## Henry Moore Bibliography - Report

**Bib Number: 0024266** 

**Title**: Three-Way Piece Number 1: Points 1964 **Publisher**: The Historical

Marker Database **Place Published**: Philadelphia, USA

Year: 2022 Edition: 0

Item Type: WWW

**Description**: Listing of <em>Three Way Piece No.1:

Points</em> 1964-65

bronze (LH 533) public location on webpage dedicated to logging "bite-size bits of local, national and global history". Entry is notable for detailing the acquisition by the

Fairmount Park Art

Association, original location,

accompanying information panel, and for its terrible

photograph showing Moore's work deep in the background of the image, behind a dustbin

and a wooden bench.

Coordinates for precise location included. <

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**Bib Number: 0023445** 

Title: Color and Comfort -

Calendar 2017

**Publisher**: Kawamura Memorial DIC Museum of Art

Place Published: Japan Year: 2017

Item Type: Miscellaneous
Description: Large monthly
wall calendar with image of
Moore's <i>Bronze Figure</i>
1985 bronze (LH 652a) shown

for July.

Bib Number: 0023484
Title: Modern British Art at

Christie's

Publisher: Christie's
Place Published: London

Year: 2017 Edition: 2

Item Type: Miscellaneous
Description: Glossy
marketing slip-case
showcasing major sales in
2016 including works by
Henry Moore, Ben Nicholson,
Bridget Riley, Frank Auerbach,
Lynn Chadwick and featuring
the record breaking sale of
Moore's <em>Reclining Figure:
Festival</em> 1951 (LH 293)
for £24,722,500, the highest
price achieved for any modern

British work.

Bib Number: 0023525

**Title**: Impressionist and Modern Art: Evening Sale: Masterpieces of the Avant-

garde

Publisher: Christie's Place Published: London

Year: 2017 Edition: 2 Item Type: Sales

Description: Auction sale catalogue with advert for a Christie's <em>Modern British and Irish Art: Evening Sale
Sale
on 26 June 2017 showing an image of Moore's <em>Standing Figures with Rock Background 
(HMF&nbsp;2383).

**Bib Number: 0018677** 

**Title**: Perry Green. **Publisher**: Henry Moore

Foundation

Place Published: Much

Hadham Year: 2000

Item Type: Miscellaneous
Description: Henry Moore
Collections and Exhibitions.
Undated leaflet from about
March 2000. Brief outline of
history of the estate at Perry
Green and its buildings, and
the establishment of the Henry

Moore Foundation,.

**Bib Number: 0023638 Title:** Neuer Glanz für Moores "Mutter und Kind"

Publisher: Rhain-Nackar-

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Zeitung

Place Published: Heidelberg

Year: 1996

Item Type: Newspaper **Description**: Newspaper article announcing the relocation of <em>Mother and Child </em>1949&nbsp; (illustrated) from within the grounds of the Heidelberg Children's Hospital to the front entrance. The Hospital's managing director, Professor Hans Bremer, described the work as having "lapsed into a slumber". The article states the move was partially to celebrate the Moore exhibition in Mannheim (0016894), and also due to the redevelopment of the Children's Hospital. It tells the story of the work's acquisition for the hospital by the state of Baden-Württemburg in 1960, and describes how the work was originally conceived as <em>Family Group < /em>1948-49 (LH 269) and then partially recast as <em>Mother and Child < /em>1949 (LH 269b). The article reports the work was originally a gift to Irina Moore to celebrate their daughter's birthday. Moore then had a second cast made for the Children's

Hospital.



**Bib Number: 0023763** 

**Title**: Royal College of Art Students' Magazine Common

Room Notes

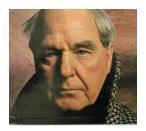
**Publisher**: Royal College of Art Students' Magazine **Place Published**: London

Year: 1922 Edition: 1

Item Type: Periodical **Description**: RCA student magazine. page 64 'Common room Notes' includes a reference to 'the Easter Social. when Freshers provided an entertainment. This took the form of a play written by Mr H. S. Moore (, who was also responsible for the excellent production and setting of the scenes', perhaps <span style='line-height: 107%; fontfamily: "Arial",sans-serif; fontsize: 9pt; font-style: normal; mso-fareast-font-family: Calibri: mso-fareast-themefont: minor-latin; mso-ansilanguage: EN-GB; mso-fareastlanguage: EN-US; mso-bidilanguage: AR-SA; mso-bidifont-style: italic;'>Narayna and Bhataryn 0009470.</span>



**Bib Number: 0005040 Title:** Henry Spencer Moore; photographed and edited by John HEDGECOE words by



JOHN HEDGEGGE, WORLD DY

Henry MOORE. **Publisher**: Nelson

Place Published: London

Year: 1968 Edition: 2

Item Type: Book

**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/>
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dr>A selection of Henry Moore quotations:<br/>
<br/>
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/>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/>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/>
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/>
<br/>
Sculpture should always at first sight have some obscurities and further meanings.<br/>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/>
t It should be possible for sculptures to be rearranged in a city...in the way you rearrange possessions in your home.<br/>br>232 Hands, after the face, are the most obvious part of the body for expressing emotion.<br/>
<br/>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/>
<br/>
dr>352 An artist should not be controlled by the opinions of critics.<br/>dr>447 It is the quality of the final result which counts, no matter how it is made. <br/>br>Other selected information or illustrations:<br/>cbr>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.