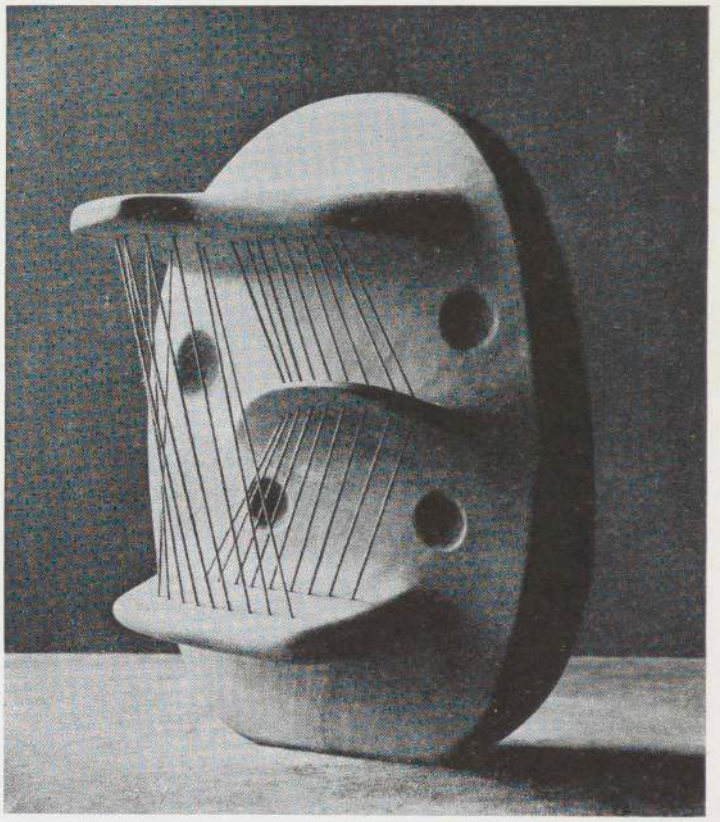


Four Forms. Drawing for sculpture. 1938. Chalk and wash, 11 x 15". Collection Eric C. Gregory, London.

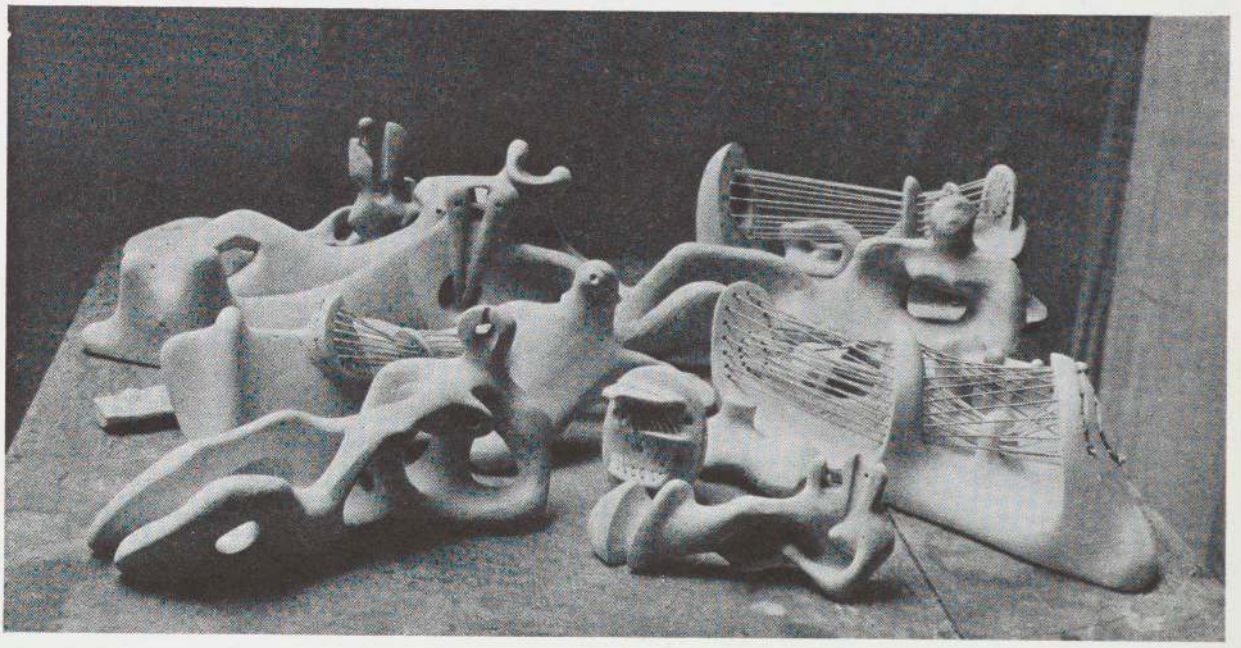
experience. But in my sculpture I do not draw directly upon my memory or observations of a particular object, but rather use whatever comes up from my general fund of knowledge of natural forms." [26]

"That is to say," Herbert Read comments, "the artist makes himself so familiar with the ways of nature — particularly the ways of growth — that he can out of the depth and sureness of that knowledge create ideal forms which have all the vital rhythm and structure of natural forms. He can escape from what is incidental in nature and create what is spiritually necessary and eternal." [27]

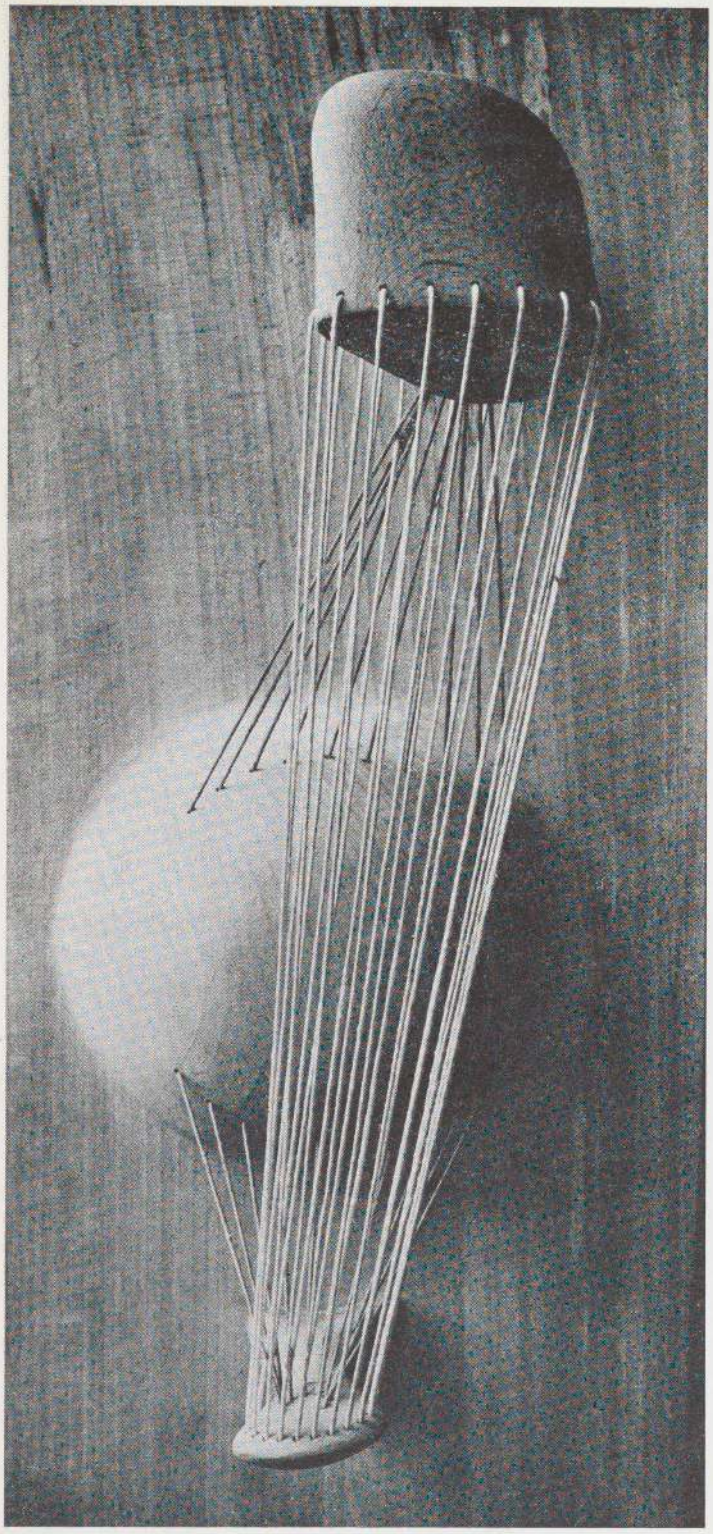
Possibly the best way to understand Moore's use of nature forms as sources of suggestion is through his drawings. For, as he said in 1937, "My drawings are done mainly as a help towards making sculpture — as a means of generating ideas for sculpture, tapping oneself for the initial idea; and as a way of sorting out ideas and developing them. Also, sculpture compared with



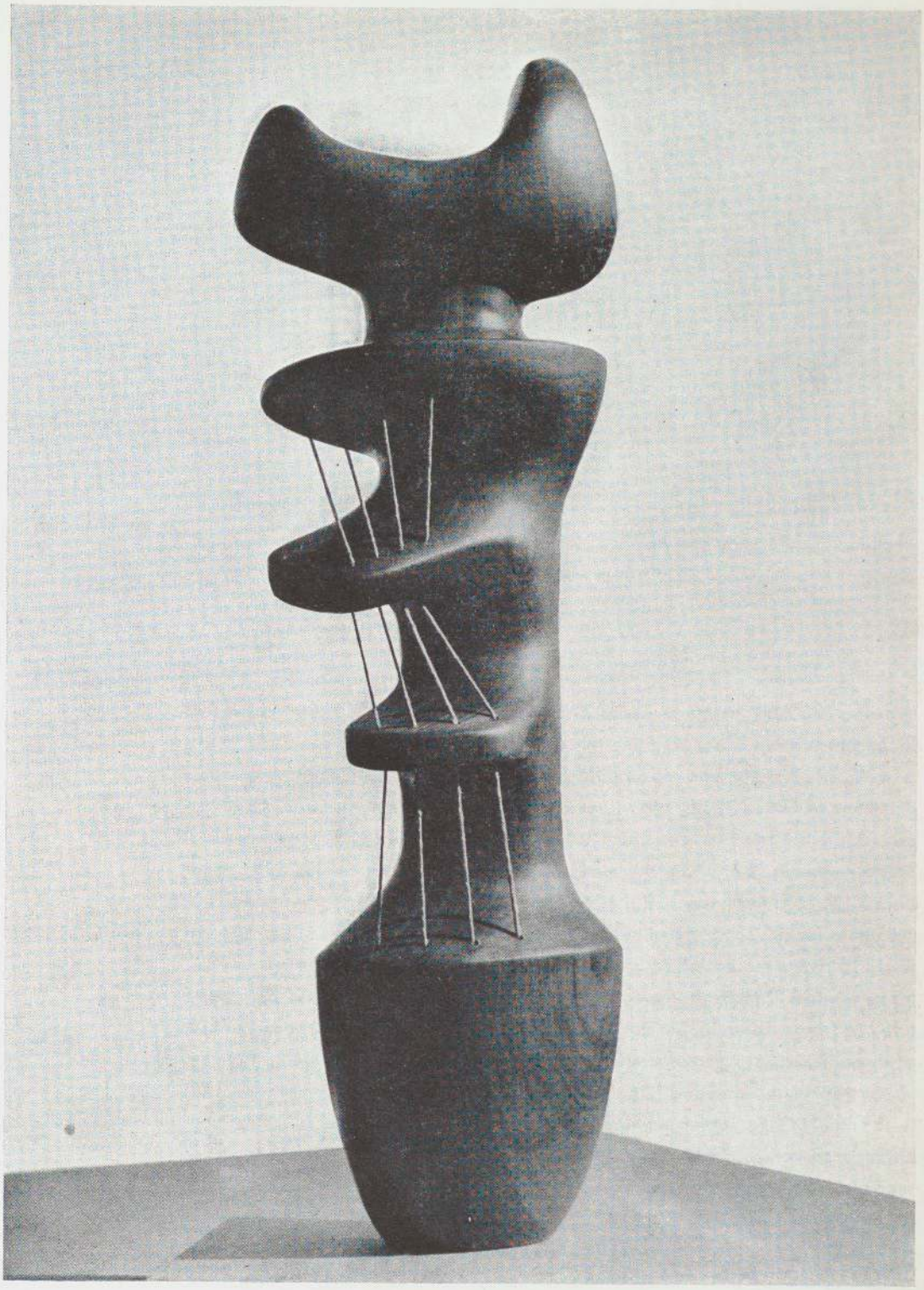
String Figure (No. 2). 1938. Elm wood and string, 8 1/4" high. Collection Mrs. Ursula Goldfinger, London.



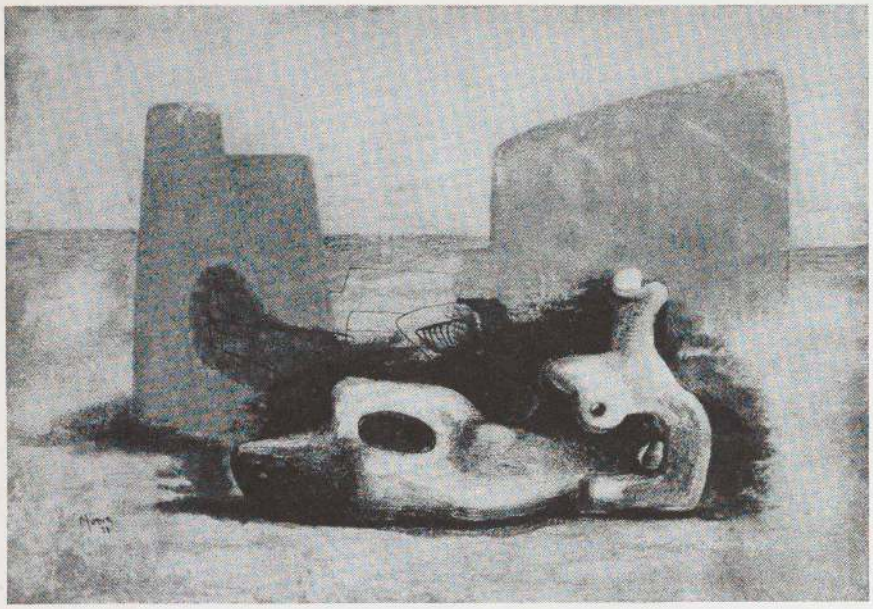
Group of Models for Sculpture. 1938. Clay. Owned by the artist.



String Relief. 1937. Beech wood and string, 18 1/8" long. Collection J. C. Pritchard, London.



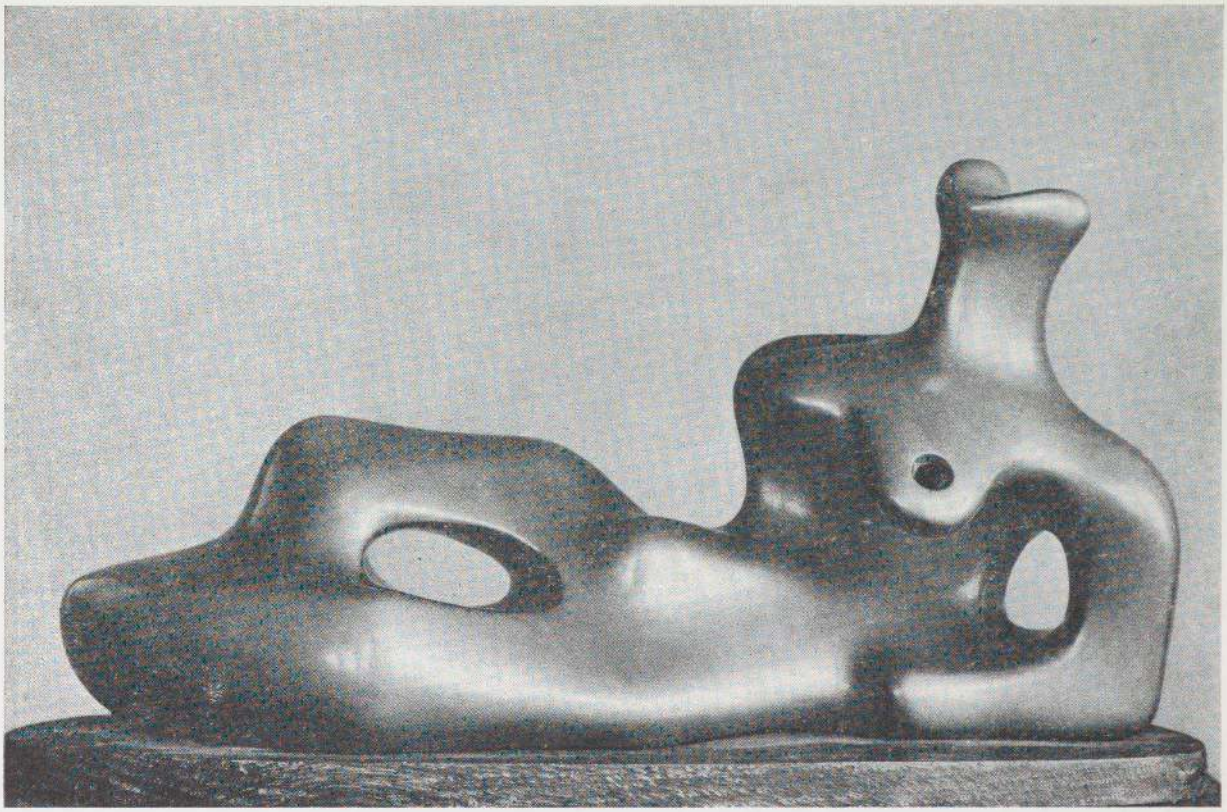
String Figure (No. 4). 1938. Lignum-vitae and string, 14″ high. Collection C. Burt.



Reclining Figure with Red Rocks. Drawing for sculpture. 1938. Watercolor, pen and ink, 15 x 22". Collection Miss Isobel Walker.

drawing is a slow means of expression, and I find drawing a useful outlet for ideas which there is not time enough to realize as sculpture. I use drawing as a method of study and observation of natural forms (drawings from life, drawings of bones, shells, etc.). . . . At one time whenever I made drawings for sculpture I tried to give them as much the illusion of real sculpture as I could — that is, I drew by the method of illusion, of light falling on a solid object [p. 15]. But I now find that carrying a drawing so far that it becomes a substitute for the sculpture either weakens the desire to do the sculpture, or is likely to make the sculpture only a dead realization of the drawing. I now leave a wider latitude in the interpretation of the drawings I make for sculpture, and draw often in line and flat tones without the light and shade illusion of three dimensions [color plate opp. p. 46]; but this does not mean that the vision behind the drawing is only two-dimensional." [28] On the contrary, this is the carver's approach to drawing. As Adrian Stokes puts it, "The true carver's power to draw . . . (in contrast to the modeling sculptor's) is a secondary power: for it is inspired by his attitude to stone. He has sought to illuminate the stone with file or chisel: now he seeks to illuminate paper with pencil or brush, so as to articulate its evenly lighted surface." [29]

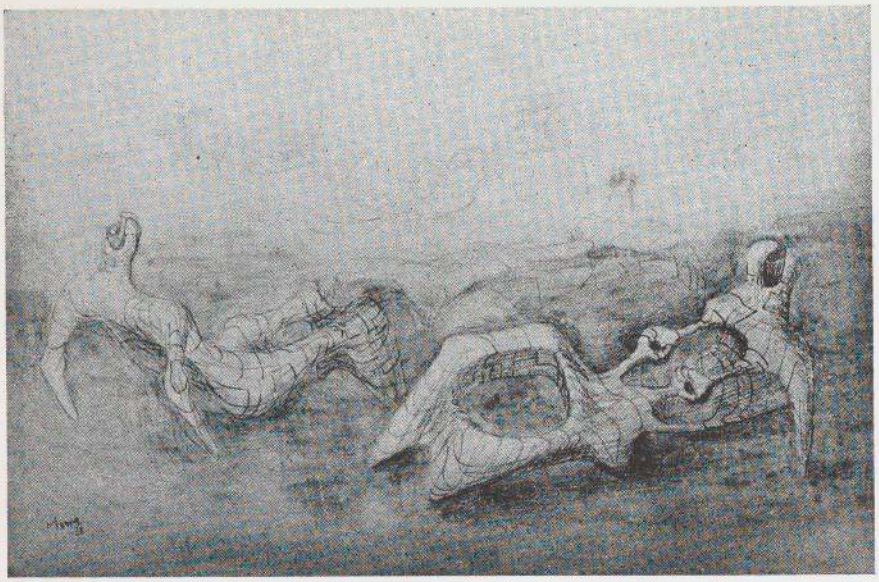
The sculptor in his own field however, "must strive continually," in Moore's opinion "to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head — he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He



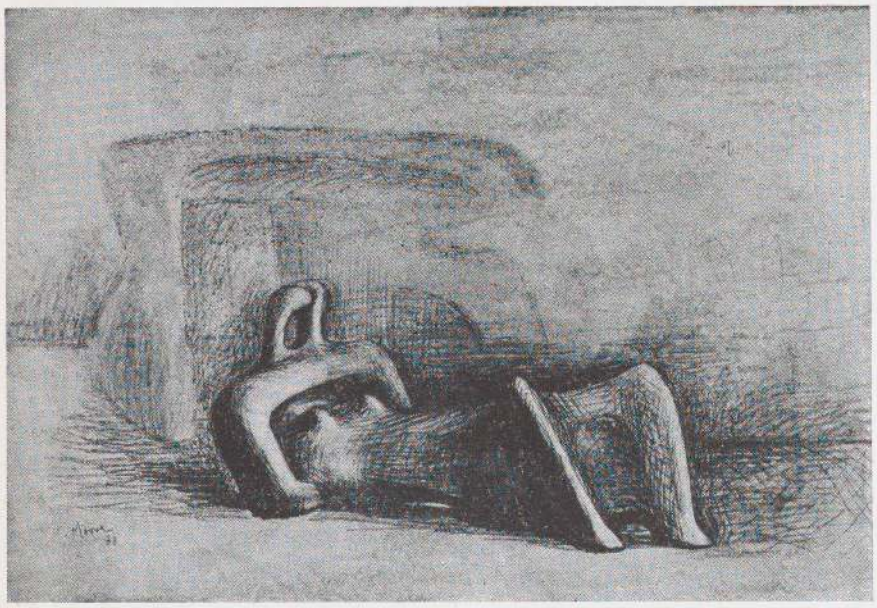
Reclining Figure. 1939. Lead, 11 ¾" long. Victoria and Albert Museum, London.

mentally visualizes a complex form *from all round itself;* he knows while he looks at one side what the other side is like; he identifies himself with its center of gravity, its mass, its weight; he realizes its volume, as the space that shape displaces in the air." [30] "Complete sculptural expression is form in its full spatial reality. . . . When the sculptor understands his material, has a knowledge of its possibilities and its constructive build, it is possible to keep within its limitations and yet turn an inert block into a composition which has a full form-existence, with masses of varied size and section conceived in their air-surrounded entirety, stressing and straining, thrusting and opposing each other in spatial relationship — being static, in the sense that the center of gravity lies within the base (and does not seem to be falling over or moving off its base) — and yet having an alert dynamic tension between its parts." [31]

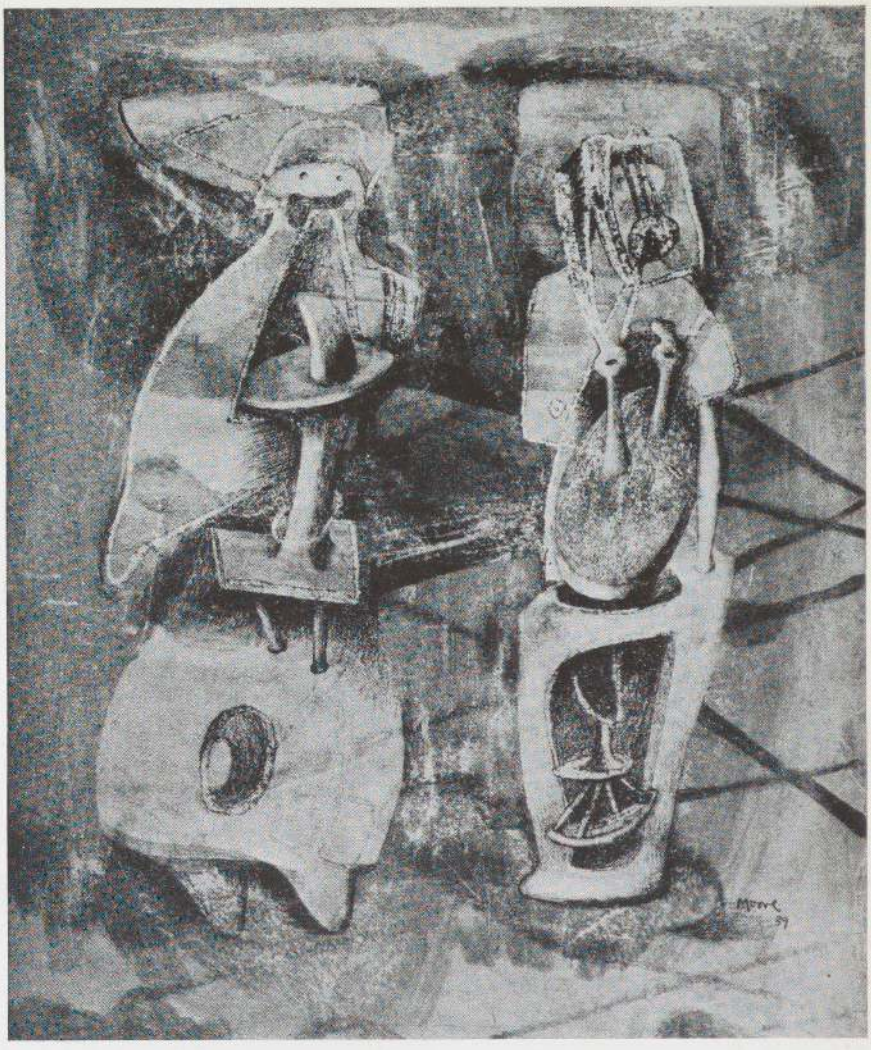
And finally, the sculptor and "sensitive observer . . . must . . . feel shape simply as shape, not as description or reminiscence . . . for example, . . . an egg as a simple single solid shape, quite apart from its significance as food, or from the literary idea that it will become a bird." [32] " . . . A work of art must have a vitality of its own . . . not . . . a reflection of the vitality of



Ideas for Metal Sculpture. 1939. Crayon and wash, 15 x 22″. Collection Sir Kenneth Clark, London.



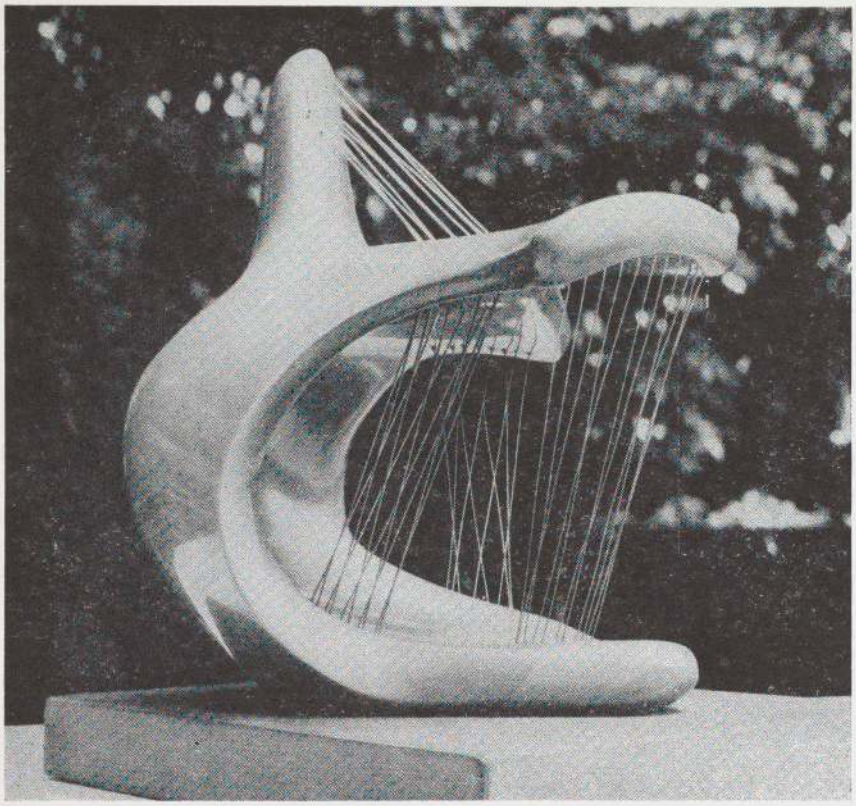
Reclining Figure. Drawing for sculpture. 1938. Chalk and wash, 15 x 22″. Collection Sir Kenneth Clark, London.



Two Women. Drawing for sculpture combining wood and metal. 1939. Watercolor, 17⅛ x 14⅝". Collection Sir Kenneth Clark, London.

life, of movement, physical action, . . . dancing figures and so on, but . . . a work can have in it a pent-up energy, and intense life of its own, independent of the object it may represent. When a work has this powerful vitality we do not connect the word beauty with it. Beauty, in the later Greek or Renaissance sense, is not the aim in my sculpture." [33]

In 1928 Moore had his first one-man show at the Warren Gallery in London. The sculptor Jacob Epstein had already recognized the promise of Moore's work and had encouraged him. And in the same year the architect Dr. Charles Holden commissioned him to execute one of the decorative panels for the exterior of the new Headquarters of the London Underground Railway at St.



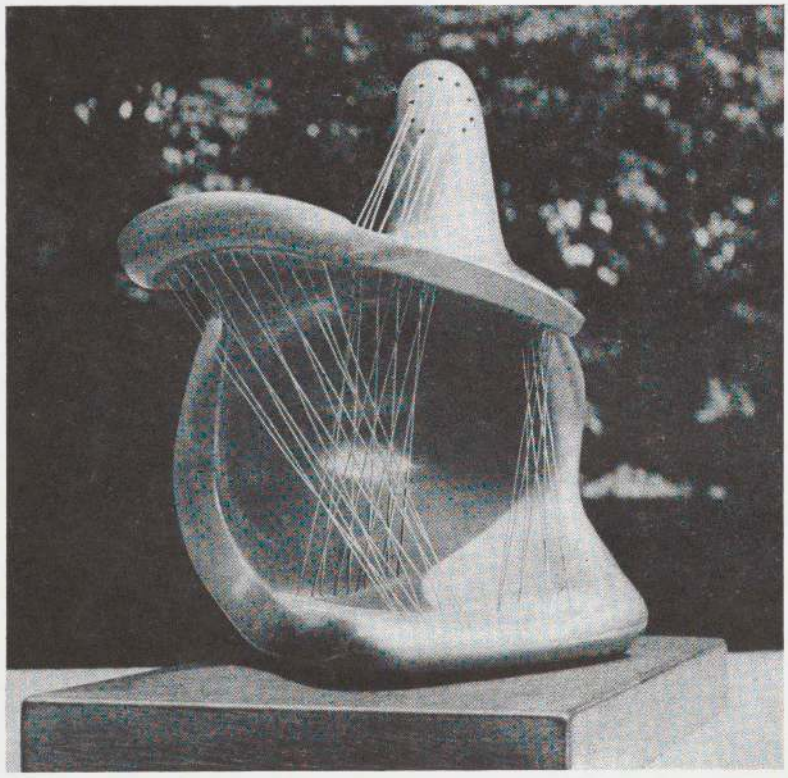


Figure (two views). 1939. Lead and copper wire, 8½" long. Collection Selden Rodman, New York.

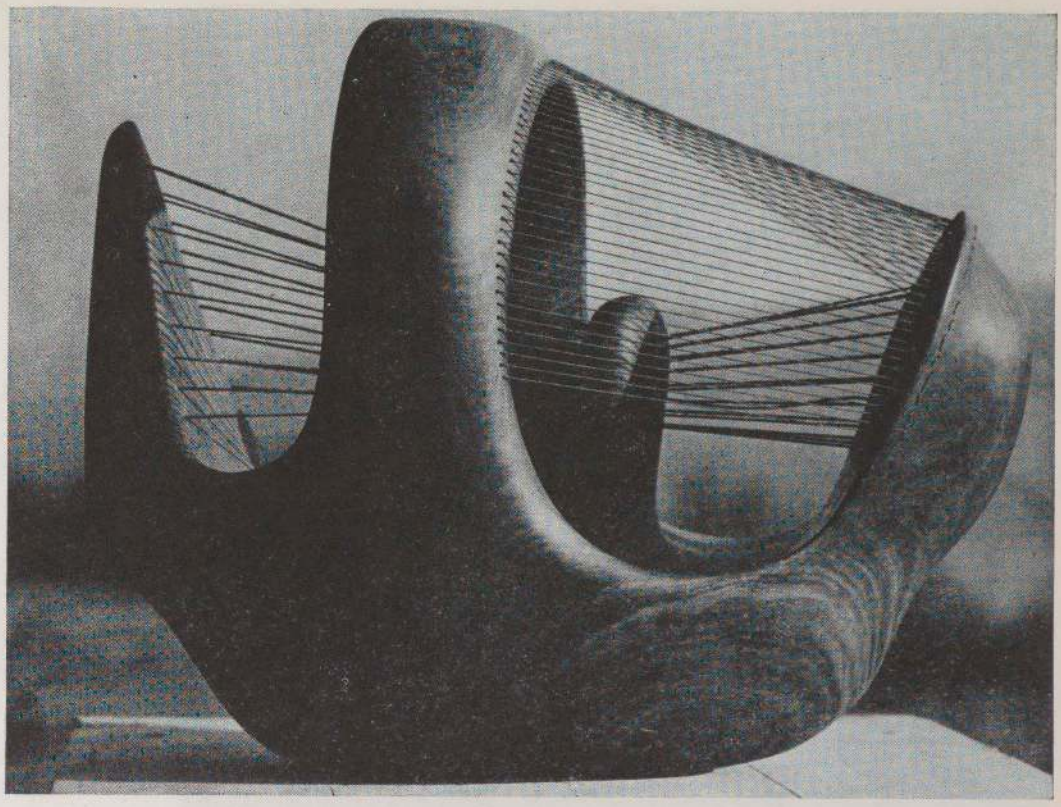
James. The result, his figure of the *North Wind,* (p. 16) though it is a relief and therefore in the artist's own words "foregoes the full power of expression in sculpture" which is only given in the round, is by far his most ambitious undertaking up to that time. And from its success he apparently derived a more mature assurance in his own vision and the confidence to undertake work on a much larger scale than he had previously.

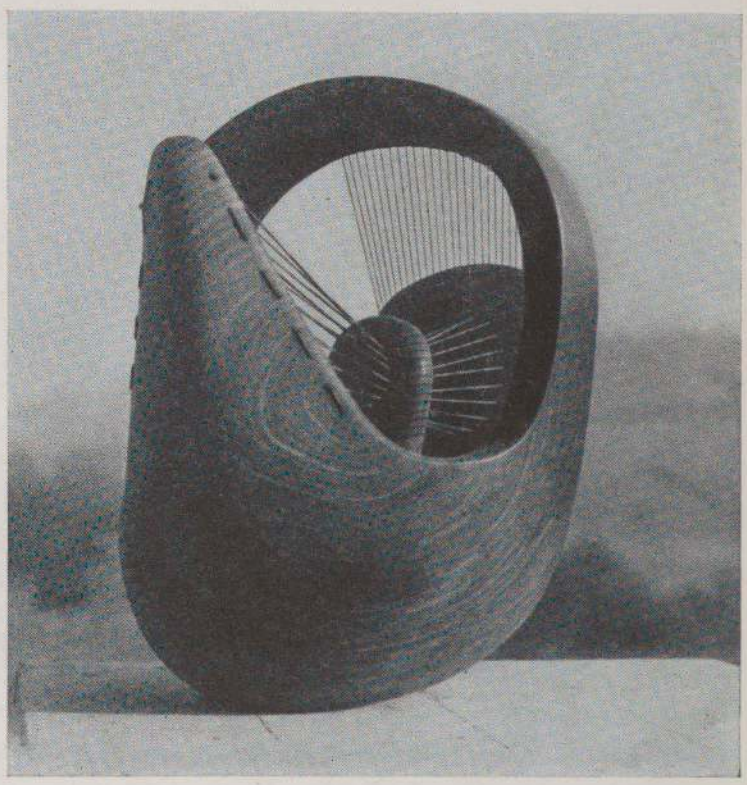
Two years later, for example, he was to realize in *Reclining Figure,* 1930 (p. 18), the "principles of form and rhythm" in his carving, with such a respect for the stone in which he was working that the sculptural result had the quality of a double metaphor: from the one point of view it may be seen as a human figure resembling a range of bare stone hills, from the other, a form in stone suggesting a woman's body. As Philip Hendy remarks in a review of Moore's retrospective exhibition at Temple Newsam in 1941, "The knees point upward, (a powerful upsurge in the sloping lower limbs) the breasts even more boldly up so that the movement is towards the sky as much as along the earth. . . . Already Moore is using the geography of woman's body to express his passionate feeling for the earth itself. . . . But one feels in most of his big works a virile sensuousness which overflows from woman to the forms of Nature herself." [34] Yet, it is important, as Read points out, "to realize that Moore's figures are never, strictly speaking, symbolic . . . they are always 'figures,' 'compositions' or simply particular and individual existences — a mother and child, never Maternity." [35] In a manner of speaking, the representational factor in his work is only a token of homage to the source which inspired him to see a shape, or a configuration of spheres, in his material.

During the years between 1928 and 1940 Moore left few sculptor's materials unexplored; and in each he carried out his ideas of "full three-dimensional realization" and "truth to material" just as thoroughly as he did in wood and stone. Provided the artist understands and respects the possibilities and limitations of his materials, each can be employed to its particular advantage: wood (p. 22), (p. 24); reinforced concrete (p. 27); stone (p. 34). "Clay, being soft, is modeled, and is worked quickly, and allows a freedom of treatment. So that the terra cottas have spontaneity and ease." [36] (p. 87) "Modeling is a much more 'free' activity than carving . . . the calligraphic and supremely personal element in graphic art is always to be associated with modeling conception." [37] Lead, bronze and other cast metals have molding possibilities quite alien to carved materials — a possibility of light effect and tenuousness that harder materials like stone or stringy materials like wood do not offer (p. 49). In a work such as *Two Forms* (p. 36) "he creates out of the relations between the quick and the slow movement, the hollowness or convexity of the parts and the play of the light which he has set to work." [38] To 1934 belong the first compositions in which solid forms fixed to a base are related by their space intervals: the space between them becoming significant, as well as the forms themselves (p. 31, 34).

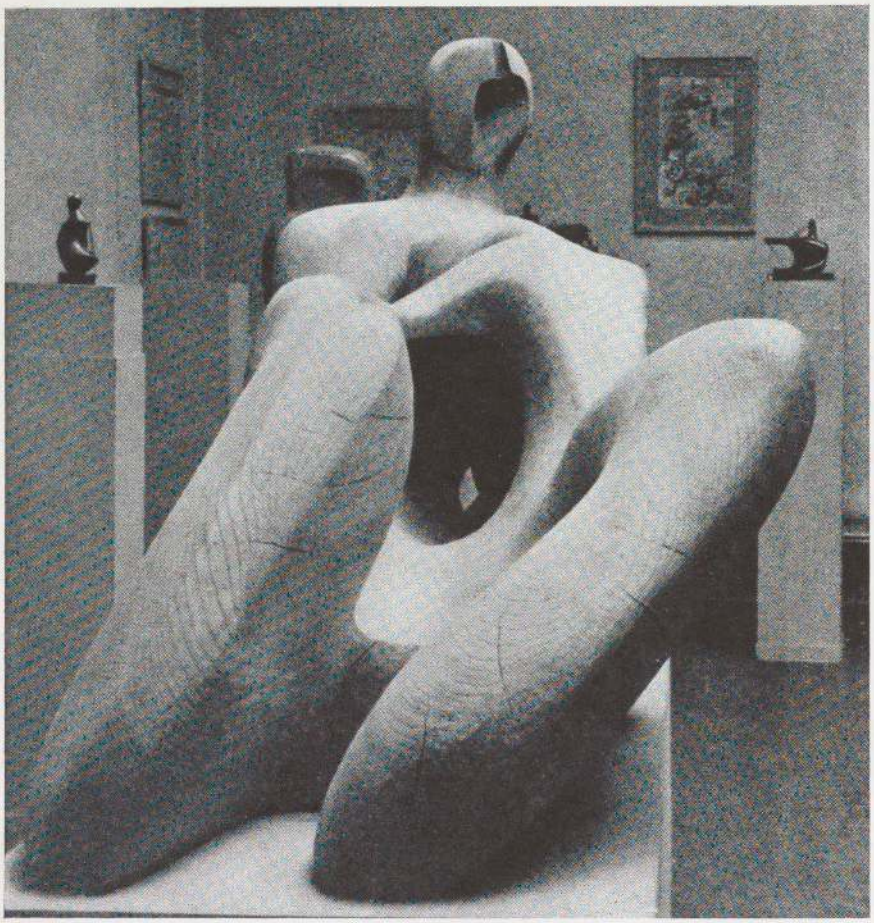
Even the use of string offered possibilities of straight taut lines for contrast

Ideas for Sculpture. 1940. Watercolor, pen and ink, pencil, 16⅞ x 10″.
Collection Miss Helen L. Resor, Greenwich, Connecticut.





Bird Basket (two views). 1939. Lignum-vitae and string, 16½" long. Collection Mrs. Irina Moore.



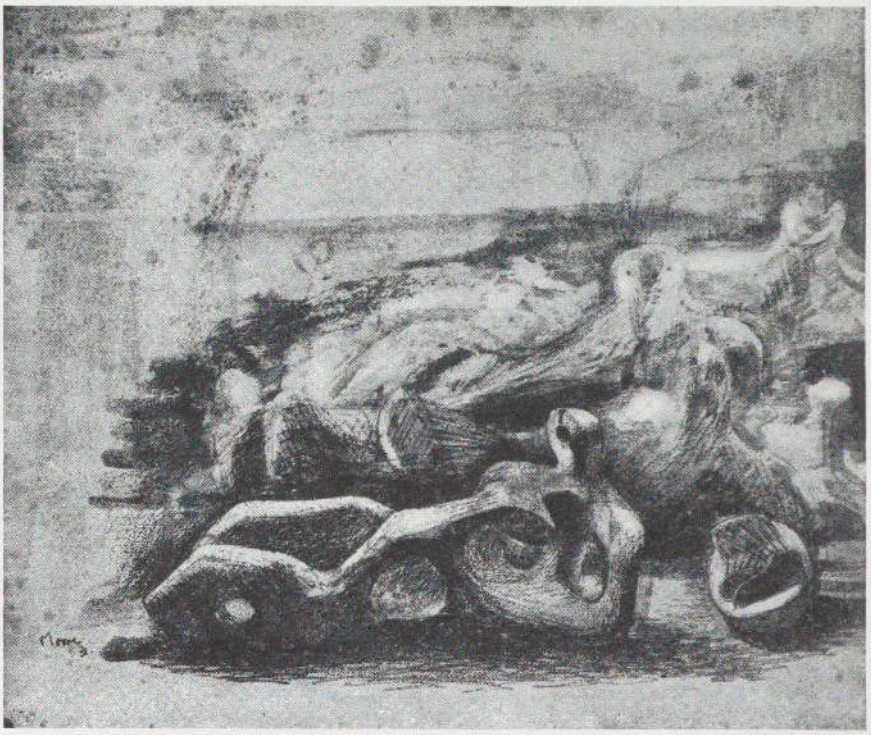
Reclining Figure. 1939-40. Elm wood, 80" long. Collection Miss Elisabeth Onslow-Ford, London.

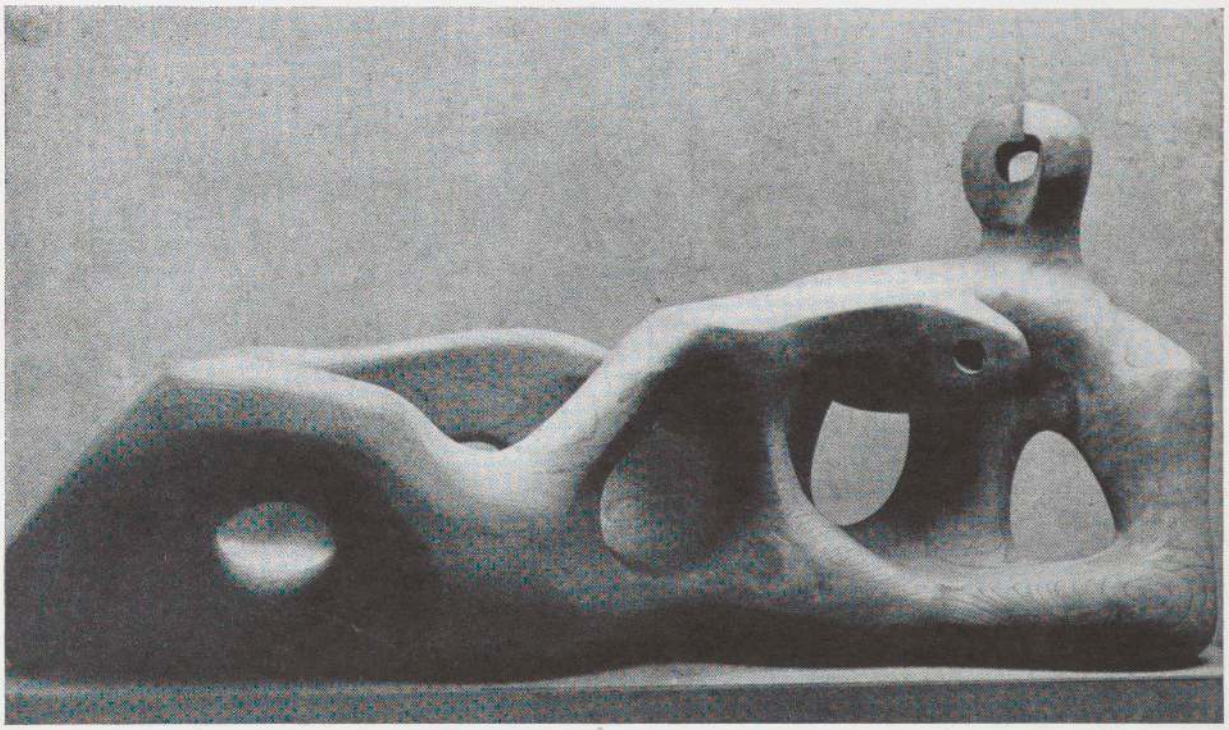
The mystery of the hole—the mysterious fascination of caves in hillsides and cliffs

with the curved and heavy rounded surfaces of *Bird Basket,* 1939 (p. 61). In such a composition the outer shape "has a dynamic quality . . . intensified by the swirling grain of the *lignum-vitae*. . . . Its external roundness is actually emphasized by the fact that it is hollowed out from above, especially as a band of wood is left to complete the movement over the top, like the handle to a basket.

"On one side the space between the handle and the boldly undulating brim is bridged by parallel strands of blue cords, and below this another band of red cords bridges the whole space, being drawn downwards towards the center through a tongue of wood which rises from below. The contrast of the

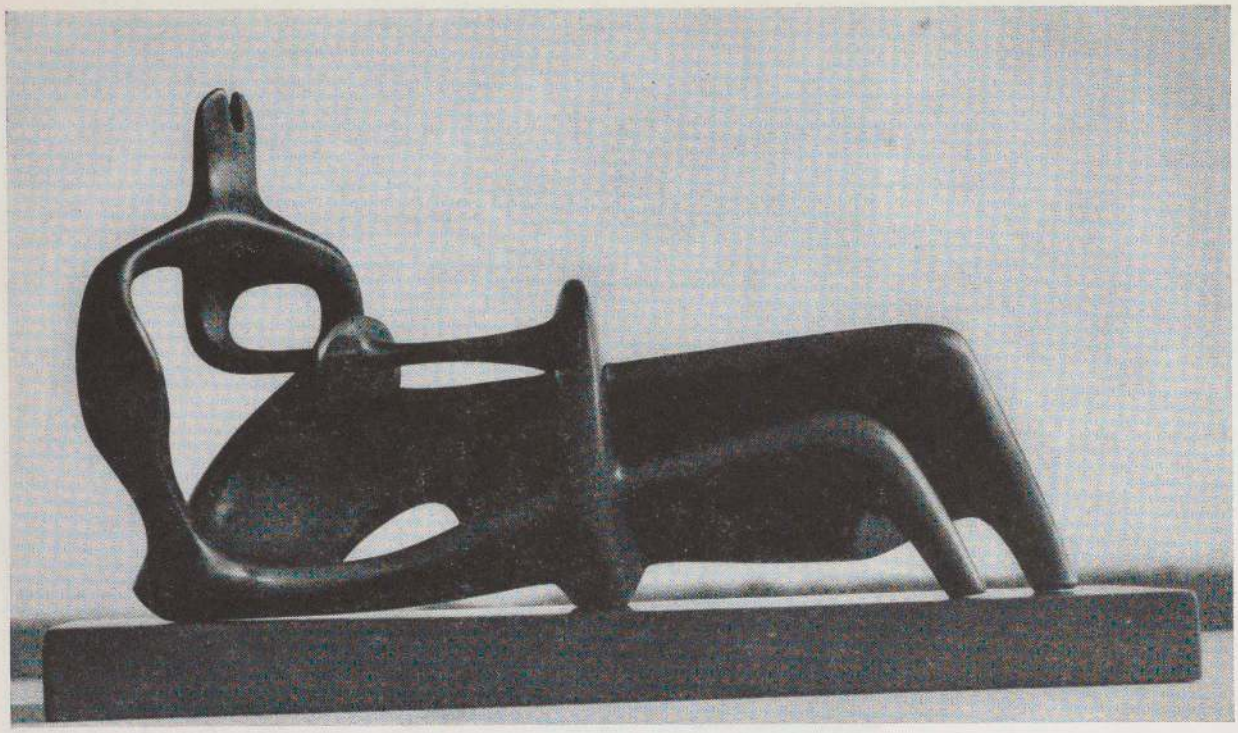
Landscape with Figures. Ideas for sculpture. 1938. Watercolor, 15 x 17¾". Collection Edward Carter, London.





Reclining Figure. 1939-40. Another view.

Trees (tree trunks) show principles of growth and strength of joints, with easy passing of one section into the next.



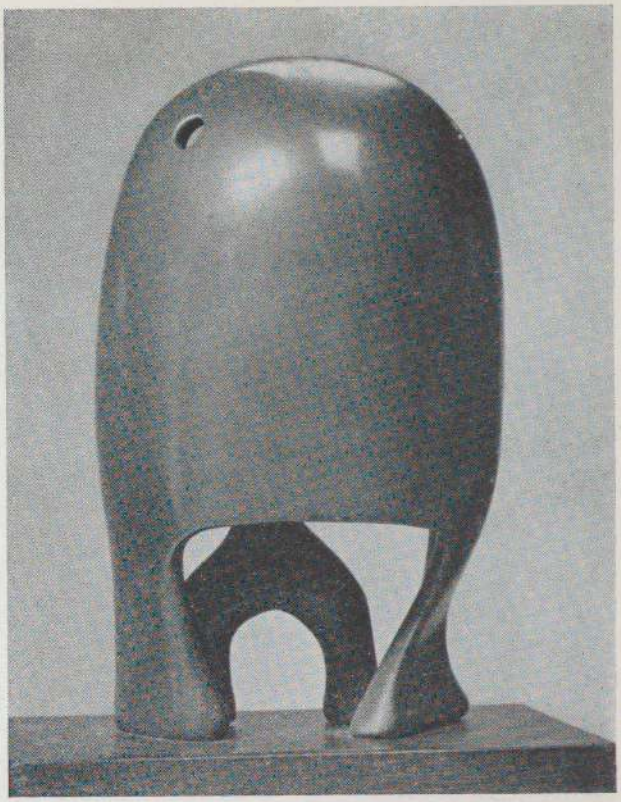
Reclining Figure. 1940. Lead, 13″ long. Collection Gordon Onslow-Ford.

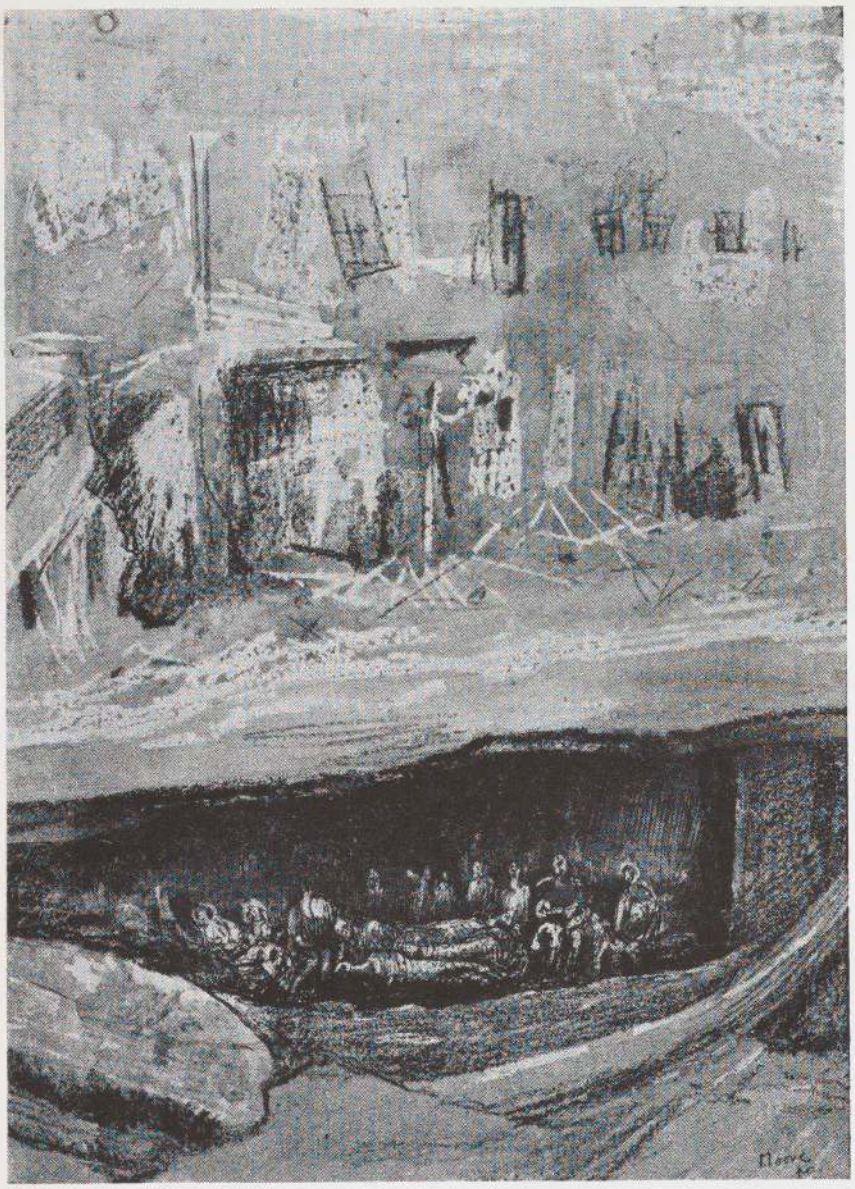
swirling solid form and the straight flight across space of the translucent bands of string is stimulating, but more so is that of the lively play of light outside the form with the gentler, more mysterious play inside it." [39] And we are reminded of Moore's reference to the carvings from New Ireland in the British Museum which he described as having "besides their vicious kind of vitality, a unique spatial sense, a bird-in-a-cage form." [40]

But all this time Moore's forms had been steadily working away from his original primitive inspiration along the line of the more personal expressions he had begun to find in 1929; from his figure studies of the early thirties, such as those on pages 21 and 25, through the less evident naturalist inspiration of his sculpture from 1934 (p. 31) to 1937 (p. 42), to such compositions as *Reclining Figure*, 1939 (p. 62) or the *Helmet*, 1940 (p. 65).

By the outbreak of the war in 1939 Henry Moore had established himself as a leader in contemporary sculpture. In the same year the Tate Gallery in London acquired one of his large pieces. For the first months after the beginning of hostilities he continued to work in his studio in Kent, not far from Dover. In fact "Up to the fall of France" as he wrote in a letter in January, 1943,[41] "there were no difficulties over going on doing sculpture just as be-

The Helmet (two views). 1940. Lead, 11½" high. Collection Roland Penrose, London.



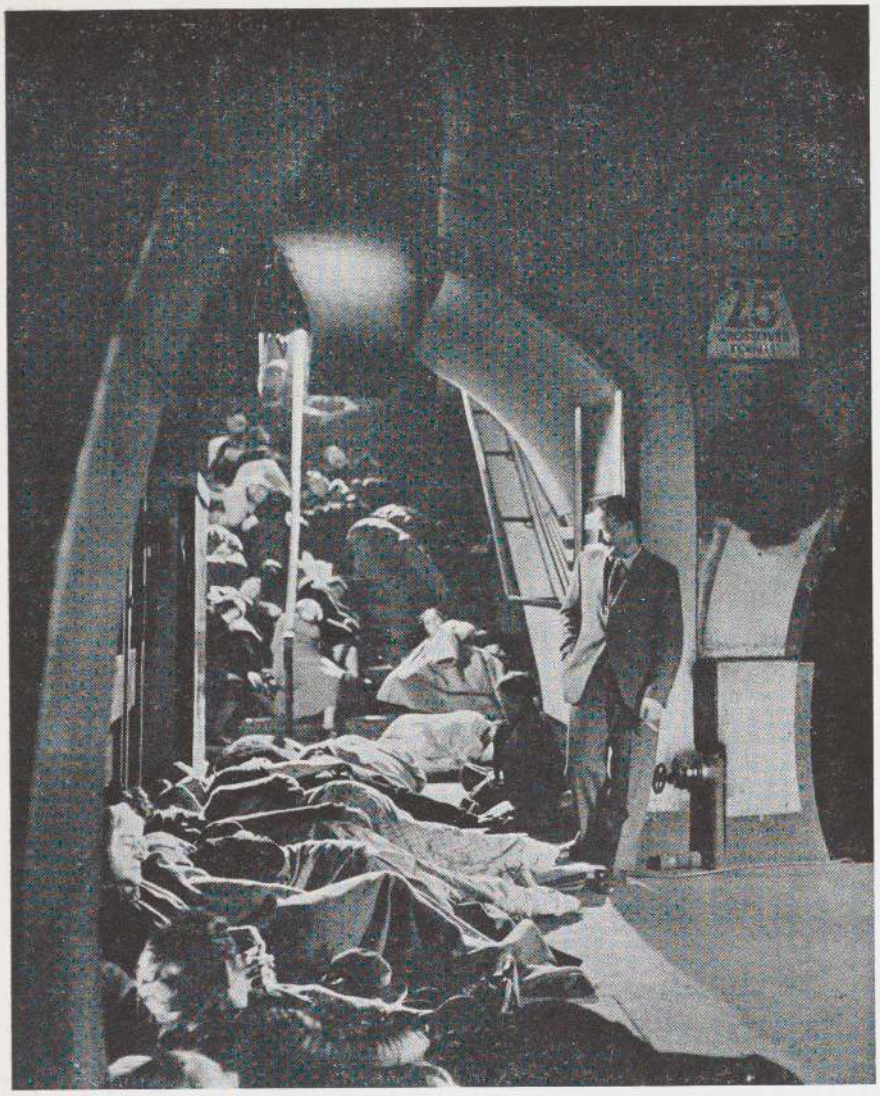


Gash in a Street. Shelter drawing. 1940. Chalk, watercolor, pen and ink, 11 x 15″. Collection Colin Anderson.

Pink and Green Sleepers. 1941. Chalk, watercolor and pen, 12 5/8 x 21 1/4". Collection War Artists, Official Purchase.

Four Gray Sleepers. 1941. Pen and ink, wash, 20 x 17". Collection War Artists, Official Purchase.

fore, and except that one was intensely concerned over the war and greatly worried over its course and eventual outcome, it had no new or direct visual experiences for me which had any connection with work. But when France fell and a German invasion of England seemed more than probable, I like many others thought that the only thing to do was to try to help directly, and I moved back to London from the country, and applied for training in munition tool making which I was told sculptors could more quickly learn than the average person. But the training classes were so few in proportion to the great numbers of applications for them, that several weeks went by and I heard nothing further. As I expected to be called upon each day, I went on working only at drawings, and not at sculpture. Then came the Battle of Britain, followed by the bombing of London, and the war, from being an awful worry became a real experience. Quite against what I expected I found myself strangely excited by the bombed buildings [p. 66], but more still by the unbelievable scenes and life of the Underground Shelters. [Color plate opp. p. 66] I



Henry Moore looking at sleepers in the Underground, 1944.

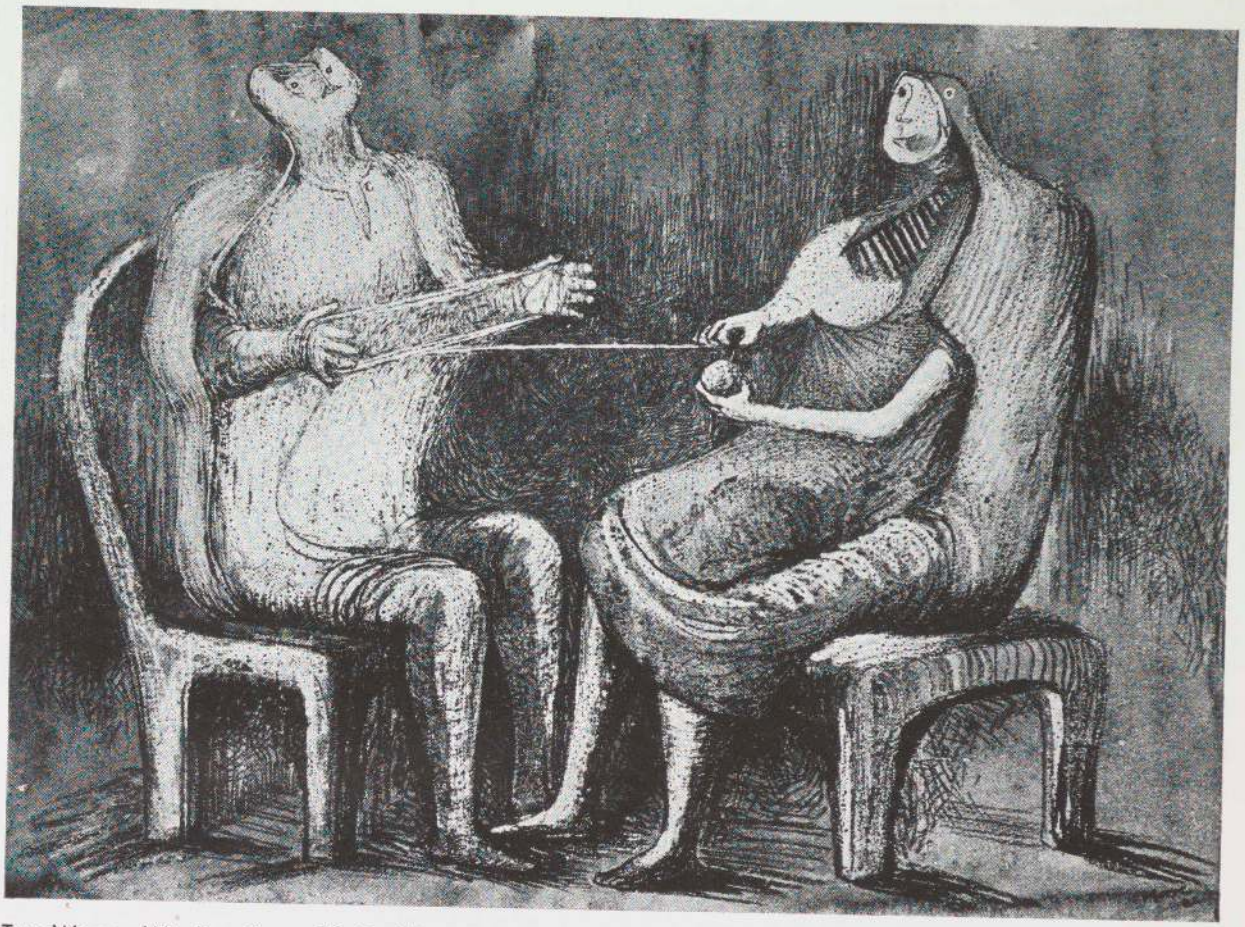
began filling a notebook with drawings, ideas based on London's shelter life. Kenneth Clark saw this notebook and I was commissioned by the War Artists Committee to do a series of shelter drawings and this occupied me through most of 1941, until the shelter life gradually died down as the raids on London got less. Then at Herbert Read's suggestion I undertook to do drawings of miners at work in the coal mines. I went to my home town Castleford, which is a small Yorkshire mining town, and spent two or three weeks in all down the coal mine. Although I lived the first twenty years of my life in Castleford I'd never been down a coal mine and I was glad to have the experience. It made clear many things about my own childhood, (for my father was a coal miner)

Tube Shelter Perspective. 1941. Watercolor, pen and ink, 17 5/8 x 16 5/8". Collection Eric C. Gregory, London.

Woman Seated in the Underground. 1941. Watercolor, chalk, pen and ink, 18½ x 14¾″. The Tate Gallery, London.

Shelter Scene. 1942. Watercolor, crayon, pen and ink, 15 x 11". Collection Mr. and Mrs. George E. Dix.

Two



Two Women Winding Yarn. 1942. Watercolor, chalk, pen and ink, 21 x 18″. Private collection.

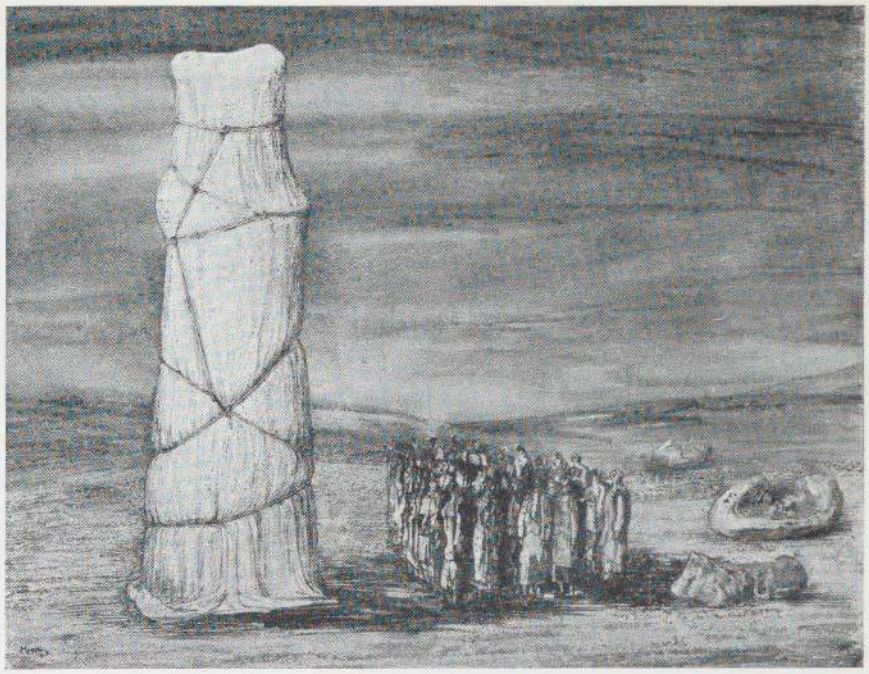
and made me know more about miners — but I didn't find it as fruitful a subject as the shelters. The shelter drawings came about after first being moved by the experience of them, whereas the coal-mine drawings were more like a commission. Everything to do with the shelters moved me much more deeply than the coal mines and the shelter drawings came much easier and more naturally; the coal mine drawings were two or three weeks physical sweat seeing the subject, and that number of months mental sweat trying to be satisfied carrying them out.

"In both subjects I think I could have found purely sculptural motives only, if I'd tried to, but I wanted to accept and interpret a more 'outward' attitude. I don't think either shelter or coal mine drawings will have a very direct or obvious influence on my sculpture when I get back to it — except for instance, in the future, I may do sculpture which uses drapery, or perhaps do groups of two or three figures instead of only one figure."

At the Coal Face. 1942. Chalk, watercolor, pen and ink, 13 x 25½". Collection War Artists, Official Purchase.

In the years just preceding the war Moore had begun to show the public some of his working drawings, at first tentatively, but then more confidently. These were for the most part "scribbled experiments," in which the artist was, as it were, "thinking aloud . . . on paper," now about figures in stone with reminiscences of the boniness of bone, as closer to his material stone, metal, or reinforced concrete (frontispiece) rather than about the softness of human flesh; or "about a carving rather like the elm wood figure [p. 63]: working out its possibilities, its balance, its big ungainly sprawl, its massive immobility: thinking of it not as soft flesh but as tough muscular wood: thinking, too, of tree trunks and bones and mountain ranges and stones worn into smooth curves by flowing water, and the undulating grain of polished wood: pondering on these things till he becomes obsessed by them and they all enter into his feeling about the reclining figure, adding something to it, and also taking something from it, till at last he knows just what he wants to carve out of the great chunk of elm waiting in his studio — not just a woman, but woman-ness plus tree-trunk-ness plus smooth stone-ness, and so on." [42]

But in these wartime drawings, as Moore said later, he turned from purely sculptural motives in order "to accept and interpret a more 'outward' attitude." A new emphasis is placed on "the psychological, human element" which normally he regarded as "of equal importance" to the essential "abstract qualities of design" and which should be "welded together" with the



Crowd Looking at a Tied-up Object. 1942. Watercolor, 16 x 22". Collection Sir Kenneth Clark, London.

abstract "in a work" to give it "fuller, deeper meaning." [43] It is no reaction, no betrayal of his abstract position, merely a temporary shift of emphasis due to the deep emotional impression made on the artist by his experience. And as Herbert Read says, "The whole meaning and substance of his past work is implicit in this new work. . . . Certain principles which were formerly expressed in *normal* terms are now given a particular application." [44] And in these drawings, while the reminders of humanity are more assertive than in his earlier and later work, the forms are still a sculptor's forms. Michelangelesque in their power — perhaps better Masacciesque in their simple monumentality — and a return to his early Florentine enthusiasm.

At the same time there is a nightmare quality, a haunted quality, with which his emotion has dyed these papers. It comes out particularly in the colors.

With Moore color has always been an extension of drawing; but while he remains essentially the sculptor in such a shelter drawing as *Gray Sleepers*, in many underground sketches, color becomes a most eloquent extension of his emotions. But here also he draws deeply on his observation of nature; and in these wartime watercolors he is possibly closest to that central line of the English romantic school — those British painters who turned from the varnished "museum tones" of the eighteenth century to the colors of nature — "the lichen on the gray rock, the colored texture of weather-worn stone, the fiery

Models for Madonna and Child. 1943-44. Clay. Owned by the artist.

Clay, being soft, is modeled, and is worked quickly, and allows a freedom of treatment

black and red of igneous formations or burning coal, and so on." [45] This is the palette we find in Moore's watercolors and washes (see color plates). In it his relationship with such forebears as Blake, Ward and Turner comes out. He is an admirer, Geoffrey Grigson tells us, of "James Ward's *Bull* and *Gordale Scar*. He admires Turner for his bigness, and as a painter of colored abstractions, and tornado, and water-spout. Moore's color, as in Blake's Newton, is a free, personal, expressive color; which also helps and fills out the design. And Blake stands near the beginning of a process working down to Chirico and Picasso and Wyndham Lewis, and Moore himself, and Graham Sutherland, a process which comes at last to a personal freedom of color in art which is, or nearly is, abstract." [46]

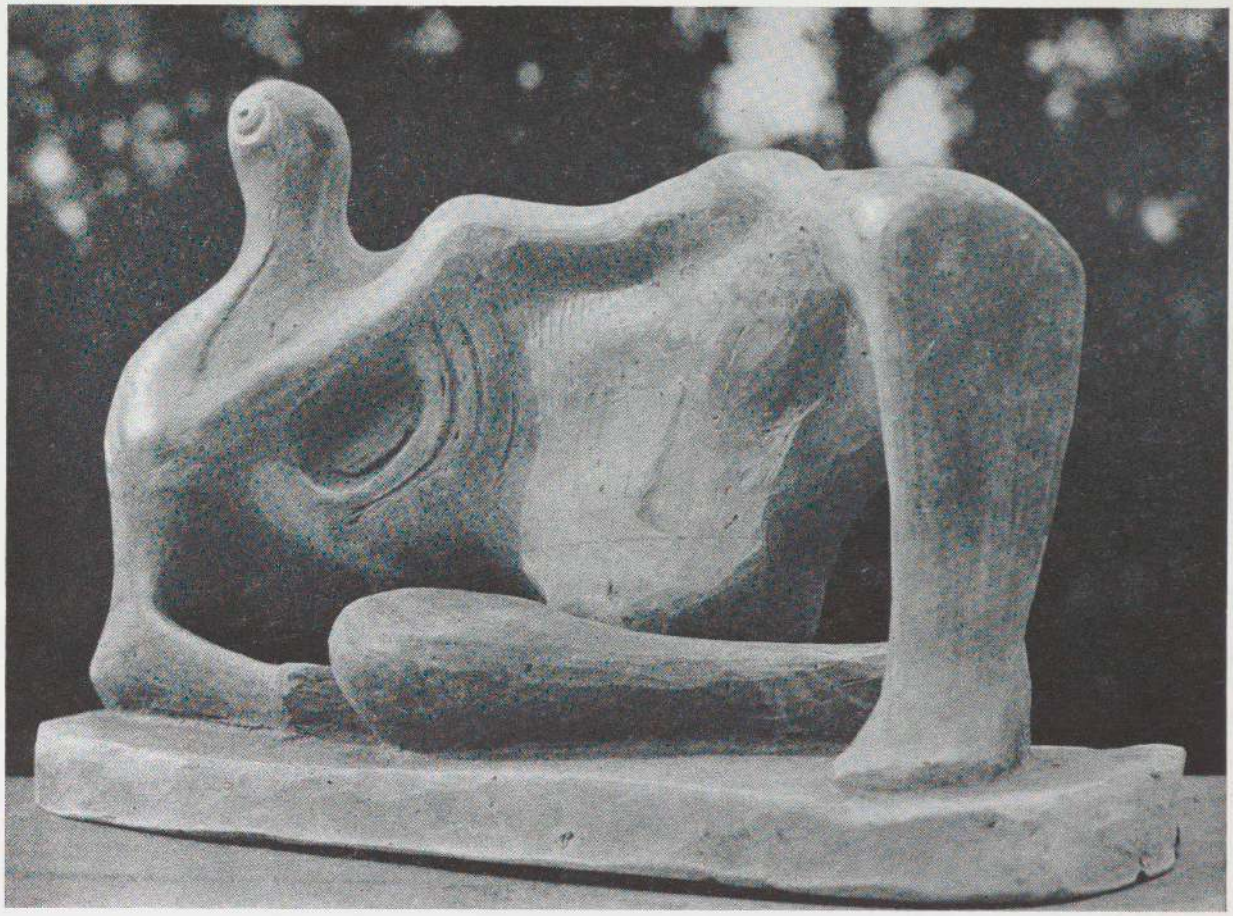
With the end of the war came new possibilities of transportation and of sculpture materials. And Moore's first carving done since 1940 — the monumental green Hornton stone *Madonna and Child* (p. 75) unveiled in September 1943 in the church of St. Matthew, Northampton, shows a clear kinship with these drawings. It was not only a draped figure as he had anticipated in his letter regarding the shelter sketches — the first he had ever carved — but also an embodiment in stone of that early Florentine simplicity which had characterized such drawings as his *Pink and Green Sleepers* or *Four Gray Sleepers* (p. 67) of two years earlier.

Madonna and Child. 1943-44. Hornton stone, 59″ high. Church of St. Matthew, Northampton, England.

. . . the Madonna and Child should have an austerity and a nobility, and some touch of grandeur (even hieratic aloofness) . . . a quiet dignity and gentleness.

Model for Three Standing Draped Figures. 1945. Clay. Owned by the artist.

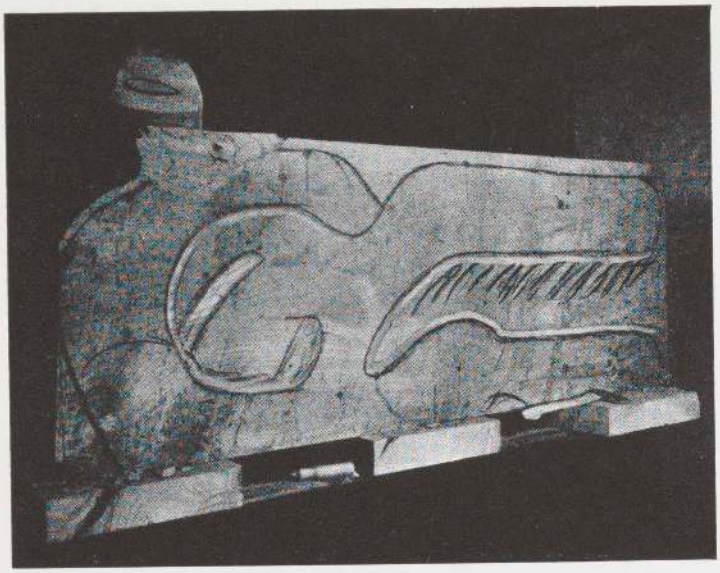
In England since the Middle Ages the Established Church, as a body, has provided little patronage to the more venturesome contemporary artists of any age. The Church of England has no official art policy. Nevertheless there are some individual churchmen who recognize art's religious value. The Bishop of Chichester, for example, whose chapel contains one of the few surviving fine examples of medieval English painting, has instituted an art school in his palace; in his diocese two schemes of mural decoration have been carried out by Duncan Grant and Hans Feibusch. And the church patron with the best and

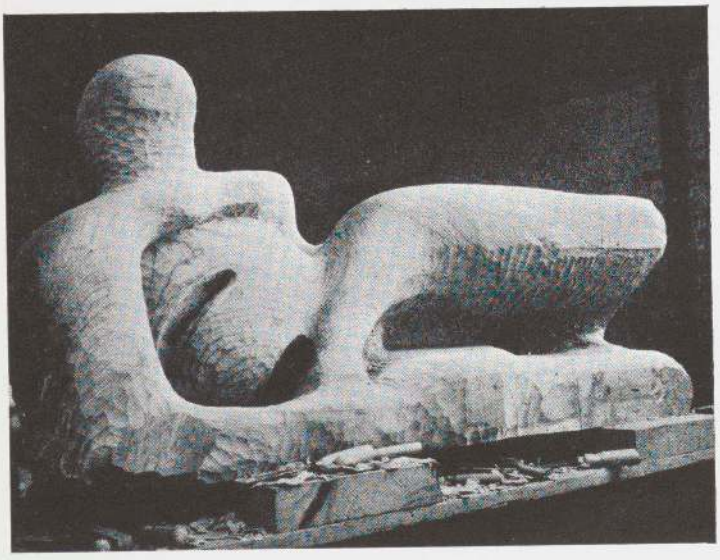


Reclining Figure. 1946. Terra cotta, about 8" long. Owned by the artist.

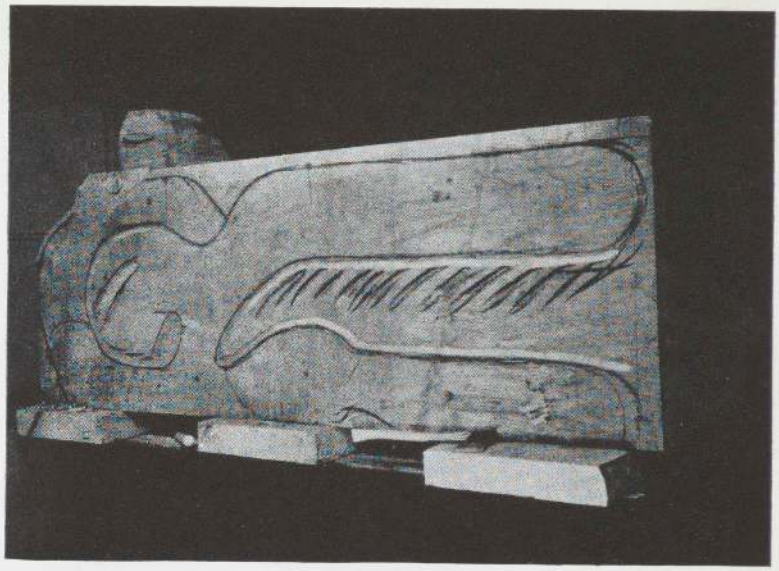
most courageous taste is Canon Hussey, Vicar of St. Matthew's, Northampton, who commissioned Benjamin Britten, one of the boldest of contemporary English composers, to write a short Festival Cantata, *Rejoice in the Lamb,* for choir and organ on the same theme as the *Benedicite;* and for the same festival a fanfare for brass instruments by Michael Tippett. Canon Hussey has also commissioned a wall painting of the *Crucifixion* by Graham Sutherland. And it was he who invited Moore to study the possibilities of a *Madonna and Child* for his church.

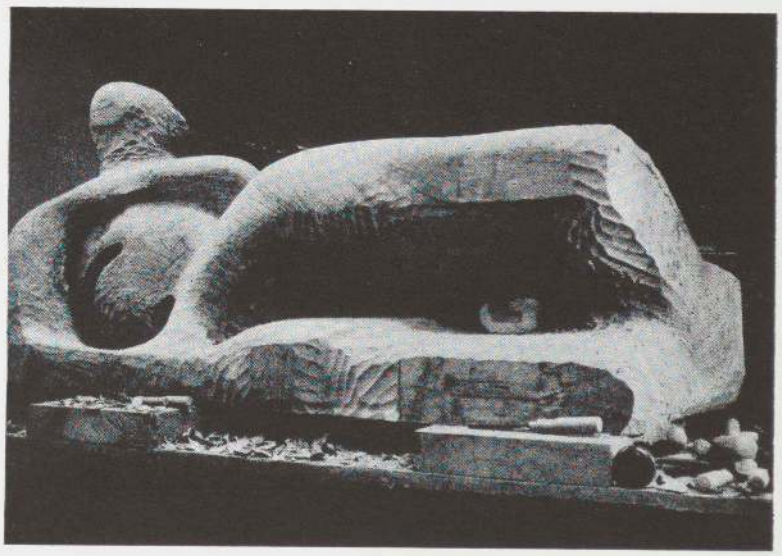
"The first vague idea that Henry Moore might be a very suitable artist to carve a Madonna and Child," Canon Hussey recalls, "was suggested by seeing some of his drawings of women sheltering from air raids in London underground shelters. The drawings seemed to possess a spiritual quality and a deep humanity as well as being monumental and suggestive of timelessness.



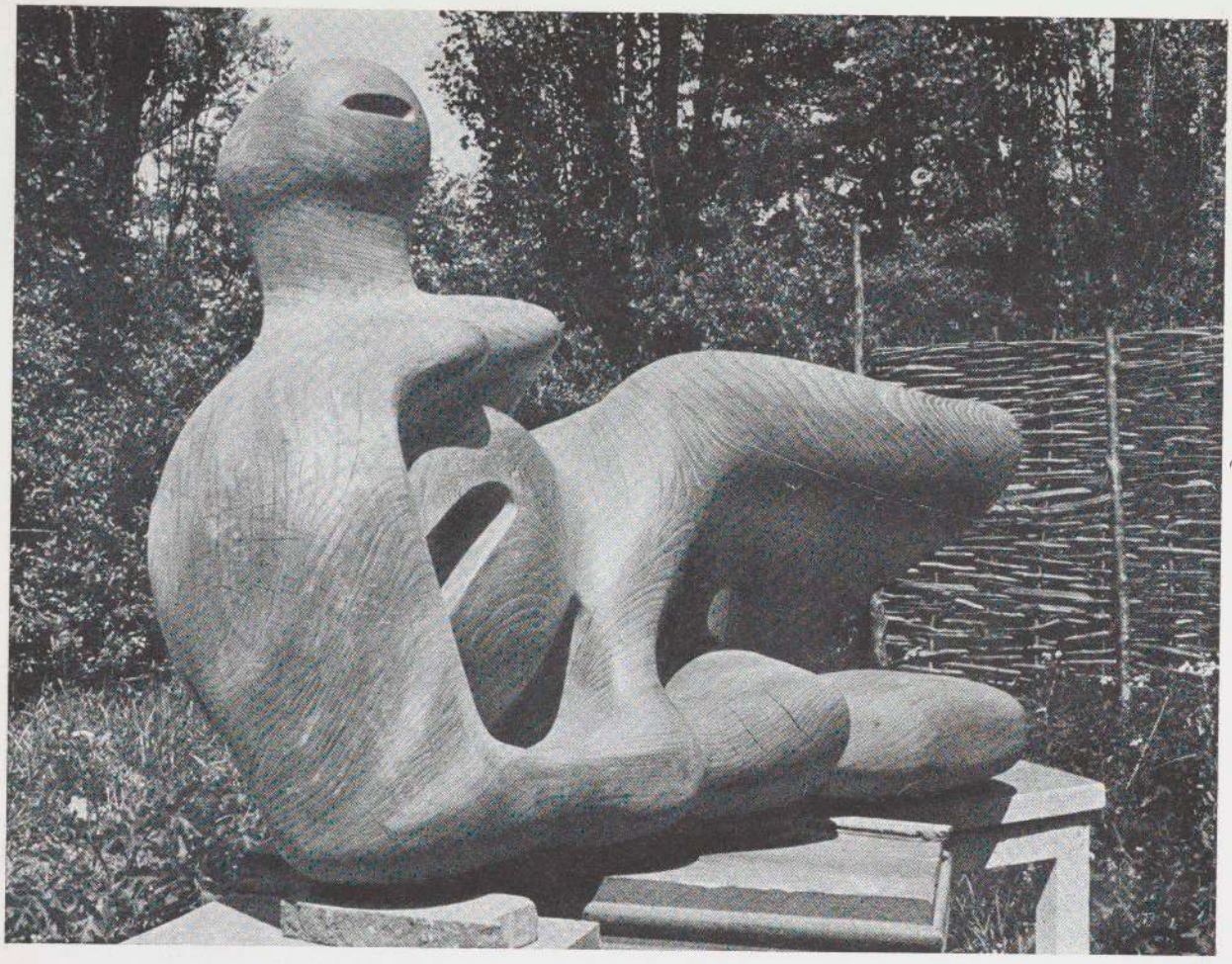


Three progressive stages of Reclining Figure viewed from the right (see p. 80).





Three progressive stages of Reclining Figure viewed from the left (see p. 80).



Reclining Figure. 1945-46. Elm wood, 75" long. Buchholz Gallery, New York.

Those are some of the qualities that one wished to find in a Madonna and Child." [47] And the problems involved in carrying out such a commission appealed to Moore.

"When I was first asked to carve a 'Madonna and Child' for St. Matthew's, although I was very interested I wasn't sure whether I could do it, or whether I even wanted to do it. One knows that Religion has been the inspiration of most of Europe's greatest painting and sculpture, and that the Church in the past has encouraged and employed the greatest artists; but the great tradition of religious art seems to have got lost completely in the present day, and the general level of church art has fallen very low (as anyone can see from the affected and sentimental prettinesses sold for church decoration in church art shops). Therefore I felt it was not a commission straightway and lightheartedly to agree to undertake, and I could only promise to make notebook

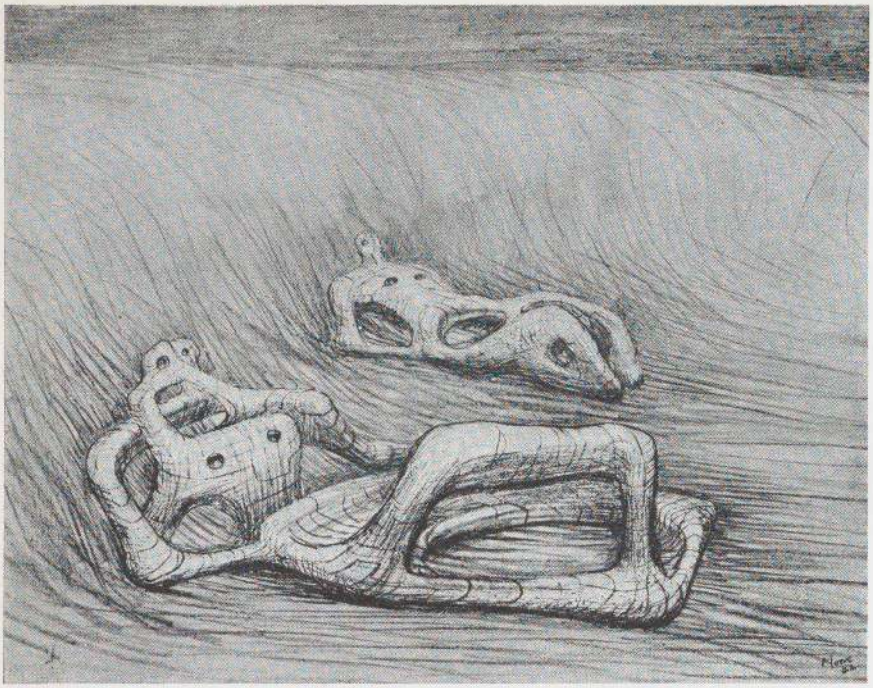
drawings from which I would do small clay models, and only then should I be able to say whether I could produce something which would be satisfactory as sculpture and also satisfy my idea of the 'Madonna and Child' theme as well.

"There are two particular motives or subjects which I have constantly used in my sculpture in the last twenty years; they are the 'Reclining Figure' idea and the 'Mother and Child' idea. (Perhaps of the two the 'Mother and Child' has been the more fundamental obsession.) I began thinking of the 'Madonna and Child' for St. Matthew's considering in what ways a 'Madonna and Child' differs from a carving of just a 'Mother and Child' — that is, by considering how in my opinion religious art differs from secular art.

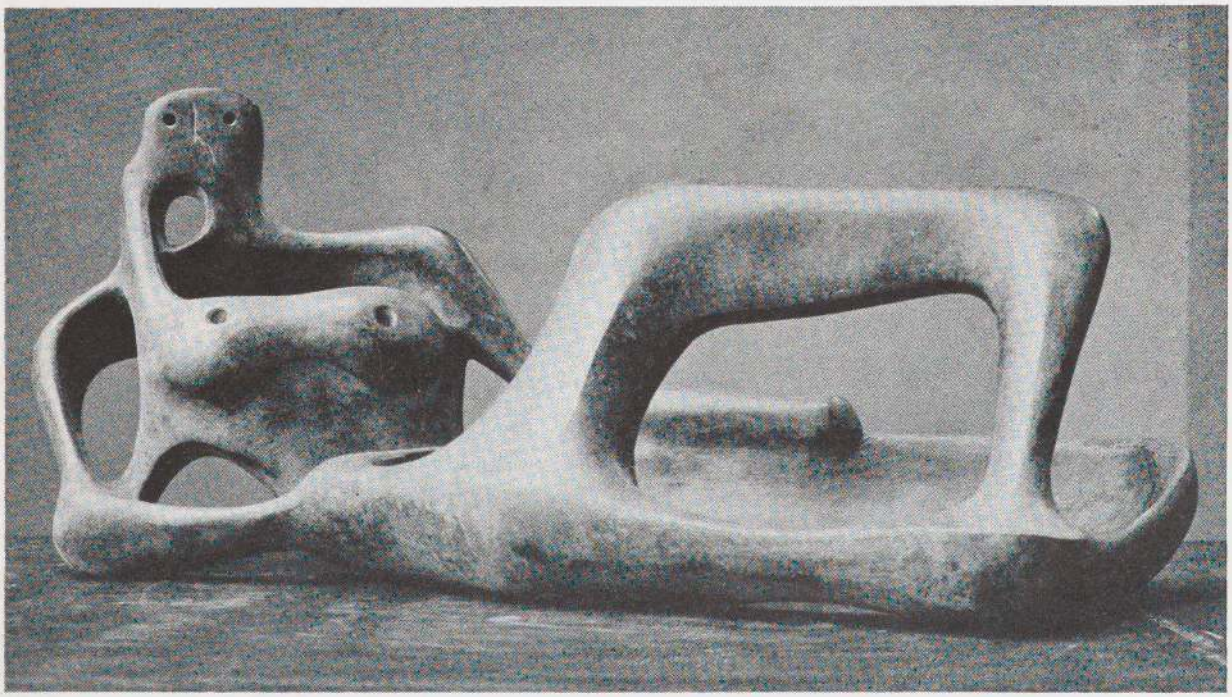
"It's not easy to describe in words what this difference is, except by saying in general terms that the 'Madonna and Child' should have an austerity and a nobility and some touch of grandeur (even hieratic aloofness) which is missing in the everyday 'Mother and Child' idea. Of the sketches and models I have done, the one chosen has I think a quiet dignity and gentleness. I have tried to give a sense of complete easiness and repose, as though the Madonna could stay in that position for ever (as, being in stone, she will have to do)." [48]

The result was a work of sculptural dignity and hieratic impressiveness (p. 75): a primarily formal expression of "grandeur," "austerity," "quiet dig-

Reclining Figure. 1945-46. Another View.

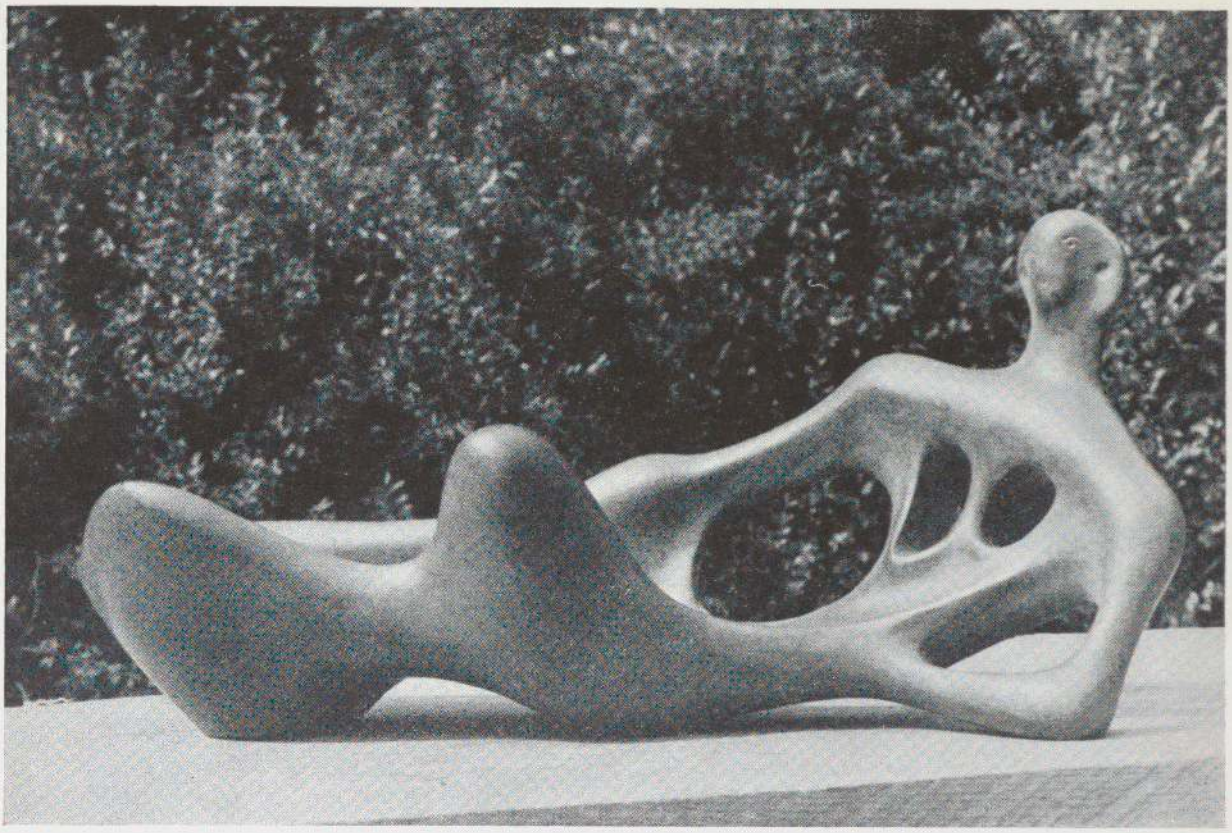


Reclining Figures. Project for sculpture in metal. 1942. Watercolor, pen and ink, 18 x 24". Collection Mrs. H. Gates Lloyd, Haverford, Pennsylvania.



Reclining Figure (No. 1). 1945. Bronze, 15" long. Buchholz Gallery, New York.

I think the humanist organic element will always be for me of fundamental importance in sculpture, giving sculpture its vitality.



Reclining Figure (No. 2). 1945. Bronze, 17½" long. Buchholz Gallery, New York.

nity and gentleness" without any concessions to vague emotionalism, or sentimentality. And since this is the first time for a hundred years, as Sir Kenneth Clark pointed out at the unveiling, that the Church of England had employed a sculptor who worked in a living style, Moore's *Madonna and Child* was more than merely a piece of sculpture, it was an event, possibly an extremely significant one, in modern religious history.[49] Recently the church had employed "sculptors who used a manner which in fact was no style at all, a kind of pretty, smooth way of treating features and colors, which was calculated . . . not to offend the simplest member of the flock." [50] Some of the parishioners naturally were a little disturbed when they first saw Moore's work. That was to be expected, for, despite its sincerity, it was a new and unfamiliar version of an old theme. But as Canon Hussey remarks with a certain satisfaction "the voice of protest actually came . . . from those who had no connection with the church, nor with any Christian body, and who resented the feeling that they were being disturbed and outpaced by the Church." [51] For here Moore had returned to the definition of beauty according to St. Augustine *splendor*

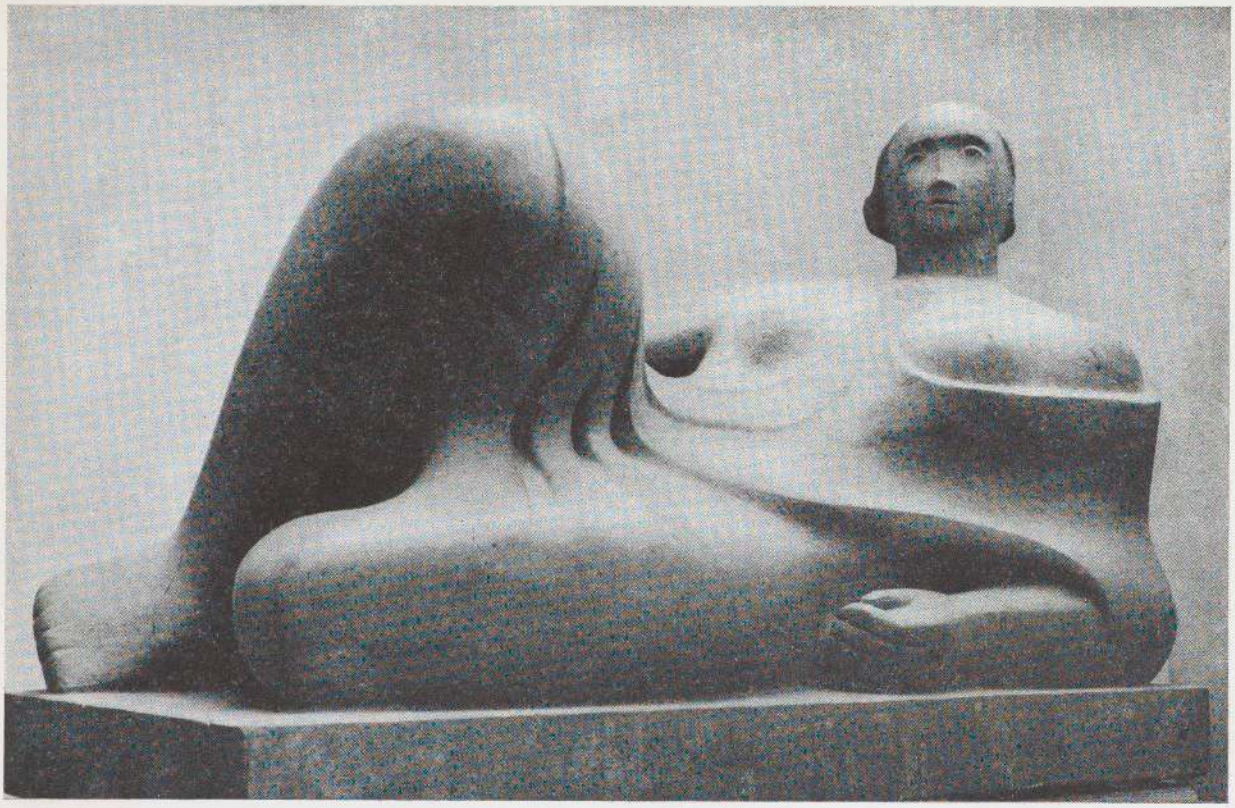
Family Group. Drawing for sculpture. 1944. Watercolor, 18 1/8 x 14". Collection Robert H. Tannahill, Grosse Pointe, Michigan.

ordinis — to an art that "strives toward an organic condition," whose object is liveliness of form, not life-likeness of form.

Following the completion of the *Madonna and Child* Moore turned to that other interest which he had suggested his shelter sketches might lead to, "groups of two or three figures," in a large series of models for a composition entitled *The Family* which he proposes to carve in stone for the Village College at Impington in Cambridgeshire, England.

The problem of this Impington group is possibly even more complex from a physical viewpoint than that of the *Madonna and Child*. And Moore has given the project his characteristic consideration in the light of its purpose and destination. The Village College in England is not only a school for children, but a cultural center for adults as well; hence *The Family*. The group should stand in a courtyard, surrounded by low one-storyed buildings, which calls for a predominantly horizontal character in the mass. In the development of his conception, Moore has apparently teemed with ideas for composition — in fact he has prepared even more clay studies for it than he made for the *Madonna and Child* — as well as several fully realized *Family Groups* modeled for casting in bronze (p. 89).

Family Group. 1946. Bronze, 17 3/8" high. Buchholz Gallery, New York.



Reclining Figure. 1945-46. Hornton stone, 56" long. To be placed as a memorial in the grounds at Dartington Hall, South Devon, England.

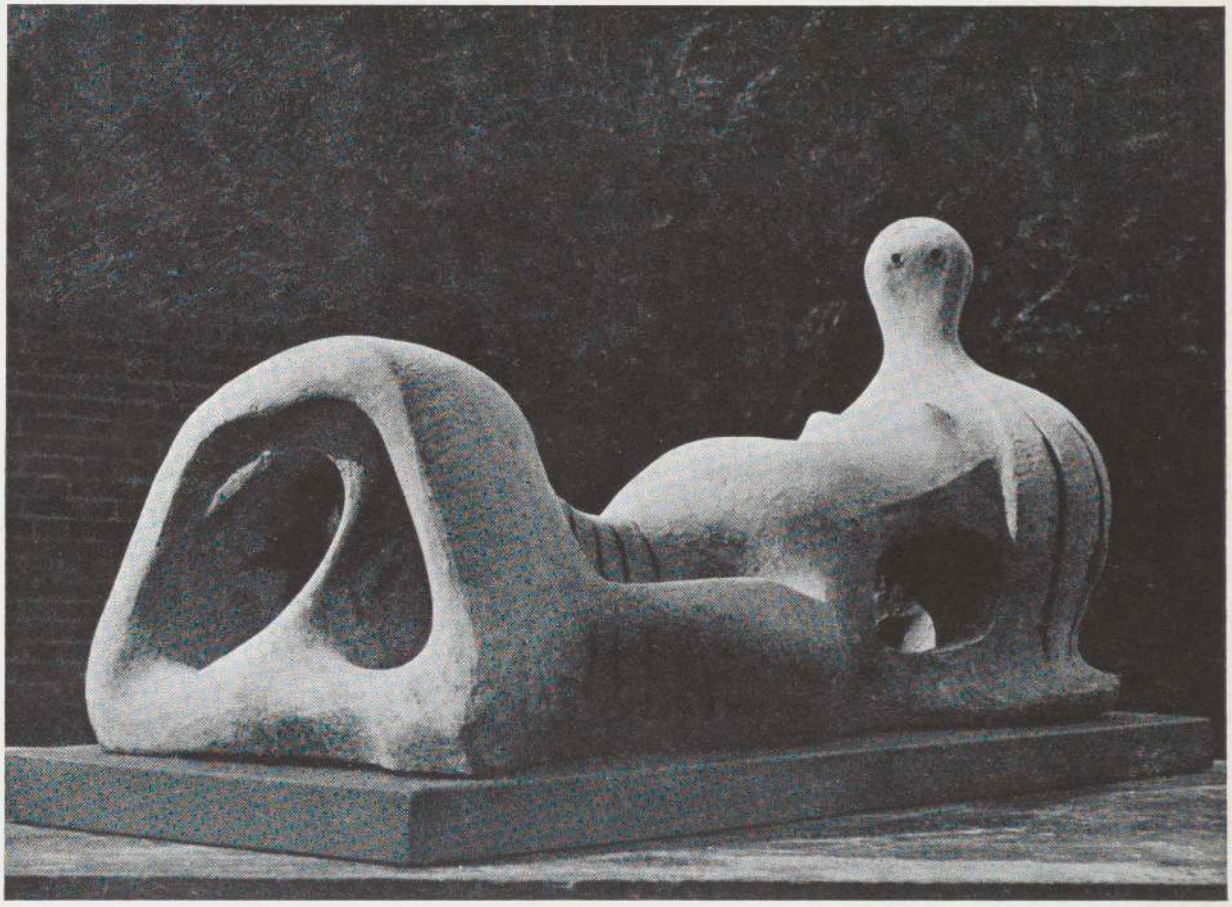
. . . a bigness and simplicity with no decorative trimmings

Another monumental undertaking since the close of the war is the large memorial for Dartington Hall completed in September, 1946 (p. 86). Here the artist returned once again to his reclining figure motive; and now in spite of his excursions into a near naturalism in his *Madonna and Child* and *Family Groups* we have him here once more looking at the human form, as it were metaphorically, seeing in his sculpture as much the womanness of a dune-and-promontory landscape as the Mother Earth character of the female form: here a great solid mass in contrast with that "mysterious fascination of caves in hillsides and cliffs" [52] which he has embodied in *Reclining Figure* in elm wood on which he was working at the same time.

These two sculptures are perhaps Moore's fullest exemplifications of that quality which he has regarded throughout his career as of fundamental importance: "truth to material." For the heavy mass of the Dartington Hall Memorial eloquently emphasizes Moore's statement that "one of the essential

facts about a block of stone is its weight and immovability." [53] On the other hand, in the fluid lines of *Reclining Figure* in elm wood we have that sense of "movement" and "growth" which Moore considers proper to wood sculpture. Each part flows, or grows into the next, following the branching structure of a tree. The grain of the wood favors, even underscores, the compositional movements without in any way dictating the forms. And one has the sentiment of caves in a cliff washed by the constant action of the sea, in contrast to the blunt unyielding promontory suggested by the supporting arm and shoulder of the Dartington Hall figure.

In these works, and in Moore's small recent bronzes (p. 82), in spite of the "outward" emphasis of his shelter sketches, we recognize the persistent aim



Reclining Figure. 1946. Terra cotta, 17" long. Owned by the artist.

All good art has contained both abstract and surrealist elements, just as it has contained both classical and romantic elements—order and surprise, intellect and imagination, conscious and unconscious.

of the artist who feels that in producing "what some people would call . . . abstract," he can frequently present the human and psychological content of his work with the greatest directness and intensity.

In 1931, Jacob Epstein said, "Henry Moore is the one important figure in contemporary English sculpture. If sculpture is truly the relation of masses then here is an example for all to see. Henry Moore by his integrity to the central idea of sculpture calls all sculptors to his side. . . . Bound by the severest esthetic considerations, this sculpture is yet filled with the spirit of research and experiment. It contains the austere logic of ancient sculpture. . . . Even the smallest works of Moore have an impressive and remote grandeur. . . . Moore has that quality that can startle the unthinking out of complacency. . . ." [54]

Fifteen years later Moore is still the one important figure in contemporary English sculpture. But in the interval he has taken his place in the international forefront as well. For as an artist Moore has the courage, the craftsmanship and talent that match his personal sympathy, humility and integrity. And in spite of the maturity and individuality of his early production, Moore has grown in stature as a creative artist with every completed major work, and continues to grow.

James Johnson Sweeney

The quotations used in conjunction with the reproductions on pages 10, 11, 20, 21, 23, 26, 30, 34, 35, 46, 62, 63, 74, 75, 82, 86 and 87 are from the writings of Henry Moore. They were not necessarily written with those illustrations in mind.

[1] Henry Moore: "Primitive art," bibl. 69, p. xliv.
[2] Roger Fry: *Vision and design*, New York, Brentano's [1924], pp. 65-67.
[3] Henry Moore: "Primitive art," bibl. 69, p. xliii.
[4] *Ibid.*, p. xliii.
[5] *Ibid.*, p. xliii.
[6] Geoffrey Grigson: "Henry Moore," bibl. 29, pp. 6-7.
[7] *Ibid.*, p. 7.
[8] Herbert Read: *Henry Moore—sculpture and drawings*, bibl. 69, p. xliv.
[9] *Ibid.*, p. xxxiii.
[10] Adrian Stokes: *Stones of Rimini*, New York, G. B. Putnam's Sons, 1934, pp. 109-110.
[11] Anthony Sylvestre: "Henry Moore," bibl. 81, p. 19.
[12] Stokes, *Op. Cit.*, p. 126.
[13] *Ibid.*, pp. 123-124.
[14] Henry Moore: "Notes on sculpture," bibl. 69, p. xli.
[15] *Ibid.*, p. xli.
[16] *Ibid.*, p. xlii.
[17] Cf., *ibid.*, p. xlii.
[18] *Ibid.*, p. xlii.
[19] Philip Hendy: "Henry Moore," bibl. 36, p. 202.
[20] *Ibid.*, pp. 202-203.
[21] Henry Moore: "Primitive art," bibl. 69, p. xliv.
[22] Stokes, *Op. Cit.*, p. 112.
[23] Henry Moore: "The sculptor's aims," bibl. 69, p. xxxix.
[24] Cf. Stokes, *Op. Cit.*, pp. 113-114.

Model for Family Group. 1944. Clay. Owned by the artist.

[25] Hendy, bibl. 36, p. 203.
[26] A letter from Henry Moore to Herbert Read, bibl. 69, p. xxvii.
[27] Read, bibl. 69, p. xxviii.
[28] *Ibid.*, p. xlii.
[29] Stokes, *Op. Cit.*, pp. 121-122.
[30] Henry Moore: "Notes on sculpture," bibl. 69, p. xl.
[31] Henry Moore: "The sculptor's aims," bibl. 69, p. xxxix.
[32] Henry Moore: "Notes on sculpture," bibl. 69, p. xl.
[33] Henry Moore: "The sculptor's aims," bibl. 69, p. xl.
[34] Hendy, bibl. 36, pp. 203-204.
[35] Read, bibl. 69, p. xxxiii.
[36] Henry Moore: "Mesopotamian art," bibl. 2, p. 945.
[37] Stokes, *Op. Cit.*, pp. 118-119.
[38] Hendy, bibl. 36, p. 205.
[39] *Ibid.*, p. 205.
[40] Henry Moore: "Primitive art," bibl. 69, p. xliv.
[41] A letter from Henry Moore to the author, January 11, 1943.
[42] Eric Newton: "Henry Moore—sculptor," bibl. 57, p. 24.
[43] Henry Moore: "The sculptor's aims," bibl. 69, pp. xxxix-xl.
[44] Herbert Read: "The drawings of Henry Moore," bibl. 67, p. 12.
[45] Grigson, bibl. 29, p. 16.
[46] *Ibid.*, p. 16.
[47] J. W. A. Hussey: "The church and the artist," bibl. 39, p. 23.
[48] Read, bibl. 69, pp. xxxiii-xxxiv.
[49] Cf. Sir Kenneth Clark, bibl. 16, (p. 3).
[50] *Ibid.*, (p. 3).
[51] Hussey, bibl. 39, p. 24.
[52] Read, bibl. 69, p. xli.
[53] Henry Moore: "Mesopotamian art," bibl. 2, p. 945.
[54] Jacob Epstein: *The sculptor speaks*, London, William Heinemann, Ltd., 1931, pp. 135-136.

EXHIBITIONS OF MOORE'S WORK

1928	January	Warren Gallery, London.
1931	April	Leicester Galleries, London.
1933	November	Leicester Galleries, London.
1935	Oct.-Nov.	Zwemmer Gallery, London. (Drawings).
1936	November	Leicester Galleries, London.
1939	February	Mayor Gallery, London. (Drawings).
1940	February	Leicester Galleries, London.
1941	Summer	Temple Newsam, Leeds. (With Piper and Sutherland.)
1943	May	Buchholz Gallery, New York. (Drawings).
	September	Stendahl Gallery, Los Angeles. (Drawings).
1945	March-Apr.	Berkeley Galleries, London. (With Smith and Colvile.)
	Apr.-June	Temple Newsam, Leeds. (With Ivon Hitchens.)
1946	April	Phillips Memorial Gallery, Washington, D. C. (Drawings).
	October	Leicester Galleries, London.
	December	Museum of Modern Art, New York. To be shown subsequently in 1947 at the Art Institute of Chicago and the San Francisco Museum of Art.

CATALOG OF THE EXHIBITION

A star preceding the catalog number indicates that the work is illustrated. Dimensions have been taken from the original sculptures, and the largest dimension of each is given; in the dimensions of the drawings height precedes width.

References to illustrations elsewhere are given if the work is not illustrated in this book. The books referred to are *Henry Moore, Sculpture and Drawings*, with an introduction by Herbert Read (London, Percy Lund, Humphries & Co., Ltd. and New York, Curt Valentin, 1944) and *The Drawings of Henry Moore* (New York, Curt Valentin, 1946).

SCULPTURE

* 1. HEAD OF A GIRL. 1922. Wood, 9⅛" high. Lent by City Art Gallery, Manchester, England, The Rutherston Collection. *Ill. p. 11.*

2. HEAD AND SHOULDERS. 1923. Verde di Prato, 15⅜" high. Lent by Mr. and Mrs. L. K. Elmhirst, Dartington Hall, South Devon, England. *Ill. Read, pl. 7.*

3. MOTHER AND CHILD. 1925. Verde di Prato, 8" high. Lent by Sir Eric Maclagan, London.

* 4. MOTHER AND CHILD. 1925. Hornton stone, 22½" high. Lent by City Art Gallery, Manchester, England. *Ill. p. 14.*

5. MASK. 1928. Lead, 8½" high. Lent by Sir Kenneth Clark, London. *Ill. Read, pl. 99a.*

6. RECLINING FIGURE. 1929. Alabaster, 18⅜" long. Lent by Mrs. Lucy Carrington Wertheim, London. *Ill. Read, pl. 12b, 13a.*

7. SEATED FIGURE. 1929. Alabaster, 18¼" high. Lent by A. J. McNeill Reid, London. *Ill. Read, pl. 17a, b.*

8. MASK. 1930. Green stone, 6¼" high. Lent by John Gould Fletcher, Little Rock, Arkansas. *Ill. Read, pl. 23b.*

9. RECLINING FIGURE. 1930. Ancaster stone, 20" long. Lent by Miss Lois Orswell, Narragansett, Rhode Island. *Ill. Read, pl. 27a.*

10. RECLINING FIGURE. 1930. Ironstone, 7" long. Lent by Robert J. Sainsbury, London. *Ill. Read, pl. 23a.*

* 11. RECLINING WOMAN. 1930. Green Hornton stone, 34¾" long. Lent by Peter Watson, London. *Ill. p. 20.*

12. MOTHER AND CHILD. 1930. Concrete, 8" high. Lent by Ian Phillips, London. *Ill. Read, pl. 66.*

* 13. FIGURE. 1930. Ebony, 9⅝" high. Lent by Michael Ventris, London. *Ill. p. 19.*

* 14. COMPOSITION. 1931. Cumberland alabaster, 16½" wide. Lent by Michael Ventris, London. *Ill. p. 20.*

* 15. MOTHER AND CHILD. 1931. Cumberland alabaster, 17¾" high. Lent by C. Kearley, London. *Ill. p. 21.*

* 16. SEATED GIRL. 1931. Anhydrite stone, 17⅝" high. Lent by Eric C. Gregory, London. *Ill. p. 19.*

17. RECLINING FIGURE. 1931. Lead, 17" long. Lent by the artist. *Ill. Read, pl. 100.*

18. FIGURE. 1931. Beech wood, 9½" high. Lent by Eric C. Gregory, London. *Ill. Read, pl. 76.*

19. COMPOSITION. 1932. African wonderstone, 17½" high. Lent by Michael Ventris, London. *Ill. Read, pl. 33a, b.*

* 20. FIGURE. 1932. Armenian marble, 27½" high. Lent by Eric C. Gregory, London. *Ill. p. 25.*

21. RECLINING WOMAN. 1932. Carved reinforced concrete, 37" long. Lent by the Zwemmer Gallery, London. *Ill. Read, pl. 67.*

* 22. COMPOSITION. 1932. Walnut, 12" high. Lent by Douglas Glass, London. *Ill. p. 22.*

* 23. COMPOSITION. 1932. Dark African wood, 15⅜" high. Lent by Sir Kenneth Clark, London. *Ill. p. 24.*

* 24. GIRL. 1932. Boxwood, 12¾" high. Lent by Mrs. Barbara Hollweg, London. *Ill. p. 23.*

* 25. FIGURE. 1933. Travertine marble, 16" high. Lent by the Buchholz Gallery, New York. *Ill. p. 29.*

* 26. FIGURE. 1933. Corsehill stone, 30" high. Lent by the artist. *Ill. p. 33.*

* 27. COMPOSITION. 1933. Carved concrete, 23" high. Lent by the artist. *Ill. p. 32.*

* 28. RECLINING FIGURE. 1933. Carved reinforced concrete, 30½" long. Lent by Washington University, St. Louis, Missouri. *Ill. p. 27.*

* 29. FOUR-PIECE COMPOSITION (Reclining Figure). 1934. Cumberland alabaster, 17½" long. Lent by the artist. *Ill. p. 31.*

* 30. TWO FORMS. 1934. Pynkado wood, 11" high. The Museum of Modern Art, New York, gift of Sir Michael Sadler. *Ill. p. 36.*

31. RECLINING FIGURE. 1935. Corsehill stone, 23½" long. Lent by the artist. *Ill. Read, pl. 44a.*

32. CARVING. 1935. Walnut, 38" high. Lent by the artist. *Ill. Read, pl. 82b.*

* 33. RECLINING FIGURE. 1935. Elm wood, 37½" long. Lent by The Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, New York. *Ill. p. 37.*

* 34. SQUARE FORM. 1936. Brown Hornton stone, 21" wide. Lent by the artist. *Ill. p. 38.*

35. SQUARE FORM. 1936. Green Hornton stone, 14½" high. Lent by Robert J. Sainsbury, London. *Ill. Read, pl. 50.*

* 36. HEAD. 1937. Hopton Wood stone, 21" high. Lent by the Buchholz Gallery, New York. *Ill. p. 44.*

* 37. FIGURE. 1937. Bird's-eye marble, 21½" high. Lent by the Buchholz Gallery, New York. *Ill. p. 43.*

* 38. SCULPTURE. 1937. Bird's-eye marble, 15" long. Lent by the Buchholz Gallery, New York. *Ill. p. 42.*

39. STRING FIGURE (No. 1). 1937. Cherry wood and string, 20" high. Lent by the artist. *Ill. Read, pl. 90b.*

* 40. STRING RELIEF. 1937. Beech wood and string, 18½" long. Lent by J. C. Pritchard, London. *Ill. p. 52.*

41. RECLINING FIGURE. 1938. Hopton Wood stone, 38" long. Lent by Miss Lois Orswell, Narragansett, Rhode Island. *Ill. Read, pl. 51.*

* 42. RECLINING FIGURE. 1938. Lead, 13" long. The Museum of Modern Art, New York, Purchase Fund. *Ill. p. 49.*

* 43. STRING FIGURE (No. 2). 1938. Elm wood and string, 8¼" high. Lent by Mrs. Ursula Goldfinger, London. *Ill. p. 51.*

* 44. RECLINING FIGURE. 1939. Lead, 11¾" long. Lent by Victoria and Albert Museum, London. *Ill. p. 55.*

* 45. BIRD BASKET. 1939. Lignum-vitae and string, 16½" long. Lent by Mrs. Irina Moore. *Ill. p. 61.*

* 46. FIGURE. 1939. Lead and copper wire, 8½" long. Lent by Selden Rodman, New York. *Ill. p. 58.*

47. RECLINING FIGURE. 1939. Lead, 10" long. Lent by Sir Kenneth Clark, London. *Ill. Read, pl. 103a.*

* 48. RECLINING FIGURE. 1939-40. Elm wood, 80" long. Lent by Miss Elisabeth Onslow-Ford, London. *Ill. pp. 62, 63.*

49. THE BRIDE. 1940. Lead and copper wire, 9⅜" high. Lent by the Buchholz Gallery, New York. *Ill. Read, pl. 95.*

* 50. THE HELMET. 1940. Lead, 11½" high. Lent by Roland Penrose, London. *Ill. p. 65.*

51. FIGURE. 1940. Lead, 15" high. Lent by Mrs. G. R. Strauss, London.

52. MADONNA AND CHILD. Study for MADONNA AND CHILD in Church of St. Matthew, Northampton, England. 1943. Terra cotta, 5⅛" high. Lent by Curt Valentin, New York.

* 53. RECLINING FIGURE (No. 1). 1945. Bronze, 15" long. Lent by the Buchholz Gallery, New York. *Ill. p. 82.*

* 54. RECLINING FIGURE (No. 2). 1945. Bronze, 17½" long. Lent by the Buchholz Gallery, New York. *Ill. p. 83.*

55. FAMILY GROUP. 1945. Bronze, 9½" high. Lent by the Buchholz Gallery, New York.

56. FAMILY GROUP. 1945. Bronze, 7" high. Lent by the Cleveland Museum of Art, Cleveland, Ohio.

* 57. RECLINING FIGURE. 1945-46. Elm wood, 75" long. Lent by the Buchholz Gallery, New York. *Ill. pp. 80, 81.*

* 58. FAMILY GROUP. 1946. Bronze, 17⅜" high. Lent by the Buchholz Gallery, New York. *Ill. p. 85.*

DRAWINGS

* 59. DRAWING (from life). 1928. Brush and India ink, 22 x 15". Lent by Mrs. Irina Moore. *Ill. p. 15.*

60. DRAWING. 1933. Brush and India ink, 14⅜ x 23¼". Lent by J. H. Reiseger, Kempston, Bedfordshire, England. *Ill. Read, pl. 121a.*

61. SHAPES. 1934. Wash and charcoal, 14⅞ x 22". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

62. STUDY OF SEATED NUDE. 1935. Brush and wash, 21 x 15". Lent by the Leeds City Art Gallery, Leeds, England. *Ill. Read, pl. 125.*

63. TWO STONE FORMS. 1936. Pen and ink, wash, 19⅝ x 13⅞". Lent by Sir Kenneth Clark, London. *Ill. Read, pl. 130.*

64. STONES IN LANDSCAPE. 1936. Wash and charcoal, 22 x 15". Lent by William F. C. Ohly, London, *Ill. Read, pl. 131b.*

65. DRAWING. 1936. Pen and ink, wash and crayon, 15 x 22". Lent by the Buchholz Gallery, New York.

66. IDEAS FOR METAL SCULPTURE. 1937. Watercolor and chalk, 15¼ x 22". Lent by Mrs. Irina Moore.

67. DRAWING. 1937. Watercolor and chalk, 15 x 22". Lent by Mrs. Irina Moore. *Ill. Read. pl. 132a.*

* 68. FOUR FORMS. Drawing for sculpture. 1938. Chalk and wash, 11 x 15". Lent by Eric C. Gregory, London. *Ill. p. 50.*

* 69. LANDSCAPE WITH FIGURES. Ideas for sculpture. 1938. Watercolor, 15 x 17¾". Lent by Edward Carter, London. *Ill. p. 63.*

* 70. RECLINING FIGURE. Drawing for sculpture. 1938. Chalk and wash, 15 x 22". Lent by Sir Kenneth Clark, London. *Ill. p. 56.*

* 71. IDEAS FOR METAL SCULPTURE. 1939. Crayon and wash, 15 x 22". Lent by Sir Kenneth Clark, London. *Ill. p. 56.*

* 72. TWO WOMEN. Drawing for sculpture combining wood and metal. 1939. Watercolor, 17⅛ x 14⅝". Lent by Sir Kenneth Clark, London. *Ill. p. 57.*

73. HEADS. Drawing for metal sculpture (external and internal forms). 1939. Chalk, pen and ink, 8⅜ x 10". Lent by Sir Kenneth Clark, London. *Ill. Read, pl. 149a.*

74. IDEAS FOR METAL AND WIRE SCULPTURE. 1939. Watercolor, pen and ink, 11 x 14⅞". Lent by Dr. W. R. Valentiner, Los Angeles, California. *Ill. Read, pl. 150b.*

75. IDEAS FOR LEAD SCULPTURE. 1939. Pencil and wash, 16¾ x 10". Lent by the Buchholz Gallery, New York.

76. DRAWING: PICTORIAL IDEAS AND SETTINGS FOR SCULPTURE. 1939-40. Watercolor, crayon, pen and ink, 10 x 16⅝". Lent by Gordon Onslow-Ford, Michoacan, Mexico.

77. RECLINING FIGURE FOR METAL SCULPTURE. 1939-40. Chalk, pen and ink, 10¼ x 14⅞". Lent by Gordon Onslow-Ford, Michoacan, Mexico.

78. SHELTER SKETCH BOOK I. 1940. Various media, 67 pages, 8 x 6½". Lent by Sir Kenneth Clark, London.
See bibl. 91.

79. MOTHER AND CHILD. Drawing for sculpture in wood and string. 1940. Watercolor, 11 x 15". Lent anonymously. *Ill. Read, pl. 162b.*

80. TWO SEATED WOMEN. 1940. Watercolor, 11 x 15". Lent by Sir Kenneth Clark, London. *Ill. Read, pl. 163.*

81. STANDING, SEATED AND RECLINING FIGURES AGAINST BACKGROUND OF BOMBED BUILDINGS. 1940. Watercolor, pen and ink, 11 x 15". Lent by Lady Keynes, London. *Ill. Read, pl. 167.*

82. GROUP OF SHELTERERS. 1940. Watercolor, pen and ink, 10 x 17". Lent by Robert J. Sainsbury, London. *Ill. Read, pl. 171a.*

* 83. IDEAS FOR SCULPTURE. 1940. Watercolor, pen and ink, pencil, 16⅞ x 10". Lent by Miss Helen L. Resor, Greenwich, Connecticut. *Ill. p. 60.*

84. SHELTER DRAWING. 1940. Crayon and pencil, 11 x 15". Lent by John Carter, London. *Ill. Valentin, pl. 7.*

85. SHELTER SKETCH BOOK II. March-October, 1941. Various media, 95 pages, 8 x 6½". Lent by Mrs. Irina Moore.
See bibl. 91.

* 86. WOMAN SEATED IN THE UNDERGROUND. 1941. Watercolor, chalk, pen and ink, 18½ x 14¾". Lent by the Tate Gallery, London. *Ill. p. 70.*

87. TWO SEATED WOMEN WITH CHILDREN IN A SHELTER. 1941. Watercolor, pen and ink, 15 x 19". Lent by William F. C. Ohly, London. *Ill. Read, pl. 194a.*

88. TILBURY SHELTER. 1941. Crayon and watercolor, 15 x 22". Lent by Dr. Phyllis Dobbs, London. *Ill. Read, pl. 197a.*

89. GROUP OF DRAPED FIGURES IN A SHELTER. 1941. Crayon and watercolor, 12½ x 22". Lent by Dr. Julian Huxley, London. *Ill. Read, pl. 199.*

90. TWO SEATED FIGURES IN SHELTER. 1941. Watercolor, chalk, pen and ink, 17 x 20½". Lent by the Leeds City Art Gallery, Leeds, England. *Ill. Read, pl. 179.*

* 91. TUBE SHELTER PERSPECTIVE. 1941. Watercolor, pen and ink, 17⅝ x 16⅝". Lent by Eric C. Gregory, London. *Ill. p. 69.*

92. TWO SLEEPING SHELTERERS. 1941. Chalk, watercolor, pen and ink, 15 x 22". Lent by Dr. William Walton, London. *Ill. Valentin, pl. 9.*

93. SHELTER DRAWING. 1941. Watercolor, pen and ink, 13 x 22". Lent by Robert Helpmann, London. *Ill. Read, pl. 201b.*

94. TWO WOMEN WRAPPED IN BLANKETS FEEDING CHILD IN A SHELTER CORNER. 1942. Watercolor, crayon, pen and ink, 15 x 11". Lent by Mr. and Mrs. George E. Dix, Gordonsville, Virginia.

* 95. SHELTER SCENE. 1942. Watercolor, crayon, pen and ink, 15 x 11". Lent by Mr. and Mrs. George E. Dix, Gordonsville, Virginia. *Color plate opp. p. 70.*

96. STANDING FIGURES. 1942. Black chalk, pen and ink, 22 x 15". Lent by George E. Dix, Jr., Gordonsville, Virginia. *Ill. Read, pl. 208b.*

97. RECLINING FIGURE AND RED ROCKS. 1942. Watercolor, crayon, pen and ink, 15⅝ x 21⅝". Lent by Sir Kenneth Clark, London. *Ill. Read, pl. 223.*

98. SEATED FIGURES, NO. 2. 1942. Colored crayon, wash, pen and ink, 22⅝ x 18⅛". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

99. STUDIES OF MINERS AT WORK. 1942. Crayon, watercolor, pen and ink, 24¾ x 17¼". Lent by Philip C. Gibbons, London. *Ill. Valentin, pl. 11.*

100. IDEAS FOR SCULPTURE (page from notebook). 1944. Watercolor, pencil, pen and ink, 8⅞ x 6⅞". Lent by the Buchholz Gallery, New York.

*101. IDEAS FOR TWO-FIGURE SCULPTURE (page from notebook). 1944. Crayon, pen and ink, pencil, watercolor, 8⅞ x 6⅞". The Museum of Modern Art, New York, Purchase Fund. *Color frontispiece.*

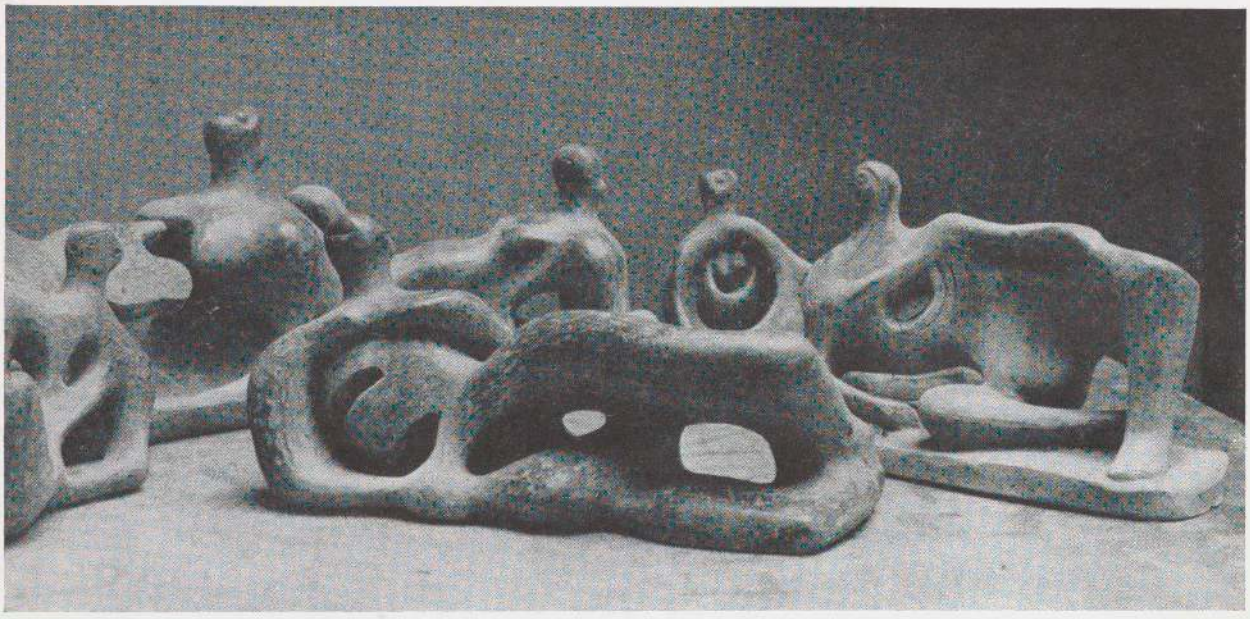
102. STUDIES FOR FAMILY GROUP. Drawing for sculpture. 1944. Watercolor, pen and ink, crayon, 18⅛ x 18⅞". Lent by Miss Helen L. Resor, Greenwich, Connecticut. *Ill. Valentin, pl. 23.*

103. GROUP OF RED DRAPED FIGURES. 1944. Gouache and pastel, 16½ x 12½". Lent by Miss Lois Orswell, Narragansett, Rhode Island. *Ill. Valentin, pl. 1.*

104. FAMILY GROUP. 1945. Gouache, pen and ink, 19⅛ x 15½". Lent by the Buchholz Gallery, New York.

105. RECLINING DRAPED FIGURE. 1946. Mixed medium, 10⅛ x 17". Lent by Mr. and Mrs. George E. Dix, Gordonsville, Virginia.

106. STUDIES FOR SCULPTURE. 1946. Watercolor, pen and ink, crayon, 14⅞ x 10⅞". Lent by William Roerick, New York.



Models for Reclining Figure. 1945. Clay. Owned by the artist.

Not included are references to exhibition notices which have appeared in newspapers, and references to a few exhibition notices which are listed in the Art Index, 1929-1946.

The arrangement is alphabetical, under the author's name, or under the title in the case of unsigned articles. Publications of museums are entered under the name of the institution when that name is distinctive; otherwise, under the name of the city in which it is located. Exhibition catalogs issued by private galleries and art organizations are listed under the name of the gallery or group. All material except items preceded by a dagger (†) has been examined by the compiler.

ABBREVIATIONS Ag August, Ap April, col colored, D December, ed editor, edition, F February, il illustration(s), Ja January, Je June, Jy July, Mr March, My May, N November, n.d. not dated, no number, O October, p page(s), por portrait, S September.

SAMPLE ENTRY for magazine article. DAVIDSON, MARTHA. Moore: a mountainous sculptor draws. il Art News 42:12 My 15 1943.

EXPLANATION. An article by Martha Davidson, entitled "Moore: a mountainous sculptor draws" accompanied by illustrations will be found in *Art News*, volume 42, page 12, the May 15 1943 issue.

* Items so marked are in the Museum Library.

HANNAH B. MULLER

STATEMENTS BY MOORE

* 1. THE LIVING IMAGE: ART AND LIFE. Part of a discussion between V. S. Pritchett, Graham Sutherland, Sir Kenneth Clark and Henry Moore. il The Listener (London) 26no 670:657-9 N 13 1941.

* 2. MESOPOTAMIAN ART. il The Listener (London) 13no334: 944-6 Je 5 1935.
Review of *L'Art de la Mesopotamie* by Christian Zervos.

* 3. NOTE ON THE MADONNA AND CHILD STATUE. il por Transformation (London) no3:132-3 1945.
Reprinted in bibl. 38, and, in part, in bibl. 16.

* 4. PRIMITIVE ART. The Listener (London) 25no641:598-9 Ap 24 1941.
Reprinted in bibl. 69.

* 5. QUOTATIONS. *In* Circle, international survey of constructive art. p118 il London, Faber and Faber, 1937.

* 6. THE SCULPTOR SPEAKS. il The Listener (London) 18no449: 338-40 Ag 18 1937.
* Reprinted, accompanied by il, in Myfanwy Evans, ed. The painter's object. p21-9 London, G. Howe, 1937; in
* R. S. Lambert, ed. Art in England. p93-9 Harmondsworth, Middlesex, Eng., Penguin Books, 1938; and in bibl. 69.

* 7. [STATEMENT] *In* Herbert Read, ed. Unit 1: the modern movement in English architecture, painting and sculpture. p27-35 il London [etc] Cassell, 1934.
* Reprinted in bibl. 69. An extract is reprinted in Arthur R. Howell. The meaning and purpose of art. p183 London, A. Zwemmer, 1945.
——— See also 32, 62.

BOOKS, ARTICLES, CATALOGS

* 8. ART. Arts and Architecture 60:4 S 1943.
Exhibition, Stendahl Gallery, Los Angeles.

BARR, ALFRED H., JR., ed. See 54-5.

9. BELL, GRAHAM. Henry Moore. New Statesman and Nation 12:709 N 7 1936.
Exhibition, Leicester Galleries, London.

* 10. BENSON, EMANUEL MERVIN. Seven sculptors. il American Magazine of Art 28:454-69 Ag 1935.
Moore, p466-8.

* 11. BERKELEY GALLERIES, LONDON. Sculpture and drawings, Henry Moore . . . 7p il [1945].
Exhibition catalog listing 22 works by Moore, p4-5. Foreword by Eric Newton.

* 12. BLAKE, CHRISTOPHER. Modern English art. p76-7 il London, Allen & Unwin, 1937.

* 13. BUCHHOLZ GALLERY, NEW YORK. Henry Moore, 40 watercolors & drawings. folder 1943.
Exhibition catalog. Includes biographical note, "Henry Moore, a note on his drawings, by Sir Kenneth Clark," and a bibliography.

* 14. CASSON, STANLEY. Sculpture of today. p25 il London, The Studio, New York, The Studio Publications, 1939.

* 15. CICERONE. Henry Moore. Free Europe (London) 11 no 140:111 Ap 6 1945.
Exhibition, Berkeley Galleries, London.

* 16. CLARK, SIR KENNETH. A madonna by Henry Moore. il Magazine of Art 37:247-9 N 1944.
An address delivered at the unveiling of the statue of the Madonna and Child at the Church of S. Matthew, Northampton. Reprinted from S. Matthew's Magazine. Appended to article are statements by Moore, also published, for the most part, in bibl. 3.
——— See also 13.

* 17. DAVIDSON, MARTHA. Moore: a mountainous sculptor draws, il Art News 42:12 My 15 1943.
Exhibition, Buchholz Gallery, New York.

* 18. DELBANCO, GUSTAV. Henry Moore und Giorgio de Chirico. il Die Weltkunst 5no17:15 Ap 26 1931.
Exhibition, Leicester Galleries, London.

* 19. THE DRAWINGS OF HENRY MOORE. 4p plus 30 plates (some col) New York, Curt Valentin, 1946.

20. ENGLAND'S MOORE. il Time 41:71 Je 7 1943.
Exhibition, Buchholz Gallery, New York.

EPSTEIN, JACOB. See 41.

EVANS, MYFANWY. See 6.

* 21. FERRARE, ERICA. Henry Moore. Fontaine 47:163 D 1945.
In part, a review of bibl. 91.

* 22. FIERENS, PAUL. Sculpteurs d'aujourd'hui. p19 il London, Editions des Chroniques du Jour & A. Zwemmer, 1933.

23. FURST, HERBERT. Sculpture and drawings by Henry Moore at the Leicester Galleries. Apollo 13:330 My 1931.

24. ——— Sculpture and drawings by Henry Moore at the Leicester Galleries. Apollo 18:389 D 1933.

* 25. GIEDION-WELCKER, CAROLA. Modern plastic art. p12, 110-11,157 il Zürich, H. Girsberger, 1937.

* 26. GOMEZ-SICRE, JOSE. Henry Moore. il El Nacional (Santo Domingo) p8 My 19 1946.

* 27. GORDON-STABLES, LOUISE. London letter. Art News 29:17 My 9 1931.
Exhibition, Leicester Galleries, London.

28. GRIGSON, GEOFFREY. Henry Moore. il The Bookman 85:106 N 1933.
Exhibition, Leicester Galleries, London.

* 29. ——— Henry Moore. 16p plus 32 plates (some col) Harmondsworth, Middlesex, Eng., Penguin Books, 1943.
Condensation of text reprinted in bibl. 61.

* 30. ——— Henry Moore. il (some col) Harper's Bazaar no 2802:51,105-8 Je 1945.

* 31 ——— Henry Moore and ourselves. il Axis (London) no3:9-13 Jy 1935.
——— See also 38,81.

* 32. GUGGENHEIM, PEGGY. Art of this century. p124,150 il New York, Art of This Century, 1942.
Includes statement by Moore.

* 33. HASKELL, ARNOLD L. On sculptors' drawing and Henry Moore in particular. *In* the author's Black on white. p32-3 il London, A. Barker, 1933.

* 34. HAVINDEN, ASHLEY. Henry Moore. *In* the author's Line drawing for reproduction. Revised ed. p54-5 il London and New York, The Studio Publications, 1941.

* 35. HENDY, PHILIP. Art-Henry Moore. il Britain To-day (London) no106:34-5 F 1945.
In part, a review of bibl. 69.

* 36. ——— Henry Moore. il Horizon (London) 4no21:200-6 S 1941.
Exhibition, Temple Newsam, Leeds.
——— See also 84.

37. HENRY MOORE AT THE MAYOR GALLERY. New Statesman and Nation 17:246 F 18 1939.

* 38. HENRY MOORE'S MADONNA AND CHILD. il Architectural Review 95:137-40 My 1944.
Includes statements by Moore reprinted from bibl. 3 and statements by Geoffrey Grigson and Eric Newton.

38a. HERON, PATRICK. New sculptors. New English Weekly 30no3:28-9 O 31 1946.
Exhibition, Leicester Galleries, London.

HOWELL, ARTHUR R. See 7.

* 39. HUSSEY, REV. J.W.A. The church and the artist. il Home Mission News (Additional Curates Society, London) 10no 2:23-5 Christmas 1944.
Comment on Madonna and Child statue.

* 40. ——— Statue of the Madonna and Child in S. Matthew's Church, Northampton. 2p leaflet Northampton, 1945.

LAMBERT, R. S. See 6.

* 41. LEICESTER GALLERIES, LONDON. Catalogue of an exhibition of sculpture and drawings by Henry Moore. 11p 1931.
Exhibition catalog, with a prefatory note by Jacob Epstein, listing 53 works.

* 42. ——— Catalogue of the exhibitions . . . sculpture and drawings by Henry Moore. 18p 1933.
Exhibition catalog listing 39 works by Moore, p17-18.

* 43. ——— Catalogue of an exhibition of sculpture and drawings by Henry Moore. 5p 1936.
Exhibition catalog listing 35 works.

* 44. ——— Catalogue . . . Anthony Gross . . . Ivon Hitchens . . . Henry Moore. 12p 1940.
Exhibition catalog listing 51 works by Moore, p8-12.

* 45. ——— Living Irish art; new sculpture and drawings by Henry Moore. 16p 1946.
Exhibition catalog listing 73 works by Moore, p10-16.

45a. LEWIS, WYNDAM. Moore and Hepworth. il The Listener 36no927:505 O 17 1946.
Exhibition, Leicester Galleries, London.

* 46. LIVING ART IN ENGLAND. il por London Bulletin no8-9 Ja-F 1939.

* 47. MacAGY, DOUGLAS. Henry Moore, English sculptor. Architect and Engineer 154no2:4-6 Ag 1943.

48. MADONNA, MODERN VERSION. il Newsweek 24:96 D 18 1944.

49. MR. HENRY MOORE'S WORK: THE ART OF SCULPTURE. il Times Literary Supplement (London) 43no2,227:489 O 7 1944.
Review of bibl. 69.

50. MORTIMER, RAYMOND. The Leicester Galleries. New Statesman and Nation 19:203 F 17 1940.

51. MOTHERWELL, ROBERT. Henry Moore. New Republic 113no17:538 O 22 1945.
In part, a review of bibl. 69.

* 52. NEUMEYER, EVA MARIA. Henry Moore. il Arts and Architecture 62:30-1, 47-8 O 1945.

* 53. NEW YORK. MUSEUM OF MODERN ART. Britain at war, ed. by Monroe Wheeler. p29,97 il 1941.
Exhibition catalog listing 4 works by Moore.

* 54. ——— Cubism and abstract art, ed. by Alfred H. Barr, Jr. p200,209,218 il 1936.
Exhibition catalog listing 5 works by Moore.

* 55. ——— Fantastic art, dada, surrealism, ed. by Alfred H. Barr, Jr. p273-4 il 1936.
Exhibition catalog listing 5 works by Moore.

* 56. NEWTON, ERIC. Henry Moore and Leonardo. il The Listener (London) 32no820:356 S 28 1944.
In part, a review of bibl. 69.

* 57. ——— Henry Moore—sculptor. il Picture Post 28no4:22-4 Jy 28 1945.

* 58. ——— War through artists' eyes. p9 il London, John Murray, 1945.
——— See also 11, 38.

* 59. ONSLOW-FORD, GORDON. The wooden giantess of Henry Moore. il London Bulletin no18-20:10 Je 1940.

* 60. PEVSNER, NIKOLAUS. Thoughts on Henry Moore. Burlington Magazine 86:47-9 F 1945.
In part, a review of bibl. 69.

* 61. PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C. Drawings and one work in sculpture by Henry Moore. 10p il 1946.
Exhibition catalog with foreword by Geoffrey Grigson condensed from bibl. 29.

* 62. PIPER, JOHN. Aspects of modern drawing. il Signature (London) no7:33-41 N 1937.
Includes quotations from statements by Moore.

63. ——— The Leicester Galleries. The Spectator 164:214 F 16 1940.
Review of an exhibition which included works by Moore.

64. PORTEUS, HUGH GORDON. Engelsk overblik. il Konkretion (Copenhagen) no3:68-75 N 1935.
Henry Moore, p70-2.

PRITCHETT, V. S. See 1.

* 65. READ, HERBERT. The anatomy of art. p185-90 il New York, Dodd, Mead, 1932.
Published in England under title: The meaning of art.

66. ——— Bildhauerkunst in England: Henry Moore. il Das Kunstblatt 15:167-70 Je 1931.

* 67. ——— The drawings of Henry Moore. il (1 col) Art in Australia 4:10-18 S-N 1941.

* 68. ——— Henry Moore, sculptor. 15p plus 36 plates, por London, A. Zwemmer, 1934.

* 69. ——— Henry Moore, sculpture and drawings. 44p plus 229 plates (some col) New York, Curt Valentin, 1944.
Includes bibliography and essays by Moore reprinted from bibl. 3,6,7.

* 70. ——— Three English sculptors. il XXe Siècle 2no1:45 1939.
——— See also 21,35,49,51,56,60,72,81.

* 71. REEVE, ALAN. "Out of chaos" films work of war artists. il (1 col) Illustrated (London) p14-15 F 10 1945.

* 72. RICHARDS, J. M. Henry Moore, sculptor. il Architectural Review 76:90-1 S 1934.
In part, a review of bibl. 68.

* 73. RILEY, MAUDE. Henry Moore from war torn London. il Art Digest 17:14 My 15 1943.
Exhibition, Buchholz Gallery, New York.

74. RIVAL GREATEST SCULPTORS. il Newsweek 21:81-2 My 24 1943.
Exhibition, Buchholz Gallery. Compares Moore and Zadkine.

† 75. RYDBERG, KAISER-MERJAMI. Henry Moore. Kiilan Albumi (Helsinki) 1938.

* 76. SACKVILLE-WEST, EDWARD. A sculptor's workshop: notes on a new figure by Henry Moore. il Arts (London) no1:32-6 1946.

77. SCULPTURE AND DRAWINGS BY HENRY MOORE AT THE LEICESTER GALLERIES. Apollo 34:372 D 1936.

78. SHANNON, SHEILA. The artist's vision: a shelter picture by Henry Moore. The Spectator 172:568 Je 23 1944.
A poem.

79. STOKES, ADRIAN. Mr. Henry Moore's sculpture. The Spectator 151:661 N 10 1933.
Exhibition, Leicester Galleries, London.

SUTHERLAND, GRAHAM. See 1.

* 80. SUTTON, DENYS. Henry Moore and the English tradition. Kingdom Come (Oxford) 2no2:48-9 Winter 1940-41.

* 81. SYLVESTRE, ANTHONY. Henry Moore. Tribune (London) no419:19 Ja 5 1945.
In part, a review of bibl. 29 and 69.

* 82. ——— Henry Moore and the aims of sculpture. il Art Notes (St. Michael's Workshop, Oxford) 8no3:41-5 Autumn 1944.

* 83. ——— Henry Moore: the shelter drawings. il (some col) Graphis 2no14:126-35, 262-3 Mr-Ap 1946.
Text in English, French, German.

* 84. TEMPLE NEWSAM, LEEDS. . . . Ivon Hitchens, Henry Moore. 12p 1945.
Exhibition catalog with introduction by Philip Hendy. Henry Moore, p3,10-12.

* 85. THOMAS, TREVOR. Moore-Piper-Sutherland exhibition. il Museums Journal 41:259-61 F 1942.
Exhibition, Leicester Galleries, London. Henry Moore, p260-1.

* 86. VALENTINER, WILHELM REINHOLD. Origins of modern sculpture. p140-2 il New York, Wittenborn, 1946.

WHEELER, MONROE. See 53.

* 87. WILENSKI, REGINALD HOWARD. The meaning of modern sculpture. passim il New York, F. A. Stokes, n.d.

* 88. ——— Ruminations on sculpture and the work of Henry Moore. il Apollo 12:409-13 D 1930.

* 89. WOOD, S. JOHN. Henry Moore . . . exhibition: Leicester Galleries. il Axis no7:28-30 Autumn 1936.

* 90. ZWEMMER GALLERY, London. Henry Moore: catalogue of an exhibition of drawings. 4p 1935.
Exhibition catalog.

BOOK ILLUSTRATIONS BY MOORE

* 91. MOORE, HENRY. Shelter sketch book. 2 leaves plus 82 plates (some col) New York, Wittenborn [1945].
Drawings taken from 2 original sketch books. Published in London by Editions Poetry, 1944.

92. POETRY (London) 2no7 O-N 1942.
Cover design entitled: *The Lyre Bird* signed and dated "Moore 42."

* 93. SACKVILLE-WEST, EDWARD. The rescue, a melodrama for broadcasting based on Homer's Odyssey . . . with six illustrations to the text by Henry Moore. 96p plus 6 plates London, Secker and Warburg [1945].

Fifteen thousand and two hundred copies of this book were printed in January 1947 for the Trustees of the Museum of Modern Art by the John B. Watkins Co., New York. The color inserts were printed by William E. Rudge's Sons, New York.

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