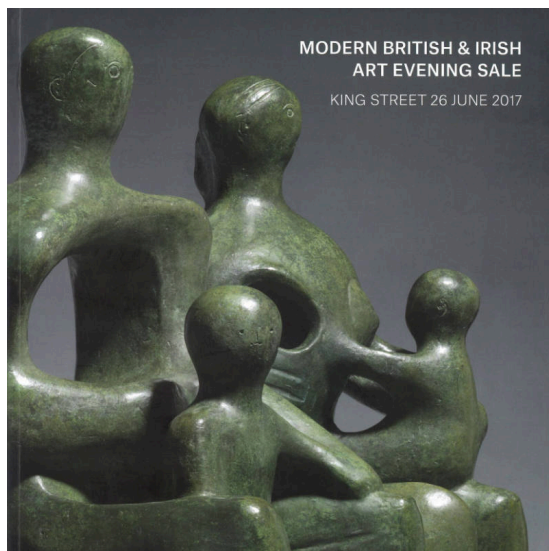


# Henry Moore Bibliography - Detailed Report

Page of



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**Item Type**  
Sales

**Title**  
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## Description

<p>Cover image Moore's <em>Family Group</em> 1946 (LH 264).</p><p>Six Lots of Moore's work: 5, 8, 12, 23, 26 and 27 together with some complementary images and a substantial amount of textual context and reference on provenance, exhibition history and literature for each lot. </p><p>Lot 5 &nbsp;<em>Family Group</em> 1946 (LH 264) with upper estimate of £2.5m sold for £3.3m. Lot 5 has &nbsp;three full page images of the work together with two biographical images, one being of Irina and Henry Moore, Anthony Penrose and Mary Moore with Mother and Child sculpture; photo Lee Miller.&nbsp;There is an image of Lucian Freud's <em>The Pearce Family</em> 1986 on page 34. There is substantial background and contextual reference to Lot 5 including a quote from Moore on page 35 &nbsp;'My desire to understand space made the change to bronze necessary. One should not be dominated by the material' and on page 36 '[Walter] Gropius asked me to do a piece of sculpture for the school. We talked about it and I suggested that a family group would be the right subject' &nbsp;and a quote from John Russell '[With the birth of Moore's daughter] the image of the family took on a new, leaping, unpredictable intensity' and a quote from Penelope Curtis on page 30 '[The Family group series was] Moore's own answer to the new ethos in British sculpture after the war, which returned to a much more recognisable human figure, and responded to the new opportunities for public sculpture arising out of the state support for the arts within a culture of reconstruction'. Other references to Lot 5 include: Barclay Secondary School Stevenage, Walter Gropius, Henry Morris, <em>Family Group</em> 1949, <em>Madonna and Child </em>1943-44 (LH 226), St. Mathews Church, <em>Shelter Drawings.</em></p><p>Lot 6 <em>Mother and Child Against Open Wall</em> &nbsp;&nbsp;&nbsp;1956 (LH 418) with full page image on page 53, full page detail on page 55 and a complementary image of Moore's <em>Madonna and Child</em> 1943 (LH 226) on page 54. There is &nbsp;reference to UNESCO and a quote from Moore &nbsp;'to make a sculpture which has (if only in my mind) a real connection with the purpose of UNESCO and also proper scale, relationship or contrast, and be a satisfactory piece of sculpture to me, is not an easy affair' taken from a letter to A. Manuelides &nbsp;dated 25 September 1956 from M. Garlake's <em>Moore's Eclecticism: Difference, Aesthetic Identity and Community in the Architectural Commissions 1938-58</em> edited by J. Beckett and F. Russell; <em>Henry Moore: Critical Essays</em>, 2003, page 188.&nbsp;</p><p>Lot 12 <em>Seated Woman</em> 1958-59 (LH 440) with full page image of work on Pages 73 and 75. On page 74 there is an image of Moore working on the plaster for <em>Seated Woman</em>. There is discussion on page 74 of technical and formal &nbsp;sculptural issues relating to the seated form as well &nbsp;as of the psychological context. Moore is quoted from <em>Henry Moore: Writings and Conversations</em>, A. Wilkinson, Berkeley 2002 p. 218 'In fact if I were told that from now on I should have stone only for seated figures I should not mind at all'. Moore &nbsp;is also quoted from the same source on the importance of his mother to him. Will Grohmann is quoted from his book <em>The Art of Henry Moore</em> on the subject of 'Seated Figures'. &nbsp;&nbsp;&nbsp;&nbsp;</p><p>Lot 23 <em>Standing Figures with Rock Background </em>1946 (HMF 2383) with full page image of work on page 125 and two complementary images of &nbsp;other works by Moore: <em>Draped Standing Figures in Red</em> 1944 (HMF 2253) on page 126 and <em>Phemius and Telemachus, The Rescue Sketchbook</em> p.37 &nbsp;1944 (HMF 2289) on page 127. There is discussion on drapery on pages 126 and 127 with a quote from Moore on the subject taken from <em>Henry Moore: Work - Theory - Impact</em> by C. Lichtenstern, page 151. Mention is made of Edward Sackville-West's radio play <em>The Rescue </em>and Moore's <em>The Rescue Sketchbook. </em>On page 127 it is stated that <em>Standing Figures with Rock Background </em> was one of thirty-two works on paper exhibited by the artist alongside his sculpture at the British Pavillion during the Venice Biennale of 1948. It is also stated that <em>Standing Figures with Rock Background </em> was last seen at Christie's auction in 1969 where it achieved a new world record price for a work on paper by the artist and that it has

remained in the same collection ever since. </p><p>Lot 26 <em>Seated Figures</em> 1940 (HMF 1488) with full page image on page 133. There is discussion on page 132 of the development of Moore's method of using wax crayon against watercolour. The work was owned by Dr. Henry Roland from 1962 up to the date of this auction. </p><p>Lot 27 Standing Forms 1940 (HMF 1483) with full page image on page 135. Page 134 contextualises the work as marking a transitional moment between Moore's abstracted surrealist forms of the late 1930s and a shift in his focus during the war. </p>