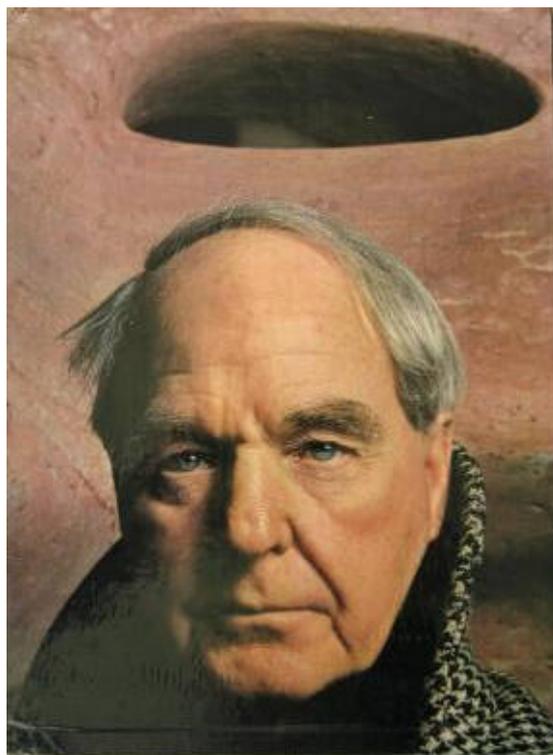


# Henry Moore Bibliography - Detailed Report

Page of



**0005040**

**Item Type**  
Book

**Title**  
Henry Spencer Moore; photographed and edited by John HEDGECOE, words by Henry MOORE.

**Author/Editor**

**Publisher**  
Nelson

**Place Published**  
London

**Date & Collation**  
532pp(800 illus).Biog.

**Year**  
1968

**Description**

Cover title: Henry Moore. For U.S.A. edition see 0005027.  
Sumptuous book of photographs depicting the artist, his work and his environment. Also includes family photographs, documents;

and landscape and nude photographs by Hedgecoe. Linked by statements, reminiscences and texts by the artist (For tape recordings see 0009710). The cumulative effect is to provide a detailed survey of Moore's life and work to the age of 70.  
<br>A selection of Henry Moore quotations:<br>8 The whole of nature is an endless demonstration of shape and form... I have no inhibitions about using different forms and different experiences combined together in one work, whether their source is animal, human, or from natural materials.<br>12 Monumentality has always been important to me although at first I wasn't conscious of it...some works have it and others don't. It's almost impossible to define.<br>45 I began believing in direct stone carving...in some of my early work there is no neck simply because I was frightened to weaken the stone. Out of an exaggerated respect for the material, I was reducing the power of the form.<br>49 I've never purposely set about destroying any of my sculptures, although I have destroyed drawings...we got worked up into a frenzy...We must have destroyed a thousand drawings.<br>56 In Nature, living things, because of the effect of their environment, are never perfectly symmetrical, this principle became fundamental to my work.<br>75 Flintstone, pebbles, shells and driftwood have all helped me to start off ideas, but far more important to me has been the human figure.<br>83 Sculpture should always at first sight have some obscurities and further meanings.<br>121 In my personal outlook, the greatest influence has probably been novels...Dostoevsky and Tolstoy, and then later Stendhal, Thomas Hardy and D.H.Lawrence.<br>154 It should be possible for sculptures to be rearranged in a city...in the way you rearrange possessions in your home.<br>232 Hands, after the face, are the most obvious part of the body for expressing emotion.<br>296 A sculpture of a nude, covered with snow, makes me feel uncomfortable, for I identify myself with a sculpture, and am concerned with its physical context.<br>352 An artist should not be controlled by the opinions of critics.<br>447 It is the quality of the final result which counts, no matter how it is made.<br>Other selected information or illustrations:<br>Castleford; <i>Castleford Secondary School Roll of Honour, 1916 wood</i>; Methley Church; Rievaulx Abbey; Education; Moore, Irina (née Radetzky); Moore, Raymond Spencer (father); Moore, Mary (mother); Moore, Mary (daughter); Royal College of Art; Sculpture; Carvings; Masks; Mother and Child theme; Holes; Kent; Stringed Figures; War Drawings; Much Hadham; Reclining Figure theme; Northampton <i>Madonna and Child, 1943-1944 Hornton stone</i>; Family Groups; <i>Three Standing Figures, 1947-1948 Darley Dale stone</i>; Rocking Chairs; <i>Reclining Figure: Festival, 1951 bronze</i>; Interior and Exterior theme; Heads theme; <i>King and Queen, 1952-1953 bronze</i>; <i>Warrior with Shield, 1953-1954 bronze</i>; <i>Harlow Family Group, 1954-1955 Hadene stone</i>; Upright Figures; Maquettes; <i>Wall Relief, 1955 brick</i>; <i>Falling Warrior, 1956-1957 bronze</i>; <i>Upright Figure, 1956-1960 elm wood</i>; <i>Working Model for U.N.E.S.C.O. Reclining Figure, 1957 bronze</i>; <i>U.N.E.S.C.O. Reclining Figure, 1957-1958 travertine marble</i>; <i>Reclining Figure, 1959-1964 elm wood</i>; Henry Moore: sculpture 1950-1960 at the Whitechapel Art Gallery (See 0006882); Forte dei Marmi; Henraux quarries; <i>Knife Edge Two Piece, 1962-1965 bronze</i>; <i>Three Way Piece No. 2: Archer, 1964-1965 bronze</i>; <i>Double Oval, 1966 plaster</i>; <i>Draped Reclining Figure, 1952-1953 bronze</i>; <i>Two Piece Reclining Figure No.1, 1959 bronze</i>; <i>Locking Piece, 1963-1964 bronze</i>; Titles of art works; Square Forms.