THE CITYSCAPE AND LANDSCAPE SETTINGS
FOR THE SCULPTURE OF HENRY MOORE

by

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ABSTRACT
A writer may choose many points of view in considering works of art. Frequently the work of an artist is regarded purely for its own merit. Or it may be considered in relation to the work of other artists or periods. Here, the writer has chosen to consider certain sculptural works of the English artist Henry Moore in relation to the cityscape and landscape settings in which they have been placed. In order to more fully understand the works, how they relate or do not relate to their settings and what effects the settings have upon them, the thesis has been broken into several major sections which in turn have been further divided.

A section dealing with Henry Moore as a man and an artist, the pattern of development which his work has taken, and a clarification of the meaning of his work is placed first in order that the reader may more fully understand the specific pieces when they are considered.

This section is followed by a chapter devoted to a generalized discussion of the development of sculpture from earliest times to the present day and its various uses within cities and landscape both in the past and in the 20th century.

Continuing the thesis, a number of Henry Moore's major works are discussed. The pieces are considered for their significance within the 'oeuvre' of Moore. They are also considered for their function in
relationship to their setting -- cityscape or landscape. Certain of Moore's bronzes have been placed in both landscape and cityscape locations and in these cases it has been possible to consider the relative impact of the works within each type of setting.

The pieces are not discussed in chronological order, but rather in the order which best suits both the subject and its setting. Those sculptures which have as their setting, the city, have been discussed first as it is in this environment that sculpture is most frequently found. Several of the pieces have both landscape and cityscape sites and thus provide the transition to the setting of pure natural landscape in which are placed other works of sculptor Henry Moore.

Finally, a number of works having the exhibition space in the museum or gallery as their setting are given consideration.

In a few cases the pieces are not permanently located. However, most of the works considered are in permanent collections and the landscape or cityscape settings in which they are found today are their permanent sites.
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THE SCULPTOR HENRY MOORE
Not since the Renaissance and Michelangelo (1475-1564) has there been a sculptor who stirred interest and admiration in his own time as has English sculptor Henry Moore. Throughout history there have been few sculptors who have been considered great both by their contemporaries and by generations which followed.

Most of the men whom we remember today were also renowned in their own time. However, they are small in number compared to those sculptors who were acknowledged in their lifetime but are all but forgotten today.

One asks what it is that elevates a man like Michelangelo or Moore above other sculptors. No single factor can bring lasting recognition. It would seem that a combination of the character, disposition, temperament, and the image created by the man, the depth of his subject, and the uniqueness of his approach as well as the receptivity of the period in which he lives, contribute to his acclaim. It is only by showing a consistently high level of workmanship and originality that men like Bernini or Michelangelo of the 16th and 17th centuries have found lasting recognition.

Certain periods in the history of art have fostered greater interest in sculpture than others; for example, the 12th and 13th centuries, the
Renaissance and Baroque eras (spanning the 15th and 16th centuries) and our own time. While there has been fine work executed at other times these periods were more receptive to the sculptor. In recent centuries the great sculptors have been remembered by name but this has not always been the case. For example, much of the religious carving of Medieval Europe was anonymous. Later, with a heightened interest in the artist as an individual and improved records on the lives of these men the names of certain highly regarded artists have been preserved for us.

Individual men such as the Pisanos, Ghiberti (1378-1455) Donatello (1386-1466) and Verrocchio (1435-1488) are remembered for their work for the church but Michelangelo brought such a strength and depth of meaning to his work, that he outshone them all. Even Bernini, who followed, found lasting popularity, and had many commissions, was unable to achieve the level of uniqueness of his predecessor.

Until the appearance of Henry Moore, no one, not even Rodin in the last century, has had the depth of meaning and sincerity, the fashionable appeal, the originality of Michelangelo.

Not since the anonymous church carvings of Norman times and the Middle Ages has England has a sculpture tradition and there has been no individual who has been remembered in the way that we recall certain European artists.
In England with the exception of some sculptural embellishment of churches and great houses and a number of effigies and portraits, nothing of great importance happened in sculpture until the 20th century.

The country's northerly position, her political situation and her lack of fine materials and encouragement for artisans contributed to her backwardness, not only in sculpture but also in other arts. (Architecture and painting were really the only field where she shone, even slightly.) The Norman and Medieval architecture of England did supply the base for some sculpture of high quality in so far as it was related to the building.

Her location cut her off from the stream of art of the great schools of southern Europe. Influences which did reach her were diffused through France, the Lowlands, and Germany. Also, her religious and political climate in the 16th and 17th centuries (the Protestant Reformation) called for austerity in the arts. No longer were there commissions from the greatest patron, the Church. Other countries were building a tradition while England languished. When the landed and wealthy bourgeois classes again had an interest in the arts in the 18th and 19th centuries, it was more stylish to import fine works. Only the craft arts were given any support at home.

1. It is possible that Henry Moore may have been influenced by some of the curious carvings on these early Church buildings. Few would be found in Yorkshire, however, as the style prevailed mainly in southern England where the contact with Normandy had been more pronounced.
Henry Moore is the first great sculptor which England has produced. As an individual he has made a name which has brought recognition of the arts to his country. By his unique approach, his determination and his success internationally he has helped to make England more aware of sculpture.

In the thirties the world began to be conscious of Henry Moore's new, unique, and generally secular approach to the age-old subject of the human figure. It took years for all but the most far-sighted people to realize that the massive and divided figures had qualities of originality, workmanship, monumentality, scale, and symbolism that singled them out from the works of others of the day.

But Moore continued to work as a dedicated and committed artist, producing pieces of ever-increasing interest and power, and gradually he was able to show himself to be worthy of more than just fleeting consideration. The stability and singularity of his style undoubtedly helped him to be recognized.

There is no doubt that publicity for the artist has its place, as well, in aiding his recognition. The artist who remains in obscurity cannot hope to have the understanding, the support, or the chance for large scale commissions from the public.

The degree of uniqueness and the mode and quality of its expression are one yardstick for greatness in the sculptor. A sculptor like Michel-
angelo or Moore has these qualities in abundance. However, in order that these qualities may develop to their highest level the artist must achieve recognition and understanding within his own generation.

If he has all these qualities, and at the same time his work has a meaning or feeling that can carry on to other generations than his own, then he will have a place apart in the history of sculpture.

In our own century no sculptor has appeared with as fine a balance of all the qualities which can lead to lasting acclaim as Henry Moore.

Born in Castleford, Yorkshire, July 30, 1898, Moore was the son of a coal miner and the seventh child of a family of eight. He has always retained a feeling for the fundamental qualities of a life close to the earth and nature which were a strong part of his boyhood and which have become such an important element in his art.

Moore's interest in art was fostered in grammar school under the guidance of the art instructor Miss Gostick and after serving in France in the First World War he entered Leeds School of Art on an ex-service-man's scholarship. After two years at Leeds he enrolled in 1921 at the Royal College of Art, London. During the early twenties he began to work more and more seriously at his sculpture and in 1924 accepted a seven year commission as a sculpture instructor at the Royal College.

He broke his teaching commission for six months in order to use a travelling scholarship which he had received and which permitted him
to study in Italy.

Moore at this period was deeply interested in primitive art and would have preferred to spend the six months in Paris visiting museums like the Musée de l'homme in order to study primitive art. However, those granting the scholarship insisted that it must be used in Italy. So Moore travelled to Italy. At the beginning of his stay with the exception of Michelangelo's work, he was not impressed. After a short time, however, his admiration for the Italian masters began to grow. At first it was the sculptural painting of Giotto which attracted him. Then he discovered Masaccio and the influence of this artist's work was very strong upon him. Each day Moore visited the Brancacci chapel.

The strength, stylization, monumentality, and humanity of the work of the great Italian masters, Giotto, Masaccio, and Donatello, had a deep and lasting effect. Moore returned to England, his Italian sojourn having been a revelation to him. So overwhelmed was he that he was unable to return to the strongly primitive work with which he had been engaged before he left England. For six months, as he attempted to assimilate all that he had seen and learned, he found it difficult to work.

Slowly he became more settled again and in 1929 he married Irina Radetsky, a student at the Royal College and one who was to have a strong and stabilizing effect upon his life.
I feel the conflict still exists in me - but not causing me any difficulty in working, as it did immediately after returning from Italy, - in fact I ask myself is this conflict what makes things happen? For it seems to me now that the conflict between the excitement & great impression I get from Mexican sculpture & The love + sympathy I felt for Italian art, represents two opposing sides in me, the 'tough' & the 'tender', that many other artists have had the same two conflicting sides in their natures... Blake for example was torn between the two - his 'tender' 'Songs of Innocence' & lyrical watercolours - & his 'tough' muscular 'Nebuchadnezzar' & 'eating grass'.

Roya could paint beautifully tender portraits of children & yet painted the violent 'Satan devouring a child' (on his own dining-room wall!) Shakespeare wrote 'Romeo & Juliet' & 'Macbeth' & 'King Lear' (But we only accept double sympathies in literature - realize that Shakespeare's tragic & violent side was all the richer & deeper because he had the tender side!) Michaelangelo's art shows conflict - the bombastic insensitive swagger of 'David' & the slow lazy melancholy of 'Night' & 'Day'. Only at the end of a long life, in his greater later works are these qualities mixed to become a noble rich-blooded maturity of strength mingled with melancholy. 

And as I'm suggested, what conflicting attitudes don't we find in the work of today's greatest painter, Picasso - in most his so-called 'sweet, sentimental,blue period' ('his Greek, more loveliness') of the violent recent work? - ?

And really I see no difficulty in appreciating both sides & find 'em in the same artist.
After his trip to Italy, however, Moore's attitude was never exactly the same again. He became conscious of a conflict which had been set up within himself and once, in a notebook he wrote of it:

"I feel the conflict still exists in me -- but not causing me any difficulty in working, as it did immediately after returning from Italy -- in fact I ask myself is this conflict what makes things happen? For it seems to me now that this conflict between the excitement and great impression I got from Mexican sculpture, and the love and sympathy I felt for Italian art, represents two opposing sides in me, the 'tough' and the 'tender', and that many other artists have had the same two conflicting sides in their natures . . . Blake for example was torn between the two -- his tender 'Songs of Innocence' and lyrical water-colours -- and his tough muscular 'Nebuchadnezzar eating grass'. Goya could make beautifully tender portraits of children, and yet painted the violent 'Satan Devouring a Child' (on his own dining room wall!) Shakespeare wrote 'Romeo and Juliet' and 'Macbeth' and 'King Lear' (But we easily accept double sympathies in literature -- and realize that Shakespeare's tragic and violent side was all the richer and deeper because he had the tender side!) Michelangelo's art shows conflict -- the bombastic insensitive swagger of his 'David' and slow lazy melancholy of 'Night and Day'. Only at the end of a long life, in his greatest and last works are these qualities mixed to become a noble and rich-blooded maturity of strength mingled with melancholy.
And as I've suggested, what conflicting attitudes don't we find in the work of today's greatest painter, Picasso -- in his so-called 'sweat and sentimental' blue period, (*his Greek vase loveliness) -- in the violent recent work)

And really I see no difficulty in appreciating both sides and finding them in the same artist.  

Perhaps as obvious and continuous synthesis will eventually derive in my own work -- I can't say -- I can't consciously force it to come. I can only work as I feel and believe at the time I do the work."

Gradually in the 30's working to develop the distinctive style that expressed his feelings, Moore came to be better known as a sculptor. He continued his teaching at the Chelsea School of Art and had his sculpture studio and a flat in Hampstead, a North London district favored by artists.

2. The English are particularly fond of contrasting motives (often seen on pub signs) such as the Lion and the Unicorn in which the impact of each is heightened by its association with the other. Moore like any good artist realizes the need for, and place of, contrasting values. Perhaps, he is more consciously aware of these values than some would be.

Grohmann, Will, The Art of Henry Moore, Harry N. Abrams, Inc., New York, 1961. (This quotation has been taken directly from one of Henry Moore's Notebooks.)
With the outbreak of the War, Moore gave up his teaching and became a "war artist" until 1942. Most of his work during the War years took the form of drawing and small pieces of sculpture as material was too difficult to obtain. From this period come his famous shelter drawings, reminders of the many fear-filled nights that Londoners spent huddled in the tube stations of the London Underground System.

Twelve individual shelter-drawings and two sketchbooks of shelter drawings were included in the first comprehensive exhibition of Henry Moore's work held in the United States. This exhibition was brought to the Museum of Modern Art the year after the War ended and it was shown from December 17, 1946, until March 17, 1947. The exhibition itself was widely reviewed and the shelter drawings were specifically mentioned in almost every article. These works undoubtedly must have touched the sentiments of the American viewers who, at that time, could not but have been strongly aware of the struggles and suffering of war-torn Europe. As a whole, the exhibition was a comprehensive survey of Moore's work up to that period and with it he made his international debut. That single exhibition was probably a major turning point in his life as an artist.

The end of the War was a signal for Moore and for other younger artists to surge ahead in "a new outburst of sculptural activity that history has not seen since the Renaissance."

With international recognition, Moore became the natural leader of the "new outburst". The growing prosperity of the late 40's as well as increased interest in his art made it possible for Moore to work upon large sculptures.

Prior to the War he had sculpted a number of pieces which were life size or close to it. Now, however, he was able to break from this scale and employ a larger scale where the pieces could gain a measure of drama from their very size. Materials and commissions were on a monumental scale.

Moore's interest in the concept of monumentality was in evidence even in his earliest student works. His Yorkshire boyhood had made him aware of the power, strength, and mystery of the earth. He with his other small friends used to play around the huge slag heaps of Castleford. To a little boy these earth piles would have had a giant scale and in their solidity and sprawl may have, in a subconscious way, remained in his memory, later to inspire the massive and rolling reclining figures that for many have become symbols of this sculptor's work. Moore himself has said: "Perhaps what influenced me most over wanting to do sculpture in the open air and to relate my sculpture to landscape comes from my youth in Yorkshire; seeing the Yorkshire moors, seeing, I remember, a huge natural outcrop of stone at a place near Leeds which as a young boy impressed me tremendously -- it had a powerful stone,
something like Stonehenge has — and also the slag heaps of the Yorkshire mining villages, the slag heaps which for me as a boy, as a young child, were like mountains. They had this triangular bare, stark quality that was just as though one were in the Alps. Perhaps those impressions when you're young are what count."

His imagination, caught by the land and its life, Moore has continually sought to link earth to man and man to the earth. Again perhaps his background, his coming from a family who depended for their livelihood upon the earth, has been a strong factor in determining the direction which his art has taken.

His earliest figure drawings have a stolid firmness that suggests permanence, suggests that they should be translated into stone. When his ideas are translated into stone as in the Mother and Child groups of 1922 (a) and 1924 (b) this firmness remains. The forms are somewhat primitive but carry a feeling that deep within the stone there is something alive; a sort of spirit which is brought to the surface with the carving. They become more than just inert blocks of stone. They become infused with an expression of the life, personality and values of the artist himself.

Moore was fascinated by the strength and simplicity of Pre-Columbian and Cycladic stone images. Many hours in his student days were spent at the British Museum studying the collections of primitive masks

gods, and fertility figures. Gradually over the years he has made a personal collection of Cycladic and Eskimo sculpture and it has a prominent place in the narrow entrance hall at Hoglands (Moore's home in Hertfordshire) -- in a position where he passes it and sees it daily on his way to or from the studio.

Moore was aware that the early peoples had linked man and nature; had given the earth human qualities. In primitive societies the earth's nurturing power was recognized and it was given the attributes of the mother figure. To him this image seemed the most perfect one to symbolize life. The whole of life could be grasped and represented by one archetype.

Some artists revolve around a single area of subject or thought while others concern themselves constantly with new content and new ways of expression. (Picasso is an example of the latter in our own time.) It is not however, the chosen archetype that makes for greatness in Moore nor is it Picasso's immense versatility that has brought fame to him. Rather it is the power and strength with which the artist expresses himself that is a determining factor in the place which he takes.

Always with the human figure as his subject, Moore's art has evolved over the years passing through many phases from his first 'primitive' stone carvings of the student days to the giant bronzes of recent commissions.
Eduard Trier has said: "The possibilities of portraying the man of our time in sculpture are inexhaustible. This must be the reason, it seems to me, why the human figure continues to preoccupy the modern sculptor, whether his approach be constructive or distructive, in spite of the weight of tradition that, with his historical sense, he has to carry. It seems that the modern sculptor, in an arresting contrast to the modern painter, is each time confronted with the task of 'creating the first man'." In the changing 20th century world it is the basic human that remains unchanged. It is the basic human which Moore attempts to reveal.

To Moore as to the artists of many earlier primitive societies the female, the mother figure is the all important basic form. The male seldom appears in Moore's work and when it does appear it is always more recognizably human than many of the female figures. It would seem that to Moore the male figure offers neither the scope, the variety, nor the interest in the unknown which is provided by the female figure. The male figure could never carry all the connotations of growth and life that are associated with the female or mother figure. In Moore's early work, the male is disregarded completely. Only in the shelter and mine drawings of the 40's does he first make an appearance. In sculpture the male figure is seen in three contexts. One is the mutilated Warrior with Shield of 1953-54 or Falling Warrior 1956-57. Another is the bronze King and Queen 1952-53. The third is the family group
where the father is present but appears as an onlooker. The father in Moore's work takes a similar role to Joseph in Nativity paintings.

Why, one may ask, does an artist like Henry Moore concern himself almost exclusively with the female form? Undoubtedly there are a number of inter-related reasons.

Throughout history it has been a basic characteristic of man to search for the causes and the meaning of life and in his art to find a symbolic expression for life. The earth and the female form have become the two most frequently employed symbols both being visible producers of new life. Often in art the earth has been given female characteristics. Today in Moore's sculpture woman is given earth attributes so that the creativity of the female and of the earth are fused into one form.

For sculptor Henry Moore the form which his art takes seems a very natural one. Throughout his life he has always had close ties both with the earth and with the women in his life -- his mother his wife, Irina, and his daughter Mary. In his art he is expressing a man's natural fascination with the opposite sex and with the ability of a new living substance to be produced and grow within an already present substance or being.

Moore's fascination with woman and the power of growth and birth interrelates with his love of rounded and distorted forms. The changing shape of the mother figure allows the artist great scope in creating a variety of sculptured forms. The combined human and earth forms
allow the sculptor greater variation in both shape and texture. At the same time through the shapes and textures of the material he is still able to maintain a contact with the natural world of rock and earth while endowing the inanimate material of the sculpture with a relationship of line and space which brings to it a quality of life reminiscent of the human world. Moore's earliest works are strong solid figures; either the single female figure or the Mother and Child.

The Mother and Child theme has run through Moore's works for many years although he has moved away from it in very recent times. Because of its emotional quality it seems to resist abstraction. For example, the Madonna and Child completed 1943-44 for the Church of St. Matthew at Northampton has a solid realism about it which comes as a surprise after a number of earlier works of the female figure which have a much greater degree of abstraction. There is a monumentality, and a permanence about the Northampton sculpture which is strongly reminiscent of Byzantine, Norman, and Medieval work.

Always a prominent theme with the young sculptor, the Mother-Child subject seems to have had an even stronger significance for Moore as he became a family man himself. His daughter Mary was born in 1946 and the family groups date from the period just preceding and after her birth.

The madonnas and family groups have a comfortable, serene, or
contented quality whereas certain other pieces of Moore’s sculpture are much more remote and mysterious.

Just before the War broke out Moore experimented with a small series of rather formalized stringed figures, pieces inspired by scientific models which he had seen at the Science Museum in London, pieces which were extremely abstract and which had spaces or cavities whose definition the sculptor increased by the use of strings drawn taut between one part and another. In this way the space was enclosed, yet it was still visible. The technique has also been employed to a greater degree by Moore’s British contemporary Barbara Hepworth.

Moore has always been fascinated by the concept of partially enclosed space as well as the pierced form. His drawings and sculpture works show a pattern of continued experimentation -- the play of convex and concave elements, the opening out or closing in of one or more cavities, the enclosing of one piece within another. About 1950 Moore began to experiment with a most intriguing kind of spacial creation. He worked on a series of helmet heads which consisted of large smooth outer helmet parts hollowed and with an opening on one or more sides. Enclosed in the dark cavity were a variety of slender upright forms sometimes having the 'do-nut' eyes seen from time to time in his notebook sketches. There are many sketches from the period and a number of bronze heads either solid, or strips, or else helmets.
Interior Pieces
Helmet Heads 1950.
It has been noted by writers that Moore does not emphasize the heads of his figures. Often the head of a full reclining or seated figure will be small and insignificant. When he does turn his attention to the head it becomes separated from the figure as are the mask-like helmet pieces. The dark cavern-like interiors of these heads still suggest hollowed portions of the earth as well as the unknown regions and deeper levels of consciousness of man's mind. Technically, in the helmets, Moore was exploring another dimension of sculptural form, the interior rather than the exterior engaging his attention.

From some of the slender forms from the helmet heads Moore seems to have taken his inspiration for parts of a later series of standing figures and upright motives. For example the Standing Figure 1950 at Glenkiln Farm, Shawhead, Scotland, has a double pronged headpiece which easily reminds one of eye pieces from the helmet heads. The upright figures are reminiscent of creatures from the insect or marine world, slender, curving, with strange protruberances, possessing a life yet seeming to be inhabitants of a world other than our own.

Even the seated figures such as the Montreal sculpture or the Large Seated Draped Figure of 1958, although more recognizably human, wear an expression and take on a distorted form that gives them an otherworldly quality.

The sculptor has always looked to both Nature and the human form for his inspiration and the tiniest piece of pebble or bone can be the
starting point for a strongly abstracted work such as Lambert Locking Piece, 1963. A number of recent pieces show their indebtedness to a 'bone box' which the sculptor keeps in his night studio. Filled with embryo ideas, it provides the sculptor with pieces to handle while he contemplates. New lines and ways to express the basic ideas come to the artist as he looks at the sharp and smooth edges and the rough texture of a piece of animal bone or the water-worn surface of a piece of pebble. The idea of using a sharp knife-edge unexpectedly growing out of a thicker smoother part as is seen in the recent Lincoln Center sculpture, came about as a result of observing the formation of a piece of bone.

Moore was able to see the monumental aspects of a tiny piece of nature and, fascinated by the design possibilities of a piece showing contrast between thick and thin, rounded and sharp parts Moore explored the form further as a large scale sculpture. He saw in it not only the bone that it was but also suggestions of other areas of nature such as rocks and roots and even those rounded and angular elements of the human figure, a somewhat abstracted human figure. He found that, by juxtaposing hard and soft, and sharp and round areas, he was able to create tensions and life within the piece. (He has frequently contrasted the angular and the round, or the rough and the smooth within his work. However, it is much more pronounced in the Lincoln Center sculpture than in many of the works which preceded this piece.)
Unlike many artists who have moved from a period of strong realism to a period of semi-abstract work and finally to pieces showing complete abstraction, even surrealism, Moore, through most of his career has found himself in all these 'camps' simultaneously. Abstraction in drawings naturally preceeded the most abstracted sculpture works. Even in the earliest days of his career, Moore was exploring the world of abstraction to the point where the sculpted human figure became divided into four separate parts in relation to one another. e.g. Four Piece Composition 1934. At the same time he was able to return to works easily recognizable to the average viewer such as the Three Standing Figures (1947) Battersea Park or the Northampton Madonna and Child.

Because his works retain their link with Nature and carry strong emotional or spiritual meaning he might be regarded as an expressionist and romanticist. To these ends are his 'abstractions.' He does not distort purely for the sake of abstraction or to escape from realism.

Moore himself has commented upon abstraction and perhaps it is possible to better understand this artist by considering what he has said about his own work, problems, and way of working. In 1937 he stated:

"The violent quarrel between the abstractionists and the surrealists seems to me quite unnecessary. All good art has contained both classical and romantic elements -- order and surprise, intellect and imagination, conscious and unconscious. Both sides of the artist's personality must play their part. And I think the first inception of a
painting or a sculpture may begin from either end. As far as my own experience is concerned, I sometimes begin a drawing 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.

It might seem 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 seems 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 abstract; 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."

Whether he struggled to exist by attempting to sell early works, accepted the commissions such as the screen for the Time-Life Building, London, or the Baucentrum brick wall mural which came his way later, or simply worked on pieces and then sold them when they were desired, Moore's attitude has always remained unchanged. He is a humble man; yet he is firm in his views. He must seek his own answer and express


3. This was Moore's comment in 1937 when his work was beginning to become better known but when, as yet, little had been written about him by other people. Sir Herbert Read had been the first person to champion the work of the sculptor.
himself. If a commission does not fit in with his plans and what he is doing, he will not take it. He prefers to do a piece and then let it be purchased (eg. Glenkiln Cross) rather than to be given a commission to prepare something for a certain spot. He refuses to be servant to an architect.

Moore has progressed through a number of phases in his subject matter searching for that form which will best express his feelings about the nature of man and his relation to earth and he has expressed these ideas in a variety of ways in stone, wood, and bronze. He has worked for periods on the standing figure, or the abstracted bone form, the helmet head or the family groups. These themes he may have worked on for several years until the theme seemed exploited. However, one theme he has returned to time and time again never seeming to exhaust its expression. It is the Reclining Figure.

Moore continually returns to the Reclining Figure. Many suggestions have been made as to why, and probably there are a number of reasons why he finds it a suitable form to express his ideas. There is a calmness, a serenity, a relaxation or dormant quality about the reclining form, about anything the lines of which are basically horizontal. It is the natural position associated with the earth. Hence, for Moore the reclining figure becomes a suitable subject combining symbolic attributes of both woman and earth.
Moore's love of landscape leads him to naturally accept horizontal forms. Many times the sculptures are really closer to being pieces of landscape than human figures.

Why one man like Moore remains fascinated by horizontal rounded forms such as one sees in his reclining figures while another such as Giacometti can only find his solution by creating a series of tenuous upright figures is a complex problem to answer. In a way these forms are a 'handwriting' for the artist. They represent the personality and character of the man and are what comes naturally to him. Attempts to deviate from the forms which seem 'comfortable' seldom are successful and wise artists like Moore or Giacometti, once they have discovered the forms that suit them, develop their art in this direction.

Part of their success has depended upon their discovering those basic forms, horizontal or vertical, rounded or geometric, full or thin, that are truly right for them as individuals.

Technically Moore seems to have discovered greater possibilities with the horizontal figure. This form provides a very solid base and it is possible to create a labyrinth of passages and voids within such a form without structurally weakening it. It is also possible to break the sculpture into several sections the form then being completed by the eye. The voids and openings provide a greater link between the form and its background.
Moore completed his first reclining figure in 1929, (c) a piece in smooth alabaster in the collection of Mrs. Lucy Wertheim of London. From this piece to the latest works from Moore's studio the reclining figure has been a constantly recurring theme which has taken a variety of forms. The earliest pieces were solid and recognizably figurative. Several pieces from the early 30's showed a shift to marked abstraction, one figure, Four Piece Composition, 1934 (d) being broken down into four separate pieces barely recognizable as human parts. Two small bronzes from 1938-39, (f, g) herald the direction that the sculptor's larger works were to take. The highly polished figures with cleft heads have strong angular shoulders and the body is pierced with an interweaving of passages. No longer are parts of the body just hollowed. The interplay of solid and void within the form has become all-important. Some of the early maquettes showed the sculptor's experimentation with creating space within the figure. They may have a single void, (Composition, 1934) several rib-like bands in the torso with a hollow behind (Reclining Figure, 1931) (e) or protrusions joined by a series of strings. (Stringed Reclining Figure 1939) (f). These experiments both in maquettes and drawings led the way to the labyrinth of voids that one sees in a piece such as the Onslow-Ford elmwood Reclining Figure of 1939.

Sometimes Moore's reclining figures are hollowed out so that it is possible to see through to the other side. The voids and hollows are reminiscent of holes worn by the action of water and rock on rock.
In other cases the outer portion of the figure is a shell and another shape rests within, somewhat in the manner of the helmet head sculptures. The Reclining Figure, Internal and External Forms 1951, \( (h) \) is an example.

In 1952, the year following his visit to Greece, Moore returned to a more figurative concept of the reclining figure and with the bronze created in heavy undulating folds to suggest cloth draped over but revealing the body. Moore sculpted a number of reclining figures including the well-known piece now in the courtyard of the Time-Life Building, New Bond Street, London, \( (j) \).

One strongly figurative and massive stone image preceeded the classically inspired works. It is the Memorial Figure \( (i) \) of Hornton stone, completed in 1945-46 for Dartington Hall, South Devon. Its solidity harks back to that earliest of the reclining forms, the alabaster Reclining Figure. Its lines are smooth and flowing and the gaze, like all his other works has a distant quality. Although it seems so permanent it still has life within it.

With the UNESCO piece (Paris) \( (k) \) and the later reclining figures at Kröller Müller, Glenkiln, Lincoln Center, and Montreal, \( (l) \) Moore returned to more expressionistic forms. These sculptures have been broken into two or three parts which although completely separated from one another are related by the eye of the viewer. Strongly reminiscent of natural earth and rock forms, they are linked to woman as well.
Grohmann says, "To Henry Moore, the 'Reclining Figures' are no mere external objects, he identifies himself with them, as well as the earth and the whole 'realm of motherhood.'"

Moore's latest works, for example, the Locking Piece of 1963, show an even greater trend to abstraction. There has been a movement away from the totality of the human figure. Several of the late works are seemingly magnified versions of portions of the human body or of nature. Locking Piece was inspired by two rocks which Moore found that fitted together. Another work, Atom Piece, 1964, is reminiscent of the smooth ball of a leg bone. In a tiny piece of natural material Moore is able to see that which is monumental and worked upon by his mind and hand this object is translated into a sculpture which is monumental.

Moore has an awareness and judgment of scale and realizes its importance to the final outcome of a work. This perfection of judgment is necessary to any great artist. It is something inherent which must be cultivated. As Moore models a tiny maquette he is visualizing how, on a large scale, each part of it will react with other parts. When the piece is then enlarged such changes are made as are necessary in order to maintain the desired effect from various viewpoints. Moore

knows that something that is large is not necessarily monumental while at times the tiny maquette may have monumental qualities.

The form that a piece takes and the influence of the space around it can also have a bearing upon the degree of its monumentality.

To a sculptor, form and space are all important elements. In Moore's case, Sir Phillip Hendy believes, it is his sense of form which singles him out from other artists. "What I mean -- what most of us, probably mean by form, comes into a work of art, I believe, at just that point where it ceases to be a copy of Nature, and so, I suppose, where there is some kind of distortion. . . . The real artist, however, closely he may look at nature, recreates her forms in his mind before he can put them out again in the shape of his work of art. It is this act of mental imagery that is the act of creation. Unless it has taken place, there is no real form in the work of art." The final success depends "... upon the power of the artist to visualize in three dimensions, to conceive form in his mind in the round."

For the viewer "... the appreciation of sculpture depends upon the ability to respond to form in three dimensions." The average man has difficulty in comprehending unfamiliar forms in three dimensions. He must learn to see form in relation to space and to feel shape.

Hendy, Philip, "Henry Moore's Sense of Form" undocumented article from the files of the National Gallery of Canada, Ottawa.


Hendry, Philip, "Henry Moore's Sense of Form" undocumented article, National Gallery of Canada files, Ottawa.
for itself alone. To the casual viewer, the vigorous response of Moore's work to light has the effect of making the forms even more unpredictable. "As it moves or as you move the composition is always changing, always alive" and related.

The sculptor's use of strong texture alone, makes his works more receptive to changing light conditions. The intricate and often subtle undulations and protrusions also catch the light in varying ways depending upon the angle of viewing. Unlike pieces where the overall shape is predictable from a single point of view, Moore's works often change sharply and surprisingly not only with a changed viewpoint but also with altered light conditions.

His pieces, both in their texture and in their softly changing shapes are best suited to the quiet often grey or misty light of the Northern regions. This diffused light creeps into recesses and gently and smoothly illuminates the hollows shading the piece so that the undulations are revealed in their entirety. Many of the nuances of both texture and shape in Moore's works would be lost if the pieces were subjected to the strong harsh sunlight of more southerly regions. Soft greyed shadows and gentle transitions of light rather than hard blacks or bright highlights are most revealing of the full substance and form of Moore's works. Moore feels that the constantly varying light out-of-doors is the stiffest test a sculptor must face.
Space is perhaps equally as important as form to Henry Moore. For Moore, it might be said that there are two kinds of space. There is that space in which the sculpture finds itself -- the space of its setting. There is also that space within the sculpture which has been created by the hand of the sculptor and which is revealed to the viewer as he contemplates the relationships of one part to another. Often one part of a sculpture becomes a frame for other parts seen through the openings. Where the sculpture is completely pierced the solid portions may also become a frame for the landscape or cityscape background. The piercing of the form for Moore gives it greater cognizance. In addition to creating space within the sculpture it also reveals thickness. The negative form in Moore's work often takes on an equality with that which is positive. The hole carries the eye into and around the piece. The shapes of spaces act as a pattern in themselves. Moore has said, "The first hole made through a piece of stone is a revelation. The hole connects one side to the other, making it immediately more three-dimensional" " . . . at first holes were made for their own sakes because I was trying to become conscious of spaces in sculpture. I made the hole to have a shape in its own right; the solid body was encroached upon, eaten into, and sometimes the form was only a shell." "A hole can itself have as much shape meaning as a solid mass. . . "

Two Sculptures - Barbara Hepworth.
The mystery of the hole . . . the mysterious fascination of caves in hillsides and cliffs."

Although Moore is famous for his use of voids he is not the only sculptor of our century who has concerned himself with them. For example, Jean Arp, Barbara Hepworth and Picasso have each experimented with openings in their work. However, perhaps Moore most of all has helped to make other artists and the world in general more aware of space. His works reflect the importance which space has taken on in our age.

Sculptors of Moore's generation and younger sculptors who have followed have become increasingly aware of the interrelationships that can exist between sculpture and space. Like Moore, Arp, and Hepworth began by sculpting solid self-contained volumes. Gradually each became aware of the increased dimension that the sculpture could take on when it was pierced or opened out, thus allowing the space to penetrate.

In spite of the penetration of space the forms retained their solidity even to massiveness at times. This approach is in contrast to the attitude of such sculptors as Naum Gabo, his brother Antoine Pevsner, or Giacometti who, although concerned with space, have approached it by using thin emaciated shapes, interplays of plastic, fanning wire shapes, or open-work cages.

Although Moore, Arp, and Hepworth each have their own distinctive style they also have a number of characteristics in common and at times there has been a strong overlapping of their work.

Each owes something to Constantine Brancusi, the Romanian peasant sculptor whose pure, highly finished, and monumentally simple sculptures paved the way for those who followed.

Moore once said of Brancusi that it has been his "special mission... to make us once more shape-conscious. To do this he has had to concentrate on very simple direct shapes, to keep his sculpture as it were; one-cylindereed, to refine and polish a single shape to a degree almost too precious. Brancusi's work apart from its individual value has been of great historical importance in the development of contemporary sculpture. But it may now be no longer necessary to close down and restrict sculpture to the single (static) form unit. We can now begin to open out. To relate and combine together several forms of varied sizes, sections, and direction into one organic whole."

Brancusi observed a simplicity in organic volumes and by reducing his works to the most basic forms was able to catch something of the essence of Nature. One of the outstanding qualities of Brancusi's oeuvre is its unity.

Three Sculptures - Haus Arp.
A number of the younger artists who were working at the same time as Brancusi also were looking to nature both for their inspiration and their settings. Among these was Jean Arp.

What has been said of Arp's sculpture might equally well be said of Henry Moore. He "seeks to establish an essential unity between man and nature." Arp himself once stated, "I love nature but not its substitutes. Illusory art is simply a bad substitute for nature." Both Moore and Arp have been searching for an archetype. Both have found life in stone.

Arp, although involved with nature is less concerned with the human aspects, however. His work, like Moore's is organic but frequently it suggests the world of plants rather than animal or earth worlds. A "combination of the organic and the constructive, the 'vegetative' and 'planned' principles . . . pervades his entire oeuvre."

His work involves fantasy and imagination but it does not grope into the hidden corners of the unconscious mind as Moore's works, especially his later pieces, have done. Arp directs his attention to the harmonies of the growing world.


ibid., p. xxxiv.

Hugo Ball, in expressing his thoughts upon Arp's approach wrote: "... he is concerned less with richness than with simplification. To form means for him to delimit himself against the indefinite and nebulous. He strives to purify the imagination and concentrates less on exploring its treasure of images than on discovering the basic pattern of these images."

In keeping with this approach are the highly crafted finishes which Arp employs in his sculptures. Arp has worked his pieces so that they have an extremely refined texture and shape while Moore frequently prefers to retain much more of the natural quality of both the material and the subject. In doing so however, Moore is no less of a craftsman.

Great artists, in bringing ideas and forms to life, have always been outstanding craftsmen. Sculptors are always acutely aware of the tactile qualities of their works, especially in the simplified forms of this century. Finish and tactile quality have been of special importance to Moore and others; for example, Arp and Isamo Noguchi. Brancusi once said, "Sculpture must be lovely to touch, friendly to live with, not only well made."

Unlike Giacometti who always employed a single type of textural effect, Moore has worked both in very high finishes and in rugged textures. Even in these textures the conflict between the 'tough' and the 'tender'

Arp, Jean, "Hans Arp's Diary" 1931.
seems to be evident. For many of his wood pieces and some bronzes such as the Archer he chooses a high satiny finish which suggests greater refinement than the hacked and rugged surfaces of some of the larger bronzes and stone pieces. Moore has observed the contrasts of smooth and rough surfaces in nature as well as the rounded and angular shapes which accompany them and employs both in his sculpture to give life and movement through the action of light and line.

Although he has employed smooth textures in recent times he has found the rough chipped surfaces most often to suit his later subjects.

In all his sculpture Moore has preferred cutting to modelling or welding. He is a carver at heart.

He likes to think of himself as a carver rather than a sculptor and in most of what he does the quality of the material and his desire to cut seem to be the prime motivation. In some way it would seem that the hard mining life which he saw as a boy at Castleford shaped him and the idea of cutting and chipping fascinated him. It was a large part of the life that he knew and it seems natural that he repeatedly turned to it. Therefore the textures that he has achieved in stone and especially in his late bronzes seem directly related to the broken and cut stone surfaces which he knew from childhood. These rugged surfaces are inherent to rock which has been split or acted upon either by the elements or by the chisel. It seems therefore quite natural that one who loves the stone would wish to retain this quality when working with it.
He has chosen to employ stonelike textures in his bronzes for two reasons. (The demand for his work in recent years has forced Moore away from stone and wood). Certain subjects have been executed in bronze instead of stone in order to have several casts of a single work and also because of the greater permanence of bronze. At the same time the desire to carve is deeply implanted so Moore casts the bronzes from a plaster model which has been chiselled as if it were a piece of stone. The chiselled texture is not really true to the natural character of the metal but because Moore has found that it provides an exciting surface which reflects the light in many ways and contributes to the untamed and basic qualities of his subject he finds this texture satisfying and suitable to his purpose.

In the works of Brancusi or Arp the viewer is particularly aware of texture and painstaking craftsmanship in finish. With other sculptors, for example, Giacometti, Marini, Epstein, or Lipchitz, even Moore, the viewer is aware of the importance of texture. Nevertheless often content or form takes precedence for these artists. One is first conscious of the tenuous quality of Giacometti's figures; the contrasts of thick and thin parts of Marini's horses and riders are first to fascinate the viewer. The strength and boldness of Epstein's works, the chunkiness and movement of a Lipchitz figure draw one's attention. In Moore's sculpture subtle shape changes, or the mysterious half-human, half-earth shapes are what may primarily fascinate the eye.
Other international sculptors, like Moore have evolved out of the European tradition, have looked to Italy or Greece or the primitive world for inspiration, have made the human figure their subject, or have returned to Nature and the earth for their motivation. But it is the metamorphosis of Moore's human figures into earth shapes which separates his work so markedly from that of his contemporaries.

Moore is definitely part of a European tradition in sculpture, especially in his later works (earlier pieces perhaps owe more to the primitive world). There are parallels in the flow, the strength, the massiveness, the intricate relationship of parts of a Moore sculpture with the reclining river gods of a Bernini fountain or the slaves of Michelangelo being released from their stone prison.

Moore is, then, a deeply learned sculptor, though with none of the tightness and dryness that learning often brings. He knows what tasks to choose for himself, remembering always that, as he once said, 'there are specific kinds of sensibility, belonging to distinct psychological types.' But within this sage restriction, how great is his variety! And nowhere more so than in the carvings, where the sheer slowness and length and difficulty of the work in hand seems to force the imagination to keep at it, steadily and uninterruptedly, while the resourceful hand ('nibbles like a mouse' (Moore) at the obstinate material."

For the quiet, conscientious man who chooses to ignore the hurry of his century and find his own time, the slowness and exactness of carving seems to suit his personality.

It has led him to be a perfectionist and he has always had a love and reverence for fine materials.

Both in the materials and in those pieces which he produces it seems to be qualities of strength and endurance which Moore seeks rather than beauty or grace as most men know them. Always he retains the basic qualities of the material -- the texture and stratification of stone, the grain of wood. Only in bronze does the feeling sometimes fail due to the cutting and texturing techniques used on plaster before bronze casting.

In most of his pieces, however, he strives to retain the natural characteristics of the material and by so doing is able to bring his viewer closer to contact with the land. "... men must still need to live in some direct and creative relationship with the land from which they have come." Through his sculpture, Moore is helping men to have this relationship, to experience something of nature even in the setting of a bustling city.

He has rediscovered the awareness of the natural world which belonged to the primitives.

He is part of a twentieth century group which have shown a reawakening interest in the primitive.

Jaquetta Hawkes in speaking of prehistoric England and the 20th century English sculptor has said: "... the peasants and herdsmen of prehistoric times honoured the Great Mother or the Sky God, the local divinities or the spirits of their ancestors and also the stones themselves. ... It is part of the wisdom of our greatest sculptor Henry Moore, to have returned to English stones and used them with a subtle sensitiveness for their personal qualities." One can feel that Moore venerates the stone and to him and other sculptors of stone there is some awareness of a kind of 'life' within the stone that leads them to search for it and bring it forth.

All of his figures, whether they be stone, or bronze or wood have some suggestions of inner life. Yet, there is something impersonal in the figures.

There is a timeless about his figures; the same element that is present in Rembrandt's figures with their noble expressions or the solid figures of Giotto's art. The figures have a strongly recognizable style that marks them as the work of the particular artist. Yet these figures have meaning in any century. Never are Moore's figures 'portraits' of a specific individual. They suggest the most fundamental qualities of human beings.

ibid., p. 93.
Throughout Moore's career there has been conflict (a conflict, Moore says, between the 'tough' and the 'tender') within the sculptor's work, both on content and in form. In his subjects, he vascillates between the figure suggesting fundamental qualities, the primitive and basic earth mother; and the more refined and sophisticated Madonna and Child, Mother with Child in a Rocking Chair, or Family Group.

He sees both sides of men, the complex inner man, governed by nature and the intellectual man. Always he seems to be more drawn to an exploration of the basic inner man. However, he acknowledges man's technical achievements and although he usually chooses traditional materials Moore is always searching for techniques which will allow greater facility and scope both in the production and exhibition of his work.

His techniques reflect the vascillation also. The texture and finish as well as the form frequently has a craggy roughened quality while on other occasions the textures and shape are highly refined, e.g. the contrast in texture and handling of the recent Lincoln Center Figure and the Archer.

Often, still retaining a basic subject such as the reclining figure, Moore will stray to a more broken form or a greater labyrinth of voids -- exploring these formal aspects not only as a means of expressing an idea but also for their own value. However, his explorations in the area
of formal values are those of a man who is primarily an Expressionist, one who acknowledges the romantic traditions of earlier times.

Sometimes in pieces such as the stringed figures or Four Piece Composition Moore was completely involved with a technical or formal problem. More frequently his subject takes control and any formal exploring which the artist may do is carried out in order that he may discover a more effective way of expressing his emotions and deep inner feelings, which at times touch the occult realm of the subconscious.

On other occasions the formal aspects are subordinated to his subject; massiveness, relationships of solid and void, texture and light play are considered only if they seem necessary to create an 'Earth Mother'.

In scale too, Moore vascillates, finding himself at times taken up with the discovery of the monumental quality in that which is small either within nature or within the forms which he is creating. On other occasions he involves himself with dramatically large pieces which pose actual physical problems. The fundamentality of his subject often combines strikingly with the monumental scale which he may choose for a form.

Moore alternates between the primitive and the refined, the emotional and the technical as if trying to find the perfect balance between form and meaning.
Moore would seem to be in revolt against the rational side of our society. George Digby in his book *Meaning and Symbol in Three Modern Artists*, suggests that Moore's work reveals the subconscious realm. In this sense it is in complete opposition to the conscious realm of intellect and technics which has been stressed in this century. Moore is not the only artist who has been intrigued by the world of the unconscious. Artists including Brancusi, Picasso, Arp, Hepworth, Giacometti, Miró and Noguchi have followed this trend. Medicine and psychology as well have been exploring the sphere of the unconscious.

Thus there is a direct link with the natural world and a rejection of that which is created in the purely conscious realm. Says Jaquetta Hawkes: "I think we are turning to an awareness of our unity with our surroundings but an awareness of a much more exalted kind than anything that has existed before."

Thus Moore's sculptures struggle to find their true setting. Whether they are placed in the city in opposition to contemporary architecture or whether they vie with nature in a wild northern landscape they remain aloof from Man intriguing him yet retaining an incomprehensibility.

In spite of the aloofness, people still seek to understand Moore's work. Although often one feels that both the sculptor and his work would

wish to remain apart, the public have accepted him and are striving
to lionize him. People recognized that Moore is not merely a carver.
There having been little of value in English carving since the Middle
Ages, England was ripe to receive a sculptor of worth.

Because sculpture is primarily a public art, as Henry Moore's
fame spread during and after the war years he was faced with the problem
of involvement with giant commissions where he could not be entirely
his own boss. His young days were a struggle. Recognition finally
came but with it came interruptions to cut into a completely flowing
thread of art. Moore, however, has been artist enough, great enough
to overcome many of the problems brought on by either the struggle
against non-acceptance of the early days or the demands and interferences
of recognition.

By living in the country Moore has in a sense retreated from a
society which might otherwise trap him either making it impossible
for him to work or else driving inspiration from him. As greater and
greater demands have been put upon him Moore has turned increasingly
to Nature. Seemingly the more the humble artist has turned from man
the more man has sought him out. Perhaps at last the artist and the
society in which he lives are finding a common ground. Of abstract
form it has been said that it "... can take on the color of whoever
develops it and its philosophy and social meaning are what the artist
and what society put into it." How great an artist is in the regard of
Reichardt, J. "Victor Pasmore" The Arts Review, vol. xvi no. 10
his own generation depends upon how well he is able to express himself to that society which is evaluating his work. His work must carry some meaning to that society and must be able to be comprehended to a degree by the population. To what extent future societies regard him as great depends upon how far his message projects and has meaning for those people. Time will be Henry Moore's judge.
SCULPTURE -- ITS USES AND SETTINGS
From the earliest times sculpture has been a part of man's artistic world. Sculpture has reflected the mood, thinking, skills, character, and social forces of the peoples and era which produced it. Usually having ritual or mystic purposes the sculpture of early tribal societies had great importance and value for the people. It seems doubtful if sculptured pieces were ever created by these early peoples purely for 'art's sake'. The subjects were closely connected with the lives of the tribal peoples and usually depicted humans or animals as expressive symbols. With a few exceptions, the early sculpture pieces were small, simple, and easy for travelling peoples to transport.

A few giant sculptures existed and had the untamed landscape as their setting.

As man changed from a nomadic to a sedentary way of life his art changed accordingly. In certain areas where the people were more settled in towns and villages and where the group could support an artist amongst them (in order that he might devote most of his time to developing his craft.) larger works appeared.

Often these larger sculptural forms had religious significance. Some of them were free standing. Some of them were part of the natural landscape such as the giant hillside Buddhas of China and India. And some of the sculpture in itself became architecture such as the
great temples in Cambodia or the city of Petra carved directly into the red stone of a Jordanian hillside.

The sedentary Egyptian and Assyrian cultures, produced statues and bas reliefs mainly of stone which have survived and indicate that the art was almost entirely directed toward the glorification of the pharaohs or kings and their courts. The sculpture was strong and angular, usually frontal and reflected the form of the block from which it was carved.

Although smaller in scale sculptural pieces from the Aegean world, show greater realism, flow, and movement and herald the direction which the art was to take when Greece reached her height.

The rigid frontal and stylized poses of Archaic Greece gradually gave way to the more human expressions and active poses of later statues and pediment figures. Testifying to the prosperity of this Mediterranean society, a wealth of sculpture embellished temples and sacred roads and commemorated the exploits of victors in war and sport. Almost exclusively the human or the gods in human form were the subject.

Borrowing much from their neighbours the Greeks, the Roman sculptors maintained an interest in the human figure. Frequently on a more heroic scale, copies or adaptations of Greek works were produced. The individual took on greater significance in Roman society and
sculptured portraits of photographic realism became fashionable. No longer was sculpture confined to the temples, sacred buildings or the courts. The wealthy Roman had found a place for sculpture in his home and garden as well as in the public spaces of his cities.

With the decline of the Roman Empire there came a time when populations were shifting and there was no settled society where the arts could flourish. There was a marked deterioration in crafts and it was several hundred years before a new patron, the Christian Church could provide a renewed impetus for sculpture.

The Byzantine Church provided employment for the sculptor and painter of icons and later many transportable sculpture works in the form of triptychs and reliquaries were dispersed along the pilgrimage roads of Europe and Asia Minor. But perhaps the most important visible manifestation was the church or shrine itself. For a thousand years sculptors were to find employment in the embellishment of architecture for the church.

Gradually sculpture in relationship with the architecture took on more and more importance. The walls of the Gothic cathedrals became structurally lighter and lighter, employing greater and greater amounts of detail until at times they were entirely a stone lacework.

Not only in Europe, in fact, perhaps even to a greater extent in Eastern countries did sculpture and architecture fuse into an overall
pattern where at times it might be difficult to say which could be termed sculpture and which architecture.

The integration of the arts -- sculpture, architecture, and painting increased throughout the Middle Ages and during the Renaissance period which followed in Europe there developed a fine balance between the three.

Sculpture for its own sake was again valued; yet it also found a purpose -- as a monument, a center of focus, a portrait or an embellishment to architecture. The Renaissance sculptor sought perfection and truth to nature. He was also conscious of moderation and seldom strayed to the flamboyant or exaggerated forms which typified the work of later Baroque or Rococo sculptors.

Often in the work of the Baroque and Rococo artists of the 17th and 18th centuries it was difficult to determine whether a piece was architecture, sculpture, or painting, so concerned was the artist with fooling the eye. Sculpture of these periods found its setting both in the cities and in the country villas where nature was acknowledged, but under man's hand was formalized and controlled.

The 19th century saw sculptors involved in a Neo-Classical revival. Formalized portrait busts and figures were fashionable and often an uncompromising realism crept in. Many times the sculpture
of the period took on either the heroic or sentimental qualities of commemorative pieces.

Towards the end of the 19th century the sculptor like the painter moved away from painstaking realism. Although the human figure continued to be a prime subject the artist's approach changed. Figures often took on either chunky or elongated proportions and mood and motion became more important than total realism.

The art reflected a changing society. With the Industrial Revolution the patronage of the aristocracy diminished. As the number of commissions lessened, artists became concerned with being recognized as individuals experimenting and working for themselves. In Europe a whole new Bohemian society flourished. In keeping with the new importance of the middle classes, groups like the French Impressionists and Post Impressionists found inspiration in the everyday life and objects around them.

There was also a surge of interest in how the human body and mind worked and groups of artists worked in an expressionistic or semi-realistic manner exploring and expressing the emotions of men.

From that point it was a simple step to the greater abstraction which has characterized the sculptural works of the 20th century. Reflecting the mood of the age, motion and the idea of space-time relationships has taken on great significance. It has affected the place
of sculpture in the community. It has affected the artist's approach to his work and ultimately the sculpture itself.
Throughout its long history, sculpture has reflected the styles and taste of various eras and has found itself a place in a number of environments. From early times it has found numerous settings where landscape was its background. From Roman times to the present it has also found a place both inside, outside, and as a part of architecture, especially religious architecture. The city, in its streets and plazas provided many settings for free standing sculpture works.

Sculpture in its various settings has served many purposes. Sometimes the purpose is purely aesthetic. Sometimes it has a deeper or more practical significance. It may find itself in one of two major environments -- the landscape location or the city-scape setting.

Within the city, sculpture has had a number of functions in the past. Contemporary sculpture can still serve some of these purposes.

One common function of the sculpture piece has been as a center of interest within the town square, plaza, or courtyard. Traditionally the town center has functioned as a meeting place and therefore has been considered a suitable place to be beautified by sculpture. Whether the sculptured object takes the form of a fountain, a statue, a column or a memorial; whether it is large or small; whether the space in which it is placed is large or small, open or enclosed by
buildings, symmetrical or assymetrical, the sculpture work has significance within its setting as a place of interest which draws the viewer's eye toward the center of the space, and pulls the viewer into the space. The Place de la Concorde in Paris is a good example of a large open space with sculpture providing central interest as well as an axial defining point for the space. Large spaces on the whole tend to be less impressive than those of smaller scale. However, sculpture carefully located can help to unify and give interest to the large open space. Hundreds of towns in Europe and America have squares, small parks, or houses with courts which have sculpture pieces at their center.

The sculpture which is placed in the middle of a space could be classed as a focal point of that space. However, sculptures which are placed in locations other than the middle can also be considered focal points. Nelson's column becomes the focal point of the Trafalgar square complex. The columns at Delphi or Trajan's column in Rome could be considered as focal points. In fact any of the fountains and statues which are sufficiently obvious and outstanding to immediately catch the viewer's eye might be called focal points.

Sculptured pieces may combine their functions as happens with the crosses and statues which one often finds in English villages. Not only do they provide a 'center of interest' and a 'focal point'. Also they act as markers, for the junctions of travel routes. This is
Restored Mercat Cross
Edinburgh

Wayside Shrine
Dolomites
Castel Sant'Angelo
View across bridge with perspective demarked by sculpture.
especially true of the English village cross. (often Celtic in origin).

The marker may take on significance as a directional device or a series of sculptures set along a route such as those figures placed upon the causeway leading to the Castel Sant'Angelo in Rome may draw the eye in one direction. They also might be classed as directional devices. Here can be felt the influence of Renaissance knowledge of perspective upon all art. Through the use of sculpture the planner is creating and emphasizing perspective. In this case the eye does not settle upon any one of the sculptures but rather is carried from one to another, and, the Castel itself becomes the final resting place for the eye and thus the focal point.

Another specialized but important use for sculpture is as an entrance marker. Sculpture may be used to define and draw attention to entrances of buildings, towns, or estates. The entrance is of great importance as it first sets the mood for what is behind it. Therefore, frequently some of the finest or most elaborate carving is reserved for this area as is seen in the West portals of some of the great Medieval cathedrals such as Amiens. Even the starkest of buildings, for example the Scandinavian castles may have an elaborately sculpted entrance gate. A fine example of a sculpture enhanced entranceway to a city is Berlin's Brandenburg Gate.

Not only may sculpture lead the eye into an area. It may also
be the terminating feature of a space or vista. In the case of some of the great avenues of Mexico City sculpture has been used effectively for this purpose.

Often a sculpture piece may be a terminating or focal point, and at the same time serve as a monument, a memorial, or a sacred work. The triumphal arch which was so popular with the Roman people and which was revived in Napoleon's time is an example of a striking combination of sculptural and architectural motifs. It has strong form and can contribute aesthetically to its setting and at the same time it has value as a commemorative piece. In fact sculpture in almost all its forms can serve a commemorative function. Often a sculpture work such as a fountain or statue will be commissioned with the purpose in mind being that it will remain as a reminder of a person or an event. The Mexican people of contemporary times have shown a great interest in enhancing their cities with commemorative sculpture of a monumental scale. They have honoured leaders, groups, and historical events with giant sculptures. e.g. the statue of Allemand, one hundred feet in height at the University of Mexico or the monument to the Indian Peoples in Mexico City.

Perhaps sculpture's most important use over the centuries has been with architecture. Sometimes the sculptured works may be free standing. Sometimes they act as an embellishment to architecture, being a part of it. Sculpture and architecture may meet in a number
Statue in niche in architecture.
Trinity Street, Cambridge.
of ways. There are sculptural works which are free standing but which have been created to fit the niches at Or San Michele. There is also sculptural work which retains its illusion of three-dimensionality and at the same time takes on the aspect of a definite structural member of the architecture. The cariatids of the Erechtheum of the Acropolis in Athens are a striking example of such sculpture as are figures of Medieval churches such as the jambe figures.

There are also bas relief ornamentations which are still sculpture and at the same time give texture to a building. The pediment and frieze decorations of early temples such as the Parthenon are fine examples.

Carrying sculpture's role with architecture, even farther one might consider the complete integration of the sculpture and architecture of the Renaissance and more especially the Baroque periods. At times it could be said that the architecture is sculpture or the sculpture has become architecture.

Closer to our own day sculpture could be said to have become architecture with the buildings such as the Sagreda Familia of Antoni Gaudi or Le Corbusier's Renchamps Chapel. It must not be forgotten however, that complete integration of sculpture and architecture was perhaps even more popular with Eastern peoples than in Europe. Ankor Wat and Kamasutra are both striking examples.
Brahāśvara Temple
Tanjore 1003–1010 AD
Sculptural architecture

Einstein Observatory
Potsdam - 1921
Architecture becoming sculptural
Over the centuries a greater proportion of sculpture has been placed in a cityscape setting than in the landscape. The city provided a suitable climate for art. Community life allowed for specialization which was not possible in the country where each man carried on a diversified existence, providing for all his needs.

However, landscape too has provided a setting, often a very dramatic one, for some pieces. Certain ancient works which now have a landscape setting were not always so remote while other examples were deliberately placed in lonely locations.

It is difficult sometimes to classify a grouping such as the giant stones of Stonehenge. They are not really sculpture nor in a sense are they strictly architecture. It is probable however, that architecture or sculpture, Stonehenge was always a lone symbol of man in an untouched natural landscape. In central America there exist intricately decorated temple buildings which probably originally were part of a complex or settlement. However, the jungle has swallowed up what other structures there may have been, leaving only a single temple building here and there set against a mysterious, dark, tangled landscape of tropical growth.

Frequently sculptures which are found in a landscape setting may be acting as monuments, memorials, or sacred pieces. They also have significance in that they are representative of Man's attempt to
control nature. The great Buddhas carved into the cliffs of river banks in China dominate the landscape and also have significance as sacred pieces. Another form of sacred sculpture found in a landscape setting is the wayside shrine. It is seen frequently on old world roads and in the outlying areas of Quebec, and Latin America. These shrines are often composed of a religious sculpture placed in a grotto in the rock or they may be combined with a cross or other upright form by the side of a road or trail. Frequently they are found at junction points and form a marker in addition to serving a religious purpose.

Because the location chosen for sculpture works in landscape is often a high piece of ground the sculpture may stand forth as a silhouette. The Nike of Samothrace is believed to have stood high on a cliff over-looking the sea where to passing sailors it would have appeared as a dramatic dark shape against the sky.

Another use for sculpture in landscape is as the entrance to a country villa or estate. A number of large estates still exist in England today and there were many more in the past. Often the main home was approached by a long drive through forested grounds. The entrance upon the highway was usually a large stone or wrought-iron gate often embellished with intricate sculpture details. Sometimes there was a small gate-keeper's cottage in conjunction with the main gates. Usually the background for these impressive gates was a wooded
The green theatre in the garden of the Villa La Pietra - Florence.

... an Englishman's concept of the ideal Italian garden, with statuary as demarkation.
area although on occasion, as at Taymouth Castle in Scotland the gate is set at the edge of a field and there are very few trees. The custom with the great estates has been to construct the entrance so that it is in keeping with the style of the great house. Thus the most elaborately sculpted gateways date from periods when sculptural embellishment of architecture was popular.

Often a piece of sculpture may be used in a landscape setting as either a center of interest within a formal garden or as an unexpected note in a less formalized area—a sort of punctuation point in the landscape.

In the formal garden the sculpture might vary in size and might take the form of a fountain such as is seen at the Villa d'Este at Tivoli in Italy. It might also be a sculpture centered in a formal geometric lawn or rose garden.

The Japanese garden relies on sculpted lanterns and stone pagodas to provide both demarkation and points of interest at intervals within the garden. The strength of effect of a stone sculpture piece is enhanced by its contrast with the background of the greenery or color in its landscape setting.

Sculpture pieces may serve as demarkation or termination points for a space or vista in a garden in the same way that they serve this purpose in the city. A formal garden such as Versailles, France, is
"Folly" - Dippenhall, Farnham, Surrey
incorporating used architectural members
with an angled sky tunnel of brick
for 'star-gazing'... and set in a
wild garden.
an excellent example of sculpture being put to this use. The gardens of Versailles are fine examples of the interweaving of natural and man-made environments. Sculptured figures are like sentinels which seem to control nature. The sculpture pieces are not necessarily as finely finished as those found within the palaces. However, placed at intervals along the vast tree bordered avenues they stand out white against the greenery and carry the eye toward the lake at one end or the main palace building at the other. A fountain piece or a statue in a glade may catch and hold the viewer's eye and even draw him to examine the piece more closely. From the Renaissance onward garden sculpture acted as the progressive guide, the focal point and the culminating point.

Sometimes garden sculpture has echoed man's desire to imitate nature so closely that it is virtually impossible to distinguish between natural and man-made landscape. At Tivoli for example, there are grottos which have been sculpted to resemble natural rock and at the same time to act as housings for the machinery which operates a variety of fountains and waterfalls.

Men have always been fascinated with surprise human touches hidden in a natural or wild setting. Perhaps one of the most unusual and fascinating of all sculpture creations within a natural landscape setting is the sculpture-architecture "folly" which had a great vogue in Victorian England. Created often from a curious conglomeration of
Chess topiary
Levens Hall
Westmoreland

Topiary Garden - Sanssouci
sculptural and architectural 'bits' the folly had many forms but as its name suggests, had no practical use and was merely a fascinating element, sometimes slightly mysterious, within what was usually a quite natural or wild garden. It gave dimension as well as interest to the landscape.

Another form of sculpture within the landscape setting is the curious variety of plan 'folly' known as topiary which is found mainly in England and France where Yew and Boxwood trees, (best suited to the creation of topiary) are native. The trees are trained and trimmed to make them grow into formalized sculptural shapes.
The functions of sculpture in the past have been considered but what of sculpture in either landscape or cityscape settings today?

The character of sculpture as well as the character of cities has changed in the twentieth century. The forms which sculpture is taking are reflecting the increased speed, the technical advancements, and the greater scale of building in our time. Scientific interest and discoveries changed man's thoughts about space and time so that Hermann Minkowski in 1908 was able to say that "henceforth space alone or time alone is doomed to fade into a mere shadow; only a kind of union of both will preserve their existence."

The art of this century reflects men's thoughts about the interrelationship of space and time. With the Cubist and Futurist movements Renaissance perspective was challenged. No longer was there a single point of view for an object. Now a number of aspects of an object could be considered at one time and in a painting such as Marcel Duchamp's "Nude Descending a Staircase" suggestions of motion were introduced.

The Futurists (e.g. Carra, Balla, and Boccioni) were interested in motion for its own sake and by using the idea of stopped action

showed a figure in various positions of motion thus suggesting speed. The Cubists (Picasso, Braque) on the other hand were concerned with motion insofar as it provided a "means of better grasp of the object in space." By combining a number of parts or aspects of an object into a composite view the Cubist attempted to give a more complete interpretation of his subject.

Both these groups reflected the interest of the 20th century men in the contemplation and definition of space and time. No longer were men only conscious of the solid object with space taking a negative role. Space took on value for its own sake and in a new positive role had volume and shape.

Throughout history societies have created their "particular spatial conceptions". Early peoples built, sculpted and painted so that the subject could be comprehended from a "basically one dimensional straight line." Later ages such as Medieval times saw men working with a two dimensional concept where space was around him and was gradually taking on greater significance.

Renaissance and Baroque artists concerned themselves with bringing the inside and outside of architecture in closer contact with one another as well as with nature so that one world reflected the other.


ibid., p. 244.

ibid., p. 244.
The third dimension gained in importance until in our own time men discovered aviation and aerial photography which not only made the birds-eye view a common thing but also produced a new definition of both objects and space through motion.

Through motion it is possible to more fully comprehend a space or an object in space. For example, in the case of a Palladian villa with its rather static symmetrical formal facade it is easy for the mind to grasp and predict the total volume while considering it from a single viewpoint. However, a complex and assymetrical volume such as Le Corbusier's Renchamps Chapel demands that the viewer move around and through it in order to obtain the full significance of volume and space working together.

Space and object may be more readily defined by moving around or through them. Rapid motion often means that the mind is unable to absorb detail but it does gain a more comprehensive view of the whole.

Conscious of relating space and speed or motion artists of this century have often turned to assymetrical and complex shapes which place the "vision in motion" in order that they be understood. These works have greater challenge both for the artist and the viewer.

Although three-dimensionality had always been an obvious characteristic of sculpture in the 20th century, there has been a greater
concern for changing viewpoints. It is a challenge to the artist to produce a work the three dimensional form of which was not entirely predictable from one point of view. The piece might change radically as the spectator moved even a very few feet. As a result there is the added challenge of siting such a piece so that its background will enhance it from all angles.

Thus from the beginning of the century, the sculptor began to relate spaces within the sculpture to the space surrounding the piece so that on many occasions the spaces became as important as the solid mass of the sculpture itself. The urge "toward the interpenetration of inner and outer space" is seen in the Eiffel Tower.

This structure and other complexes such as the Bauhaus school at Weimar are illustrations of the manner in which sculpture and architecture were approaching each other. T. H. Creighton has said of the relationship of sculpture and architecture that "... sculpture in many of its manifestations seemed to be approaching architecture as a space defining if not space-enclosing medium, and architecture in many of its expressions seemed to be assuming sculptural forms."

A form such as Naum Gabo's sculpture structure for the Bijnhoff in Rotterdam is an example of a space defining piece both within itself


ibid.
and in relation to its setting of a department store and a plaza. The artist has also gone so far as to employ steel similar to that used in architecture to create this structure.

Like the architect, many sculptors of this generation have abandoned the stone, wood, and bronze, which have for so long been the accepted materials of the sculptor and builder and are experimenting with new materials, often the concrete, plastics, iron, and steel used in architecture. These materials not only reflect the scientific advances of the century and give the sculptor greater scope in his designs, but they also blend with the variety of substances employed by architects to create buildings which become settings for the new sculpture.

Builders have sought materials and methods which will permit them to express a "new conception of space, with its urge toward freely hovering parts and surfaces." They are seeking "... the kind of aesthetic sensation that results when the relation between load and support is no longer traditionally obvious."

Glass, used in abundance in today's architecture, perhaps more than any other material has had a strong effect upon sculpture in the modern cityscape setting.

Giedion, S., *Space, Time, and Architecture*. The Harvard University
The idea of reflection has long fascinated men and frequently in the past sculpture was related to water or mirrors, eg. Versailles, in order to take advantage of effects produced by reflection. Water provided a rippled and reversed image while mirrors usually produced a reflection of almost equal clarity to the work itself. In certain cases the reflecting device also caused alterations in the lighting of the object.

Glass too, has properties as a reflecting device. It can both mirror and distort. It also has qualities of its own provided by its own peculiarity of transparency. At the same time that it mirrors it may also provide a ghosted view of the world within the building. Its transparency at night may provide a curtain of light which silhouettes a sculpture. In daytime the glass curtain may change its mood with the changing lights and weather.

The glass creates an illusion of space, provides ever-changing color and light effects and on the busy street it gives a double effect of motion from the reflection of moving traffic. At the same time that it may be providing a dynamic background for the sculpture piece it may also be providing another ghost-like view of the work so that the onlooker has two perspectives upon the sculpture at one time. At no period in history has motion and reflection in relation to sculpture played such a role.
In today's city speed has taken on greater importance than ever before. Sculpture placed in the city setting has not gone unaffected by speed. The rapid motion which is frequently around it both from hurrying pedestrians and whizzing vehicles gives it an active setting.

Regulation of traffic and pedestrians and the generally quickened tempo of our society means that the viewer is much less likely to stand contemplating a piece or to slowly approach it than he was in other eras. Rather, his viewing of a work frequently takes place while he is in motion. Therefore, to the eye the sculpture seems to be in motion. Because of this to survive the cityscape setting of today a sculpture must have a dominating scale and form.

However, the sculptor placing his work in the modern city must not only adjust his thinking to the concept of magnitude and motion which predominates in a way that it never has before. He must also consider the changed viewpoint of the motorist. For the motorist the time interval for viewing has been shortened. As well as being in motion the viewing area of the automobile is restricted. Oriented to a horizontally moving world few people either in motor cars or on foot look upwards.

In addition the sculptor has problems of both height and vastness to contend with when placing his work in the city setting. Never before has height had the degree of importance for man which it has attained
in the 20th century. In a Medieval town verticality and narrowness characterized the buildings and streets. In an 18th century city low structures and vast avenues and plazas were typical. Our century has seen a combining of both height and width in building and street. At times skyscrapers may reach such heights that even an adequate avenue between takes on a Medieval narrowness. On other occasions buildings are set back with wide plazas covering a large portion of a city block. Whether the character of a setting be one of extreme verticality or one of vastness of space, in the 20th century, often the artist is faced with making his sculpture work survive an overwhelming scale.

In order to catch and maintain the attention of his viewers the sculptor must overcome some of the problems of setting posed by the metropolis. He must adhere to the scale dictated by the city and he must overcome the problem in viewing created by the motion and speed of traffic and lights. There are a number of solutions which sculptors have found. Certain sculptors have made their work have a form which, at least superficially, may be grasped at a glance. Others have attempted through dramatic or powerful pieces to stop the viewer. Still others have sought to give a work carrying power so that it may be comprehended at great distances. And some sculptors have sought to compete with the kinetic world with pieces that have motion of their own.
Finally, there is the solution of the quiet hidden spot within a court yard or building in the city where the viewer, undistracted by an active world around him, has time to contemplate.

In many cases the functions of sculptures in the 20th century city are the same or similar to functions of the past. They may act as markers, or focal points, or monuments. With ever-increasing frequency sculpture is being used to embellish buildings and plazas.

In the modern city sculpture has found some new settings too. For example, there is the shopping center complex which has become a typical part of the modern town. In such great centers as Coventry and Rotterdam (which were early experiments in the concept of the modern self-contained shopping center) and in many other centers patterned after them sculpture has found a setting. It acts not only as embellishment in these complexes but also as landmark, focal point, divider, and monument as well. Like many other city settings the shopping center frequently provides a geometric background. Around the works there is also the bustle of shoppers. However, vehicular traffic is usually excluded from the areas where the sculpture is found and thus there is more chance for the public to pause to view a work.

In spite of the carefully planned nature of such developments as the shopping center, contemporary sculptors often find that the sculpture work is chosen by committee after the completion of the
setting. In this there is reflected the changing attitude of both artist and patron. All city planners do not lack awareness of the arts. In fact, frequently they are very receptive to the idea of embellishing the city with artistic works. However, until recently and still in many places, the concern has been and is with building and street design. Often little thought is given to the total effect and the relationship to the street of buildings both past and present, much less where sculpture may have a place.

In the 20th century there has been a break in the collaboration of sculptor, architect, and landscape designer. Where, in centuries past these men worked together (and often one man might be gifted in all three areas) today there has been a separation into three distinct 'camps'. Sometimes the problem of creation of unity between setting and work results from too many people, committees, and ideas. At other times it can be blamed upon the 'prima donna' attitude of either the sculptor or the architect who wishes to work on his own so that he will not be dictated to and so that there will be no compromises.

The result has been the unrelated sculpture, a new development in our century. With no pre-conceived purpose, the artist creates a work whose value is in itself alone. The work when placed in the context of the modern city becomes a 'thing' in a context which has no use for it. On occasions there is a surrealistic quality about the unrelated sculpture piece set down in a wide, bare concrete plaza
or amidst towering glass-curtained facades. The unrelated sculpture cannot help but have an impact, frequently a negative one, upon the viewer. There is always a degree of shock connected with coming upon something which lacks integration with its surroundings. These pieces often so seemingly divorced from their bustling surroundings frequently are meant to act as reminders of other values; spiritual values which often seem to be lost amidst the materialism of the city society.

As sculptures are being created for their own worth it is natural that the concept of the sculpture court, gallery, plaza, or park should develop. Here the sculpture pieces can be exhibited for their own sake. An expansion of the 19th century idea of the exhibition hall or gallery, the sculpture court is fast becoming popular with the museums and galleries of our time. Sometimes the sculpture courts are enclosed. (Metropolitan Museum) Sometimes they take the form of a central court open to the elements somewhat after the pattern of the courts of Italian Renaissance villas and loggias. (e.g. the sculpture space of the Museum of Modern Art New York, or the Albright Knox Museum, Buffalo, New York.) Other times the sculpture may be displayed at random in a garden setting as is found at Middleheim Park, Antwerp, or Battersea Park, in London. Here they take advantage of the changing environment created by outdoor light and the seasons. As galleries developed in the last one hundred fifty
years in order that painting might be displayed for its own sake so
the sculpture court has come into use in order that sculpture may be
viewed for itself alone. Sculpture was a very important element of
Italian, Spanish, and French gardens of past centuries. However, it
fulfilled the role of being a focal point, a fountain, a demarkation, and
was seldom viewed for itself but rather contributed to the total effect
or vista. In our time the sculpture court or garden has come to be
c onsidered purely as an exhibition space. Sculpture today may play
a role in the patterning of landscape or the enhancement of architecture
or it may be regarded purely for values within itself.

Some artists feel that their work is better suited to a landscape
setting and that a background of natural growth is less obtrusive and
distracting. Still there is movement and color change but it is
provided by the weather rather than by people and traffic.

In the modern sculpture park the pieces are frequently set
assymetrically and unlike sculptures of the carefully laid out gardens
of the 17th and 18th centuries they have no formal function.

Sometimes, especially in recent years sculptors have discovered
that both architecture and landscape can simultaneously provide a
setting for their art.

At the Gallery Maeght in France, a village where artists, poets ,
and philosophers will one day meet and work, there is a sculpture
a. Alicia Penalba's Sculpture 
Switzerland

b. Gallery Maeght - France
court peopled only by Giacometti's gaunt figures. From one end of the court they are related to a background of the main building. From another angle the trees and sky are their setting.

Alexander Calder's stabile at Louisianna in Denmark stands on a promontory silhouetted against the wind-whipped sea and sky. Its backdrop is mainly the landscape. However, on one side there is the low glass- curtained museum building which reflects the stabile.

Another example of perfect balance between landscape and architectural siting for sculpture is the setting of Alicia Penalba's sculpture at the Graduate School of Economics, Business and Public Administration at St. Gall. Miss Penalba has said: "I realized that the most interesting task was to establish a relationship between the landscape and the architecture, which promised to make a very strong and forceful impression in the soft natural setting. My vision became the creation of forms seemingly suspended in the air, hovering between the landscape and the building, a kind of scatter of wings whose rhythm would constitute a transition."

Miss Penalba is incidently, one sculptor of our time who, by working both on the spot and closely with the architects, is trying to reintegrate the arts.

Whether his sculpture finds its site in an architectural or a landscape setting or somewhere between the two, the artist has
always desired that his work will have a background which does not intrude but which will contribute to the effect and meaning of the piece. Ideally the artist hopes for a reciprocal balance of setting and work so that there may be a unity of every part from every angle.
Sometimes sculptures work in harmony with their surroundings. Sometimes they work in contrast. Whether in harmony or contrast, it is possible for a total balance of effect to be achieved. When choosing the setting for a piece, the sculptor strives to attain this balance between his work and its surroundings.

In our own century, Henry Moore is no exception. His sculpture has enhanced both cityscape and landscape. It has been used in a number of the ways already mentioned. In Montreal a Moore bronze becomes a focal point for a section of a city street. In London a screen sculptured by Moore embellishes an office building. In a New York Museum a reclining form is exhibited purely for its own merit. At Glenkiln Farm in Scotland a number of pieces punctuate the landscape.

The uses for sculpture -- either Moore's work or that of other sculptors -- have changed little in this century. However, the basic underlying approach has changed for Moore and with it the sculptor-viewer relationship. Moore's motivation is not dictated by a use for the piece. (Although in the chapters which follow it will be seen that certain of Moore's works have specific uses within their setting).

Driven by a strong urge to express in visible form inner thoughts and feelings about life and its meaning, he creates his pieces and
then finds settings for them. Seldom are the surroundings dictated beforehand. Whatever their final settings may be the sculptures seem to live for themselves alone. Even in the most contemporary of urban locations the pieces seem to rise up to impress the onlooker as a piece of nature placed there to remind man of his origins. In Nature's settings they become integrated with their surroundings, (yet seldom swallowed up) so that they remind man of his closeness to the earth. They recall the basic qualities of nature but at the same time they reveal the working of the human mind and an individual personality.

No longer is the prime purpose of a work like Moore's to act as a monument, a focal point, a marker, or an entrance embellishment. No longer is there the didactic purpose that was part of sculptures of Medieval cathedrals. A Moore sculpture may, at times, play some of these roles but they are secondary roles. The sculpture's foremost purpose is to express the artist's own inner "vision" and to touch the feelings of the masses of the city or the lone wanderer of a road across the moors.

The pieces' prime effect upon the viewer is a psychological one. He suddenly comes upon these objects that seem so foreign. Perhaps it is the unsophisticated approach which Moore takes in an age which has all but forgotten its origins; instead consuming itself with science, technics, psychology and politics.
His pieces cut into this contemporary world, looming up like pre-historic monsters. They fight the city and control the wilderness.

Usually they enhance their setting. They do not necessarily beautify it. But they do make it more meaningful. They cannot fail to make the viewer respond. They may bring from his praise or awe, or exclamations of intense dislike. These pieces often rouse the thoughts and feelings of those who come upon them.

As sculpture pieces Moore's works may serve any one of the accepted uses of the past. As art they create another role for themselves in the 20th century city or countryside.
'CITYSCAPE SETTINGS FOR HENRY MOORE'S SCULPTURE'
THE SCREEN FOR THE TIME AND LIFE BUILDING
LONDON - 1954
"Henry Moore is predominantly the civic sculptor of our time. No other artist has evolved a style so suitable to large public statement. Moore's concern for the integrity of his medium, his preoccupation with organic form, his insistence upon full three-dimensional realism, his liking for natural setting, his striving for the sense of immanence, of surpressed power, rather than for aesthetic effects, and his views of human psychology have moved him inevitably toward the objectified and monumental."

Certainly there is a place for work of this nature allied to architecture. Architect Michael Rosenhauer was aware of this when he suggested in 1952, that Moore consider a commission for the new building of the Time and Life Publishing Company. The building was planned for a western corner of London's famous Bond Street. (The location of the building is about half way up Bond Street near where the street changes its name from "Old to New Bond Street".)

Moore was being asked to work with the architects in combining sculpture and architecture into an effective whole. In many ways Baro, Gene, "Bond Street and Battersea" Arts 38:32, 0'63, p. 32.
the original idea of the commission was similar to those commissions frequently received in the Middle Ages or Renaissance where architect and sculptor worked as one.

The suggested idea was for the creation of a screen at the Bond Street end of the split-level terrace. (The terrace opens off a lobby on the third floor of the building.) Moore was intrigued by the possibilities of such a problem -- a problem different to anything with which he had hitherto coped. It involved architecture; it was to be part of the architecture, built in rather than "stuck-on" (Moore). It was to be seen both from eye level and from below. Its 'home' was to be amidst a bustling city-scape. For Moore there was a challenge.

No longer was he working for himself and then discovering that someone else was in sympathy with what he had done. A dovetailing of thought was now required. Moore was now working in conjunction with the architect, the town-planner and the client and in addition he had to be aware of the thousands of citizens who would pass that way and the effect that his work might have upon those who would pause and look up or those who would step out onto the terrace from the carpeted upper lobby of the building.

Those basic terms that the architect considers Moore also had to consider; site, lighting, materials, kind of space, whom the work is for. For such a problem the sculptor could not concern himself with just the
three dimensional aspects of the piece, or pieces themselves. He had to consider their volume in relation to the magnitude of the building and of the street and other buildings near by. It was necessary to be aware of the function of the sculpture when it was to be inseparable from the architecture. It was also necessary to think in terms of the external proportions and internal spatial volumes of the building and how the sculptural work would relate to these aspects in its size and style. Then there was the problem of materials and the relationship between them and those being used by the architect.

Moore did consider all of these things in relation to his work for the Time and Life Building. The work which he has done for this building definitely shows the artist's singular attempt to integrate architectural and sculptural elements. As well, it combines abstract and human elements. The forms themselves which relate strongly to one another and create an integrated unit of design could, as well, stand alone. Will Grohmann noted this quality, namely that the pieces could work as individual units, when he saw them being sculpted at "Hoglands" Henry Moore's country home.

If one turns the pages of Moore's early notebooks, more especially those from the years 1934 to 1938, one can see a progression of forms having much in common with the giant screen. There are a number of individual figures and there is one drawing in particular;
a sketch of a number of reclining figures and a background of "four
wall drawings that mysteriously prefigure the Time and Life sculp-
tures". The sketch dates from 1938.

The somewhat flat forms with their interrelated curved, straight,
and hollowed elements and 'life-saver' eyes appear again and again in
Moore's work of the 1930's. They re-emerge in the artist's later
work -- in his helmet figures (1950's) or in the screen's four figures
of which we speak.

The pieces suggest rather massive, squat human forms. They are
images, having about them, reminiscences of primitive works. Yet
at the same time, they have qualities of geometry inherent in the work
of many twentieth century artists.

Moore viewed many primitive works and said;
"... a common world language of form is apparent in them
all ... the same shapes and form relationships are used to express
similar ideas at widely different places and periods in history. . ."

It is the combination of solidity and rounded geometric shapes,
the square mouth openings, the curved corners found often in Pre-
Colombian pieces that inhabit these sculptures. They have an organic
quality as well, some of the gentle curves seeming touched by weather.
However, because of their function in relation to architecture and their
position as a part of city-scape, rather than the land, they are much
New York, p. 185.

ibid., p. 19.
less pieces 'of the land' than other pieces of Moore's work. "Geometry may be regarded as the key to Nature but it is a man-made key. . . ."

Basic shapes are there. Basic relationships appear. A universal element comes through. However over and above this, there is that personal and original comment; the juxtaposing of the four forms, the overlapping shapes, the interplay of solid areas and voids, the combining of angular elements with curves, the gentle but contoured irregularities of the openings, and perhaps most of all, the straightforward rough monumentality that is characteristic of Moore and that mark this screen as the work of a sculptor sincere and original, a great and recognized artist of our life-time. There is no mistaking the fact that this screen is the work of Henry Moore.

Eduard Trier looked at this monumental complement to the architecture of the Time and Life building and he was moved to comment:

"A piece of sculpture can . . . act as a measure of comparison or mediate in establishing contact with space and with Man. Its relative position may, but need not, be subordinated: it may serve to set off its architectural partner to advantage but it may equally well find itself in the main role, particularly if it itself combines sculptural with architectural forms. . . ."


The essence of Moore's style is clearly visible in the screening wall forms. Yet, perhaps, more than has appeared either before or since, the artist's work has the architectural quality mentioned. The pieces are closely integrated with the building, carrying through a certain flatness and horizontality in the wall plane. There is a sharp contrast between the flat planes of the sculptures and the shadowed recesses in which they are found. At the same time Moore acknowledges that it is a screen and not a stone poster, or bas relief (which falls somewhere between two and three dimensions). The piercing of the wall gives a sense of depth and a relation to space. From the terrace the viewer's eye is stopped by the building behind, which forms a plane. From the street sky is the backdrop. In the midst of a tearing whirl of:city:-scape: Moore links architecture and atmosphere making again his connection between Man and Nature. Here, however, one is aware that Man dominates. He has taken possession of space and has molded it to his way.

Moore's original concept did not involve the relation of volume and space as the pedestrian sees it today. There was to have been changing space. The four pieces were to be moveable and would have been turned at regular intervals. Unfortunately, due to the excessive weight of the forms, the idea was not deemed feasible for this project. Moore, however, has not given up the thought, and is still working with the subject of turning sculpture, a concept which may have originated
with the small turntable that Moore has in his night studio and which
he frequently uses when preparing maquettes.

Had the plan been carried out there would perhaps have been
more public awareness of the piece than seems evident today. The
sculpture itself has life. It has monumentality. Unfortunately the
building lacks the strength and drama as a piece of architecture that
it needs to act as a foil for its sculptural embellishment.

It is apparent that, although this may not have been the original
intention, Moore's sculpture in every way far exceeds the archi-
tecture of the building upon which it is placed. As sculpture, the
screen is a success. As sculpture and architecture integrated the
sculpture succeeds. However, the architectural background in power
and strength of form and drama fails to meet and live up to the sculp-
ture.

Somehow this fact, plus the frustration of the city and of a
street in that city combine in an attempt to defeat the screen. The
street is narrow, Medieval in its crowdedness. Unlike Oxford Street

1. Moore's sculpture "The Archer" recently acquired by Toronto's
City Hall and dedicated to the memory of Moore's friend, architect
of the City Hall, Viljo Revell, has a revolving base and thus is the
answer to Moore's wish to see one of his large scale works mounted on
a turntable.
which provides a long vista for Barbara Hepworth's sculpture for the John Lewis department store, in New Bond Street there is little if any, real vista. Small shops and the fascination of the brilliance or fineness of their merchandise press in upon the pedestrian from either side. In the street is the ever increasing bustle of a small portion of London's traffic problem. Business men, shop girls, and housewives hurry by on their way to Oxford Street or Picadilly. As they go they jostle those wandering tourists engrossed in their window shopping. Few ever seem to take their gaze from the pavement or the shop windows. It seems that if they do look up it is to look straight ahead to read a traffic light or a street sign. To see Henry Moore's sculptured screen, one must not only look up. One must also look across the street.

Directly opposite the Time and Life Building is an arcade. The viewer can pause here to contemplate the screen. He may also catch a fleeting glimpse at the intersection a few yards further on. But if he lingers, the chances are that the bustle of the city will give him a nudge. The light will change to green. The crowds will surge on bearing him with them.

Now and then someone pauses, hands in pockets, and looks up. The four shapes look down at him. Silent and still, they seem to be from another world and time, caught and imprisoned. They blend into
their setting and are so integrated that often they go unnoticed.

Perhaps had they been executed in dark bronze instead of stone they might have shown more strongly by contrast with the dull grey of the building material.

The screen's position from the courtyard side takes advantage of the contrasts of light and shadow created by noonday and afternoon sun. However, from the Bond Street side buildings and the narrowness of the street prevent the screen from receiving strong light for more than a short period on bright days. The frequently smoky or overcast atmosphere of London causes the Time-Life Building screen to be viewed most often in dull grey light.

Perhaps it did not occur to Moore, desiring integration of his piece with the architecture, that contrast of color and finish was necessary to attract attention to that particular dimly lit portion of the building.

It is unfortunate that the architect and the sculptor could not have discovered a more dramatic solution for the sculptural detail of the Time-Life Building. A more effective location might have been the corner of the building visible both to those in New Bond Street and to people entering New Bond Street from Conduit Street.

As it is today, dull and frequently unnoticed on the side of the grey
office building, Moore's screen lacks the impact necessary to make it a successful embellishment to the architecture.

In its grey smooth form it remains quietly, fleetingly, communicating from time to time with a business man who for a moment forgets to hurry, an art school student who has braved the crowd to stand and visit, or a simple wanderer who has time to spare. It enters the lives of any passing that way who are able to shake off the city's hypnotic power.
Beyond the two story windows of the lounge of the Time-Life Publishing building (New Bond Street, London) there is a small terrace. On this terrace rests one of Henry Moore's Reclining figures. It is raised upon its arms as if it has just awakened. Seemingly in a world of its own, it gazes, not toward the lounge, but out beyond the walled end of the terrace. From the lounge it is impossible to know what, if anything the Draped Reclining Figure 'sees'.

Moore's draped Reclining Figure dating from 1952-53 has life. In it there flows lightness, youth, spring; those qualities admired by the ancient Classical world. It could be thought of as Moore's expression of a spirit awakening and arising. A spirit, such as London's was, as she awoke at the end of the Second World War and arose to start life and build anew.

This bronze figure, obviously a youthful woman, has much greater realism than many of the reclining figures which preceded it. It has been said that Moore's relaxed figures, such as this one "tend toward the Classical, (and also the Romantic) the tense ones toward the demonic." The impact of Moore's 1951 visit to Greece plus the Grohmann, Will The Art of Henry Moore, Thames and Hudson, London, 1960, p. 229.
artist's basic interest in the art of the Classical world which led him to spend many hours in galleries of antiquities at the British Museum, is clearly evident in Draped Reclining Figure. She has been described by Grohmann as a "Goddess, a Persephone of the upper world, who embodies spring in the same way as the Aphrodite and her companion on the east pediment of the Parthenon."

The figure with her curving torso rests lightly upon her arms. Her pose in its curving line and somewhat relaxed quality is reminiscent of those reclining forms from the Parthenon friezes. Moore has achieved a delicate balance between permanence of position and the fleeting moment. This compounded with the idealized, distant gaze and expression of the face gives to the piece a certain universality in spite of its degree of realism. The most recognizable Classical influence appears in Moore's employment of drapery. It seems to cling to this figure as if wet, revealing the form beneath and at the same time, by its quick, sharp folds providing a textural contrast to the massive arms and legs and the misty-featured head. The heavy deep curve of cloth between the legs acts as a counter movement to the upward thrust of the thighs and knees. So clinging is the drapery that it binds as well as reveals the body; the body and the garment becoming a fused mass. In this bronze figure the drapery seems to 'flow' over the limbs and torso in waves and undulating hillocks like those created ibid. p. 55.
in sand through the action of water and wind. The motion is more stuccato, more alive than that flowing suggestion of covering in such pieces as Memorial Figure 1945-46, Dartington Hall, south Devon, which seem so held as to be unable to move. It conveys something of the action of the forces from within. Here, Moore's use of bronze allows his work to have freedom and vitality. Although Moore has an affinity for carving (and this is often much in evidence in his bronze works, for which he often carves the plaster model) he also sees value in modelling if not abused.

In the same way that the figure itself reveals Classical inspiration, so more specifically, the drapery patterns seem to mirror those found in later Greek works such as those seen in the frieze figures previously mentioned, or a work such as the Nike of Samothrace. As in the later Greek pieces there appears a greater sense of naturalism, so in this piece of Moore's work a greater degree of naturalism is in evidence. One might liken this Reclining Figure to the later Classical works and those other three Standing Figures, (Battersea Park, London) to the more archaic, and stylized Kore figures of Late Archaic Greece.

One must not turn entirely to the idea of Classical inspiration for this figure, however. There must also be careful consideration of Moore's own previous works, both in sculpture and in drawing. During the War, when sculpture materials were so scarce, Moore spent
much of his time drawing. At the height of the blitz a great portion of London’s population spent nights in the tube stations. Moore, upon visiting one of the Underground stations found himself fascinated by the rows of sleepers swathed in their blankets. He began to make sketches of these nameless reclining figures which often seemed to be mere heaving bundles of drapery. The drawings of crayon and wash show the strong quick, curving, and undulating line which appears in many of the post war sculpture pieces.

These shelter figures, with their shroudlike drapery were evolved and adapted into striking sculpture pieces when materials became available at the end of the War.

Kenneth Clark says

"... the drawings done in air raid shelters in 1940 suggested new possibilities in the composition of figures and their relation to their surroundings. His latest drawings (and this applies to a number of sculpture works as well) show how this experience has been assimilated: his old, obsessive shapes re-emerge, but the draperies, and some of the terrors of shelter life still enfold them and give them the fateful air of antique tragedy."

Moore, is here, experimenting with the use of drapery to emphasize the shape and bring out the tensions of a form. He contrasts

large and small shapes and folds in the drapery and he draws an
analogy between this and the variations in the earth's crust; "the
crinkled skin of the earth."

In everything he does, the earth continues to influence him
and cast her spell on his work. Moore is always striving to attain
that quality of universality of life in his work. He avoids the personal
in favor of the supra-personal. In the Reclining Figure for the Time-
Life building he perhaps comes closer to the personal element than in
most of his work. However, even in this case the individual as such
does not appear. The individual, he strips away leaving only a misty
suggestion of facial features. Physically, the Reclining Figure is more
naturalistic than most of the sculptor's other works. But "it is not
how many facts about an object an artist can record, but how incisive
and how harmonious within itself the record is. . ." The reconciliation
of these two aims, actuality and universality is indeed the severest
strain on the power of expression".

Here in the Reclining Figure, Moore seems to have found a happy
blend of actuality and universality. What is lacking is the complete
harmony of the figure with its setting and for this the sculptor himself
cannot be blamed. Moore is concerned with the space that surrounds

Read, Sir Herbert, Henry Moore Sculpture and Drawings Since 1948
ibid., p. 97
his sculpture and he brings it into his drawings. Many of the reclining figures in his drawings find themselves in enclosed rooms with curious blank windows that look to nowhere. An architectural setting, if stark enough seems suitable to the draped figures; for these figures, while monumental seem less primeval than the divided figures in the wild outdoor settings at Glenkiln or Otterlo.

In the past there have been many fine architectural settings for sculpture where there was a simplicity in the architectural background. The background blended but did not intrude upon the sculptural piece which might be either centered in, or placed at one end of a courtyard or enclosed garden of the villa or palace.

Somehow, however, the terrace of the Time-Life building fails as a background for the Reclining Figure. It lacks the simplicity which is needed to show this figure to best advantage. There seems to be too much attention to variety of texture for the Reclining Figure and also for the mural screen which is seen from the back and forms the end wall of the terrace. There is the pattern of the slabs of the floor. There is a textured base running around the curve and end of the court. There is wood and concrete in the low walls and there is planting as well.

"Too often in modern building the work of art is an after thought, a piece of decoration added to fill a space that is felt to be too empty. Ideally the work of art should be a focus round which the harmony of the whole building revolves, inseparable from the design, structurally"
coherent, and aesthetically essential."

The Reclining Figure seems to be an afterthought in this setting. The courtyard, although adequate in size, in its detail is 'thin'. The idea of placing the Reclining Figure so that she gazes out between the buildings of Bruton Street is a good one. However, the wall at the end of the terrace is frustratingly high and the idea is somewhat thwarted.

From within the lounge one almost feels that they intrude upon this creature in her private revery, that they really shouldn't look. And the windows themselves with their distracting frames do not help.

The setting is architecturally and decoratively 'flimsy'. The figure possesses a monumentality that the setting fails to continue.

In his notebook settings Moore's figures repose in uninhabited cell-like rooms which have no apparent entrance and only the occasional tiny window opening set high in the wall somewhat in the manner of eastern Mediterranean dwellings. In a surrealist manner the "windows" look to nowhere and the rooms have no outward communication.

How much more striking it might have been, had the architect borrowed and adapted a page from Moore's notebook of reclining figures Moore, Henry, "The Sculptor in Modern Society" Arts and Architecture 71:11 S'54 p. 31.
Possible setting for Reclining Figure - Time-Life Building.
with their stark walled backgrounds and had set the Reclining Figure in a white concrete three-sided "room".

The figure would then find herself awakening in the ideal world beyond reality of which she seems so much a part. Instead she is a goddess lost in a somewhat shabby and all too real business world.
There was a wave of protest and controversy from critics and citizens when Henry Moore's Three Piece Reclining Figure, bought by the Canadian Imperial Bank of Commerce, was unveiled in Montreal one snowy October night in 1962. There were criticisms of the cost. There were the usual comments about 'modern' art. Some, although they were in sympathy with Moore's work, felt that the piece was out of place. For a city which prides itself upon its cosmopolitan outlook and art consciousness, the reaction was a somewhat surprising one. That was several years ago.

Today one can stand at the intersection of Dorchester and Peel Streets (Dominion Square) and watch the citizens pass the Reclining Figure. How few even glance at it! Have they accepted it? Are they rejecting it? Do any derive pleasure or meaning from its presence? Is it at variance with the city? Or would it be more appropriate to say that the city is at variance with it?

Montreal's Reclining Figure is one of Moore's largest bronze works. The only piece to date to exceed it in size is the piece which was cast last year for Lincoln Center in New York City.

The Reclining Figure continues the theme of the recumbant woman which has interested Moore from his very earliest piece during his student days.
A group of drawings from as early as 1934 indicate his interest in the reclining figure; more specifically the figure which is broken into sections that interrelate.

In this same year he developed from one of the sketches his "Composition in Four Parts" (alabaster 1934). Here four separate pieces relate to one another to form a composition. Behind this piece, one is aware, is the idea of the reclining figure. Moore did not continue to pursue this concept of the completely broken form. Neither did he return to the solid and somewhat angular reclining forms of the six preceding years.

In the years following "Composition in Four Parts" Moore continued to work in bronze, stone, and wood and while his work still retained its massiveness and monumentality, he was now considering to a greater extent the role of space in relation to his work. Not only was he concerned with the piece and the surrounding space but also space within the piece. More and more the void within the mass became important to Moore until the evolution culminated in a wood (elm) figure (1939) which is now in the Onslow-Ford Collection (loaned to the San Francisco Museum of Art).

No matter what other concepts Moore worked upon he always returned and still returns to his theme of the recumbent figure, the symbol of the Earth Mother. Whatever form the figure takes it is
Adel Crag
Adel Moor  Yorkshire
related in some way to the forms that Moore has observed in Nature. From the series of figures with their hollowed and pierced interiors and their smooth or highly polished surfaces Moore gradually turned to the more craggy textured bronzes of recent years. From his fascination with rocks; in particular Donald Hall in his article in the New Yorker Magazine mentions one grouping of massive cracked rocks (the Adel Crag) in the woods at Adel, Yorkshire, Moore turned back to his composition of 1934 and in the sixties has produced several two and three piece reclining figures, including those of Lincoln Center and Montreal.

Now the figure, once massive and solid, once an interweaving of space and solid to create a visual mass has become three solid blocks. Large areas of solid have returned and the artist calls upon the onlooker to relate the three sections and in so doing to trap the space within the figure. The space of the surroundings becomes inexorably interwoven with the sculpted parts and visa versa.

The three pieces in their solidity and texture are like great granite boulders yet, at the same time, in content they are unmistakeably suggestive of the figure. The basic shapes are allied to those of the human body. There is present a quality of strength. Erosion is suggested

but the figure seems to triumph against it.

The distortions of the form which do occur in the Montreal Reclining Figure seem born more of Expressionism than of abstraction as in the 1934 "Composition in Four Parts" (seldom does abstraction reach the point where the figure falls apart as in the 1934 work. It is an extreme case.) The Montreal work does show some evidence of this area of thinking but it is much closer to Nature. It seems to fit perfectly a definition for an "Expressionistic" work --- that it represent "things seen, but with emphasis on their symbolic or emotive character'', and that it express not only feelings about an object or idea but the artist's own feelings --- from deep within himself. It expresses the artist's inner feelings about Nature and results from a combining of the ideas of the mind and of an observance of forms found in Nature which are suggestive of these ideas to the mind. Moore's own comments indicate that his work often enters into the realm of Expressionism.

Moore has said that it is vitality and not beauty which he is striving after in his work.

"For me a work must first have a vitality of its own. I do not mean a reflection of the vitality of life, of movement, physical action, frisking, dancing figures and so on, but that a work can have in it a

pent-up energy, an intense life of its own, independent to 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.

Between beauty of expression and power of expression there is a difference of function. The first aims at pleasing the senses, the second has a spiritual vitality which for me is more moving and goes deeper than the senses.

Because a work does not aim at reproducing natural appearance it is not, therefore, an escape from life -- but may be a penetration into reality, not a sedative or drug, not just the exercise of good taste, the provision of pleasant shapes and colors in a pleasing combination, not a decor, to life, but an expression of the significance of life, a stimulation to greater effort of living."

It is this concept of vitality and life in his sculpture which makes a city setting a possible background for it.

During working hours and on religious days this city is filled with life at the intersection of Dorchester and Peel Streets. On one corner is Montreal’s Basilica, a replica in reduced scale of St. Peter’s Basilica, Rome. Looking beyond the Basilica to the east one sees the

Queen Elizabeth Hotel and the tower of the Place Ville Marie. The new Chateau Champlain rises to the south of the Basilica and on the south-west corner directly across from the Canadian Imperial Bank of Commerce Building is another office building, with some unassuming shops on the ground level. The streets are broad and the Reclining Figure seems to settle resignedly into its setting. Its point is made by contrast. The vistas of the city fill its voids but primarily it is a piece of immortalized nature in an ever-changing man-made landscape.

It seems to look with scorn and defiance at the tiny patch of trapped trimmed Nature, the park, set with monuments and war memorials. The contrast of the figure and the Basilica with its Baroque detailing and its row of saintly sculptures is jarring. But as one looks, one becomes aware of an affinity, however, accidental, between the curving back and rising head of Moore's piece and the dome and lantern of the Basilica. It is a curious coincidence that the two elements so far removed in time seem to have an affinity and a humanity about them. They are in complete contrast to the rest of the immediate city-scape. The Reclining Figure seems to be small and alone on its plaza, a foreign element in relation to the other stark utilitarian pieces of architecture.

Not all architects in the modern city follow Le Corbusier's ideas of proportioning architecture so that Man is the Module. Moore as a sculptor, however, is aware of the human scale and although his works are frequently larger than life size, they do relate to man and therefore
can provide a bridge between the human scale and the ever-expanding world of highrise buildings.

The Reclining Figure does not lack the monumentality that a piece must have in order to hold its own in that cityscape of skyscrapers. Yet, from across the street it seems dwarfed and barely visible. This is partially due to the dark dull finish of the bronze against a background of dark glass. When one is close it is giant.

In earlier times sculptor was frequently placed in the open plaza setting in such a manner that it related to architecture behind or around it. This was probably the intention with Moore's Reclining Figure in Montreal also. However, the piece has been placed so near the corner of the plaza that it is in stronger relationship to the sidewalk and the street than to the building. It comes closer to being a focal point for the street than for the plaza. Unfortunately, at a distance it becomes swallowed up by its background. Therefore it contributes little to space definition or demarkation and has greater value purely as a landmark or as a piece of sculpture exhibited for its own sake.

Like the passing individuals to whom the piece speaks it is alone and aloof. It touches the city world but somehow is not with it. It reflects the lives of thousands of the city's inhabitants; alone, woven into the fabric of the city, attempting to meet the demands of the city,

1. Even strong sunshine which is frequent in Montreal in both summer and winter cannot create strong enough shadows to separate the piece from its background when the work is viewed from a distance.
living in a landscape that man has made; somehow a part of a world
that the deepest consciousness has not yet come to accept.

The world moves around the Reclining Figure but it is alone. There
is really little contact between it and that moving world.

It is a symbol of certain spiritual values of which man has need but
often lacks in his materialistic 20th century city environment.

It is the symbol of the bit of earth that man longs for. Many of
the city dwellers have forgotten the land and it seems to mean nothing
to them. Others will not admit to themselves that they need the bit of
earth. There are some who notice, and gaze, touch with the eye or hand.
They know and seem to remember or understand what it represents.
The Reclining Figure is a reminder to the city of what it once was and
from what it really is built.
THE RECLINING FIGURE - UNESCO BUILDING
PARIS - 1956
Art critic, John Russell has said of Moore's work that it is "addressed to a great audience, on an appropriate scale, and in a language which to many has become as natural as it is eloquent. A whole generation has learned to look at Moore's work and find in it an architecture of consolation. For where Moore differs from sculptors even as distinguished as Pevsner or Arp is in the exceptional poignance and variety of his reverberations. At a time when human nature reveals itself on almost every hand as by turns petty and injurious, Moore is one of those who most convincingly remind us that we are still free to choose, if we so wish, an alternative destiny."

When in 1956, Henry Moore, with a number of other internationally known artists was commissioned to do a sculpture for the new UNESCO Headquarters in Paris, he was left free to choose a subject which would express something of the meaning of UNESCO and its mission of unity, freedom and learning for all. Because of the universality of message and the feeling for Man which his work often carries, he, perhaps more than some of the other artists, could contribute meaningfully to the UNESCO plan.

Russell, John, *Henry Moore Stone and Wood Carvings*  
Marlborough Fine Art Ltd., London, 1961, p. 21
He took the commission more seriously than on other occasions and gave deep thought to his choice of subject. He considered groups; people reading and arguing, a family group, standing and seated figures in front of a background. He considered an empty throne suggesting the idea of a place of expectation. Finally, he chose to sculpt a Reclining Figure, an 'image of a diety, the incarnation of what Moore has always visualized as the oneness of man and earth, humanity and nature, spirit and intuition.'

It is natural that many commissioned works will tend to be less experimental than the studio work of an artist. Therefore it is expected that in Moore's Reclining Figure for UNESCO one will find evidence of a strong link with past pieces.

This figure, with all its bulk of Roman travertine marble, has evolved from some of his earliest reclining forms. In 1929, Moore carved a massive and angular Reclining Figure in brown Hornton stone, a figure strongly reminiscent of the Mexican rain god, Chac Mool. This was followed in 1932 by a concrete reclining figure now in the City Art Museum, St. Louis. Both of these figures rest propped on one elbow and hip, the legs relaxed with bent knees, one leg being slightly raised. This pose with subtle variations and continuing abstraction has occupied Moore's attention for the past thirty years. Sometimes the figure is less realistic, even pierced; for example the well-known elmwood Reclining

Figure of the Onslow-Ford Collection. Another time it is the same basic pose but with all the stylized and startlingly Classical approach of the Dartington Memorial figure. The pose appears again and again and even when the figure becomes broken as in the Reclining Figure at Glenkiln Farm, the raised knee and propped torso is still suggested.

Always aware of the spiritual essence behind the appearance of things, Moore abstracts his reclining form. Voids appear in naturally solid areas of the human body. Intricate detailing is banished. Yet human form elements are still traceable; the knees, the heavy thighs, the strong horizontal shoulder line, the head with its majestic set and seemingly distant gaze.

Moore has retained the solidity of the stone but through the smoothness of line and finish and the use of the voids, has brought a lightness to it as well.

When planning the UNESCO piece the sculptor first considered using bronze. Moore, in an interview with Carlton Lake said, "UNESCO originally asked me for a bronze. I did some drawings with that in mind but as I thought about it, I realized that since bronze goes dark outdoors, and the sculpture would have as its background a building that is mostly glass, which looks black, the fenestration would have been too much the same tone, and you would have lost the sculpture. So then I worked on the idea of siting the figure against a background
of its own, but then, inside the building you wouldn't have had a view of the sculpture. Half the views would have been lost. So I finally decided the only solution was to use a light-coloured stone, and I settled on the same stone they've used for the top of the building: travertine. It's a beautiful stone. I'd always wanted to do a large piece in it. At the unveiling it looked too white -- all newly carved stone has a white dust on it -- but on my last trip to Paris, I went to UNESCO, and I saw it's weathering nicely. In ten or twenty years' time, with the washing of the Paris rain, it will be fine."

Moore also feels that the bronze would have been less monumental than the stone. "Stone, by its resistance gives to the carvings more hardness, power, and precise exactness."

Moore has always had a deep concern for his materials. In 1937 his attitude was that of "truth to material" and he said "Every material has its own individual qualities. It is only when the sculptor works direct, when there is an active relationship with his material that the material can take its part in the shaping of an idea." His attitude today is somewhat modified and he has realized the danger of becoming a slave to the material with which he works. Therefore, Moore now feels that truth to self must come before "truth to material". However, he has never lost that early awareness of the importance of his medium.

Moore, Henry, The Listener, June 5, 1935, p. xxxii
He struggled with ideas for the UNESCO commission and finally realized that it had become a problem for him of medium. Once he realized that he must use stone for the work, the sculpture began to evolve more simply.

For Henry Moore, there is an aliveness in his materials. He is concerned with reaching the essential nature of the material with which he is working and one might say that his sculpture is born out of the stone in much the same manner that Michelangelo drew his figures forth from the blocks of marble.

Adrian Stokes, one of Moore's teachers once said that "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."

Moore brings the quality of the material to the surface and emphasizes it by his choice and handling of the horizontal form.

If one compares the travertine UNESCO figure with other earlier reclining figures one can note an increased freedom of approach. The figure has become less bound to the solidity and rectilinear quality of the block. Yet there is still an angularity about the knees and the shoulders which suggests the original form of the quarried marble. There is still evidence of the stone's texture, the pocking and striations that also suggest weathered bone.

Stokes, Adrian, The Stones of Rimini
Moore, in his carving is not only creating a form such as the Reclining Figure. He is also creating space. Moore has said "The real sculptor is not a modeller. One who models can always produce something three-dimensional without necessarily having any conception of space. But when, as in carving, one cuts directly into the wood or the stone block, the sculptural idea must be mature; the idea of space must be concrete so that it may become apparent. Not only light and shadow are considered, but the form becomes action; every angle has its feat, every distortion its justification." There is a slowness to carving which allows the sculptor to be contemplative but at the same time demands that he sustain his idea.

It is also necessary to have a strongly pre-conceived idea because "you're dealing with the absolute final piece."

The danger with a highly developed idea is that the dynamism of the piece can be lost. However, in his figure for UNESCO headquarters, Moore has been able to retain the spontaneity. (It took him the most part of a year working with the aid of two helpers at the marble works of Messrs. Henraux's quarry at Querceta at the foot of the Carrara Mountains) Moore has brought to his Reclining Figure an organic quality; the texture suggesting bone as well as stoniness, the labyrinth

of inner spaces being reminiscent of voids and hollows worn by wind and water upon a sandstone cliff. One cannot forget Moore's regard for the earth itself of which the sculpture is a piece. The shadows and dark recesses suggest the caves and even the mine shaft openings of the sculptor's native Yorkshire. This is intensified by strong light and shadow as one's eye penetrates the voids to the dark glass areas of the building behind.

"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 or moving off its base) -- and yet having an alert dynamic tension between its parts."

The UNESCO Reclining Figure rests upon a table-like slab of stone which is supported by three rounded low stone pilons which harmonize with the shape of the columns within the main building itself. This base provides a link between the rolling curves of the figure and the angularity of the architecture. Yet it does not detract from either. The sculpture is placed in front of the main wing of the UNESCO Headquarters building facing the Avenue de Suffren and visible from the

Avenue de Lowendal (which runs at right angles to the Avenue de Suffren) A large open grassy area extends in front of the Moore sculpture and to those on the street the piece seems quite small. (Photographs of Moore's work often give a piece a false sense of size and monumentality.) Henry Moore's work is well separated from the other commissioned works of Noguchi, Miro, Picasso, Tamayo, Calder, and Arp, and by its contrast with the architecture supplies a focal point and break for the eye. It lies aloof from the rest. The figure looks toward the Eiffel Tower in the distance and wears the same far-away and abstracted gaze as Moore's Reclining Figure in the courtyard of the Time-Life building in London.

Unlike the Time-Life figure—however, the UNESCO piece shows much greater concern by the artist for its relation to the architecture. The piece in its site has greater space and freedom and an unobstructed vista. It contrasts with its background and complements it.

UNESCO, bowing to the tradition of the 20th-century that the artist is an individual living in a fragmented society and therefore should not be bound by the will of others, allowed those commissioned a 'free hand' to produce something suitable to the project. Moore had to set his own limitations.

Moore took a number of things into account and let the architecture have a strong influence upon him. The building as a background was a problem to him. It was dark. It was geometric. It was markedly hori-
zontal. There was a screen wall eight feet in height of light toned St. Malo granite. Any vertical piece, Moore realized, would be cut in two and the upper portion would be lost against the void of dark glass above.

One solution for the sculptor would have been to provide the sculpture with its own background. However, as Moore has pointed out this would have restricted or even cut off a view of the piece from the building itself, something Moore wished to retain. It was only after five months of careful consideration, models, and sketches, that Moore decided to choose as his medium, Roman travertine marble. The Reclining form was chosen to complement the horizontal lines of the building as well as to have universality of appeal and to leave much to the imagination of the spectator. Moore, strongly aware of the ideological purposes of the institution decided that the serenity and flow, the sustained opening forth of his Reclining Figure was suitable to UNESCO. The travertine marble carried the right degree of contrast something that bronze, as it aged, would not have had. It also provided a link with the architecture.

Not only does the sculpture harmonize with the background of the main wing of the headquarters itself. It also finds a suitable foil in architect Pierre Luigi Nervi's "Salle des Conferences with its gently rising angles and strong buttressing. From the side Moore's sculpture carries a similar feeling of upthrusting in the angle of the legs.
The figure not only finds a background of architecture in its Paris setting. It also finds a touch of nature; of park trees and sky.

By its placement in relation to architecture and formal landscape, one is reminded of the decorative and focal functions of the sculptures of Italian or French villas of the 17th and 18th centuries.

Covering a complete city block, the UNESCO complex is a good example of harmony with existing buildings and landscape without extensive alterations to surroundings.

Not all of the art works at UNESCO are as successful in their setting as Henry Moore's Reclining Figure. In fact not all of Moore's own work in city settings can claim such successful integration with environment as this one. This would seem to be one of very few examples where Moore is as one with the architect.

The Reclining Figure has the advantage in its Paris setting of: not being trapped by the city.

"This is a sculpture which is effective from every point of view, which works well with its various backgrounds, which is in scale with and in sympathy with the architecture; and which may, moreover, offer a symbolism that has something to do with what UNESCO stands for. It shows very clearly what is possible when the artist and the architect are really 'en rapport'."

In this century it would seem that this is a relatively rare occurrence. In Moore's own case there have been few opportunities for the artist to demonstrate just how well he may be able to work with architects. The Time-Life building screen, the Baucentrum mural, and the UNESCO Reclining Figure are three examples of commissions where artist and architect worked closely from the beginning. Most of Moore's other publically sited pieces have been chosen by committee or architect from completed works and were then placed. Moore is often consulted about the siting of his pieces but the outcome usually has to be a compromise.
'LANDSCAPE SETTINGS FOR HENRY MOORE'S SCULPTURE'
'GLENKILN FARM - SCOTLAND'
The moors of West Scotland are rugged. The hills are low. Many places they are barely more than 'hillocks'. The wildness and the frequently misty atmosphere, the expanse of a lake, and the rolling hills which give many vantage points, tend to make the landscape seem much vaster than it is in reality and a mile of road appears to the eye as two.

The hills are covered by rough clumps of coarse grass, many places grazed close by the sheep which are kept on the property. The soil in the area is poor and is not capable of supporting crops. The only vegetation other than grass, is the odd clump of scrubby evergreens junipers, spruce, or pine.

Outcroppings of dark, frequently rotten rock are common and it is from this material that the irregular, snaking stone walls which divide the fields have been constructed.

During most of the year the colors of the landscape are subdued: dull mossy greens, greys, and browns which are typical of a damp, northern climate, but which can become brilliant on a sunny day. More often, however, the country is dull, or shrouded in mist.

This is the setting of "Glenkiln Farm" a hunting lodge at Shaw-
head, near Dumfries in West Scotland. It is the quiet retreat of W. J. Keswick and his wife and it is here that the wealthy businessman comes for seclusion away from the bustle of the city of London. The farm is a simple place reached by a rough gravel road. A short distance along this hilly road one comes upon gates, a small garage and outbuildings and beyond these the main farmhouse which is just a crofter's cottage, enlarged and stuccoed pink with black trim. Outside the cottage is Mrs. Keswick's joy, a gaily decorated Gypsy Caravan.

The first impression is of a very unassuming little country place nicely kept; just an old farm renovated by some well-to-do city people, visited by them for a few weeks each year -- the rest of the time left in the care of a keeper.

However, Glenkiln Farm is a very special place, for it is here that Mr. Keswick has placed part of his fine sculpture collection containing four works by Henry Moore. A few small sculpture pieces including an Epstein, are near the house. But the larger works and these include the four Henry Moore pieces, are set in wild undeveloped places along the road which winds through the moors and past the small lake at the back of the property.

In a sloping field overlooking the lake is placed Moore's "King and Queen". Beyond on a high knoll stands the upright form which has come to be known, appropriately, as the "Glenkiln Cross". Farther along the road on a more rolling piece of land is the 'Standing
Figure". The fourth piece, a "Reclining Figure" overlooks a small valley from another part of the roadway.

Each piece has a distinctive setting where it is allowed to be alone in the landscape. The pieces themselves were not designed for their positions at Glenkiln Farm. Rather, they were pieces that W. J. Keswick had chosen from Moore's studio. Keswick visits with Moore on an average of once a month. When each new piece was acquired the sculptor was asked if he would choose the site which it should occupy at Glenkiln. Moore has visited Glenkiln a number of times spending several holidays at the farm. Knowing the land well, he was able to make the best possible use of it to exhibit the sculptures to advantage.
THE KING AND QUEEN

Tate Gallery - London
Middleheim Park - Antwerp
Glenkiln Farm - Scotland
As Moore worked on the bronze King and Queen in the early 50's the sources of his theme did not occur to him. Today, however, he realizes that he had been reading to his daughter Mary, many fairy tales in which kings and queens appeared frequently and that this may have made his mind receptive to the subject. He has also acknowledged the influence of the sculptured stone pharaohs and their queens which he saw sitting stiffly side by side in the Egyptian Room at the British Museum.

Certainly Moore's King and Queen "never reigned in our world — they were crowned in Erebus or perhaps in some Olympian grove. . . ."

The theme was begun when Moore, playing with a piece of wax, pinched it between his thumb and forefinger and produced that basic shape which suggested to him the King's head; head and crown, face and beard being "combined into one form."

Moore then rolled a piece of wax and formed the body and the next day added the figure of the Queen. He gave serious attention to the hands and feet as he regarded their position as highly important to the regal feeling of the group. The Queen's hands he placed folded in her lap in a somewhat proper and dignified manner. The King with one hand

at his side is more assured and thus, more relaxed. Of the feet
Moore said "I am pleased with the feet in particular. You know the
way the angels stand in Piero della Francesca’s "Nativity" (National
Gallery, London) the feet planted so absolutely firmly on the ground.
That's the idea I had in mind."

In a similar manner to a number of his family groups he seated
the King and Queen side by side on a simple bench. To maintain the
image of the aloofness of kingship the sculptor did not join the two
figures. Thus they have a more formal aspect than the family groups.

In other aspects however, they show their obvious outgrowth from
the family group series. Not only are they seated figures in a group.
They also have the hollow-backed, rolled form, the fluted drapery, and
the smooth texture of certain of the family groups. (This smooth texture
probably results from the original modelling of the maquettes in wax).

However, in expression and pose they lack the warmth and communi-
cation of the family groups. They are an expression of Man, of his bonds
to the earth and at the same time his rise above it and his aspiration
to kingship.

In the far away gaze of the faces that are not really faces there
is a timelessness, a calm and acceptance and an otherworldliness; the
seeming awareness of a higher reality.

There are many examples of the contemplative gaze in Moore's less abstracted figures. These two figures however, are perhaps the most divorced and surrealistic of all. As they stare off into space their thoughts seem to be upon some vast inner world apart from the tangible one.

Casts of this 64 1/2" high bronze are found in three major settings. One cast is in the Tate Gallery, London. Another is in Middleheim Park, Antwerp, Belgium. The third is on Glenkiln Farm, at Shawhead Scotland.

It is difficult to assess the King and Queen in relation to their setting at the Tate Gallery. They are exhibited indoors and frequently are found in different locations according to the needs and programming of exhibitions. The skylighted sculpture court with its variety of sculpture works and soft grey atmosphere is regularly used as a background when a special exhibition necessitates the rearrangement of the permanent collection, the King and Queen are sometimes placed in the foyer in one of the positions to the side, beneath an arch and with a background of neutral wall. This was their position during much of the year 1964. The work blends well with its background at the Tate. However, somehow it lacks the space which it needs in order to successfully build a mood. In the Gallery there are too many other works around it and often too many visitors crowded into a narrow area.
A similar situation of crowding and competition between Moore's King and Queen and other works prevails within the sculpture garden at Middleheim Park, Antwerp.

The park itself is well out from the old center of the city in an area which has been developed for residential use and which boasts a number of high rise apartment blocks. The garden has been left in a relatively natural state with wide lawns and clumps of trees and bushes. There are few formal flower borders. Although the area is quite large the neighbouring apartment blocks are easily seen from many parts of the park.

The King and Queen are situated near the entrance gate. They are placed on grass not far from the main path. Their background is a large clump of Rhododendron bushes and trees. Glimpses of the apartments can be caught through the trees. The lawn is slightly lower than the path and the sculpture is in close proximity to other sculptures on the same piece of lawn.

Middleheim Park acts as a sculpture garden in which a great number of sculpture works are exhibited in a relatively natural setting within the city. They are exhibited purely for their own value. For many of the works the setting is ideal.

For Moore's King and Queen, however, the setting is an unfortunate one. By being placed in a slight hollow and in close proximity to
Possible sitting and background
King and Queen - Middleheim Park.
other works, the group loses all its monumentality and aloofness. The dark bronze tends to be lost in the shadows against the deep greens of the foliage behind it. And the city always seems to be too much in evidence. Other parts of the garden might be more congenial to the work but in no location at Middleheim would it ever be possible to see it totally alone -- without the influence of the cityscape or other sculpture pieces.

Perhaps a better location might be in another portion of the garden. Perhaps the piece might have been set on a hillock with foliage as a 'curtain' behind but also with a simple, non-functional architectural surround to provide a lighter area immediately around the figure and also to suggest something of a human element. Like the suggested setting for the Time-Life Building Reclining Figure, the setting for the King and Queen could be inspired by Moore's notebook sketches. Like many of Moore's other works the King and Queen would gain from being set apart. If raised also, it would enhance the significance of the figures as a King and Queen. In a general way the park would become a part of the dream world and some of the other sculptures might appear as 'subjects'.

Glenkiln Farm, then, is perhaps the most successful to date, of settings for the King and Queen. The work is set not far from the road on a rise of ground overlooking the moors and a small tarn. The two figures face southeast and are surrounded by gently rolling landscape.
Within this landscape, however, there still remains an untamed quality.

These two figures are alone and apart at Glenkiln. They need open space and a "large expanse so their glance will be expended on the air."

By placing them on the fells Moore has been able to use the open vista and large untamed area to best advantage. (It is seldom that the sculptor is able to control the space and the effect which he wants unless he is given a 'free hand' in choosing or in developing the background. At Glenkiln, Moore has been able to choose the space for the King and Queen).

At Glenkiln there is suitable space, variation in lighting, and contrast with the background for this work.

Unfortunately, however, there is one major fault with this lonely setting. It is too wild for the piece itself. The piece has qualities which seem to demand that it be alone -- yet its setting must not be too primal for the figures themselves are more sophisticated, realistic, and highly developed than much of Moore's other work. The very wildness of the Glenkiln countryside is too much of a contrast with the finish of the work and destroys some of its power.

Perhaps one of the most fitting settings for this particular piece would be a formal park garden which does not have buildings or other statuary in view. The piece needs to be set on a high area of ground where it can look out over the land. Such a garden which comes to mind is at Marly le Roi outside of Paris. The garden, which is surrounded by an oak wood and is terraced down to a small oval lake, originally complemented an 18th century hunting lodge owned by the French kings. Today the form of the garden (reminiscent of Versailles) is maintained but the boxwood hedges and rose beds are gone, the grass is rough and the palace has been destroyed. There is a raised portion where the palace was located which might provide a suitable location for Moore's King and Queen to reign.

Ideally the King and Queen need a vast area over which they can reign but the space must have a certain formality which will complement the regal qualities of the two figures. They need some vast and austere setting reminiscent of that other world of dreams with which they seem to communicate.
THE STANDING FIGURE - GLENKILN FARM
SCOTLAND - 1950
"There the form stood, motionless as the hill beneath. Above the plain rose the hill, above the hill rose the barrow, and above the barrow rose the figure. Above the figure was nothing that could be mapped elsewhere than on a celestial globe. . . ."

. . . . The scene was strangely homogeneous, in that the vale, the upland, the barrow, and the figure above it amounted only to unity. Looking at this or that member of the group was not observing a complete thing but a fraction of a thing."

Thomas Hardy's description of a scene upon Egdon Heath could well be a description of Moore's *Standing Figure* within its wild setting at Glenkiln Farm near Dumfries in West Scotland.

The figure itself is of bronze and was completed in 1950. It is the culmination of a number of 'male' figures that grew out of his mine sketches begun during the war.

The war had the practical effect of limiting the artist's materials for sculpture. It also had the deeper and more far reaching effect, through the ever-present knowledge of death and its closeness, of giving

his work an other-worldly character. The creatures are neutral. Standing Figure seems to be one of these. In the five years just following World War II Moore progressed through a series of manifestations of his subject which increased in complexity and finally culminated in Standing Figure.

The drawings and sculpture from this period which preceeded the Standing Figure show the sculptor's fascination with the serene, demonic, dream, and generative worlds. Yet each piece is slightly beyond our conscious ken. Each piece speaks of a world known sometimes in the subconscious, a world very close to the essence of Nature. The figures are those of the world of human dreams; born of human awareness and akin to what is known as human. Yet they are not of our consciousness, nor of what we commonly call "reality".

The other-worldly Standing Figure embodies aspects of growth and regression. These aspects are not natural ones, as seen to the eye but are filled with feeling, as seen by the inner mind. Suggested, is the manner in which the lower layers of consciousness might contemplate growth.

There is a machine-like quality that is present in some of Moore's sculptures such as in the helmet heads or even a Reclining Figure from as early as 1939. In these forms with their mysterious 'eaten-out' and molded interiors mass has disappeared and space and
line are left in its place. The greatest reduction and change is found to occur in those portions which may be considered to be the most highly developed parts of the human body; e.g. the head.

Standing Figure with its two triangular 'shoulder blade' shapes and its shaft-like forms is an outgrowth of the machine-suggesting sculptures. At the same time it incorporates some of those suggestions of the natural world which have always been such a prevailing influence upon Moore. From every angle it suggests a living form; a figure commanding the surrounding landscape, two figures walking as one. There is the barest suggestion of shoulders, hips, and knees connected by long 'bone' forms. From some angles it has two antenna-like heads and stands reminiscent of a Praying Mantis. From another angle the two heads fuse into one. With each new angle there appear unexpected spaces, changing line and shape. Yet always there is a relationship between Man and eternity.

In the figure itself as in the landscape in which it is placed there is this contact between Man and eternity. For all the growing qualities and change within the figure itself it still has a permanence. It seems to be a piece born of both Man and Nature. It represents Moore's belief in the presence of a spiritual essence behind the appearance of things. The achievement of this essence is the goal for which Moore strives.
Moore works an idea until he has exhausted its possibilities. Out of many drawings of vertical figures, some of them suggesting Klee's fantastic machines, came the Standing Figure and a number of other upright forms, including the Glenkiln Cross. Often there would be two or more drawings of a figure -- one showing a greater degree of abstraction than the other. These drawings are always leading up to the sculptural works. Yet the drawings themselves are often finished entities. They are the 'pennings' of the mind, the embryos from which the finished works grow.

Not only in the forms themselves but in his backgrounds as well, there dwells that quality which is beyond human consciousness. Often the figures inhabit that surrealist world of a closed room. Why, we may ask, does Moore confine these creatures in the bleakness of an empty room when he himself says that his sculpture should be in the open landscape? Perhaps the answer is that he wishes as neutral a setting as possible when the changing conditions of light, weather, and atmosphere in the landscape cannot be obtained. The closed room is a dream world. The figures and their setting have a surrealist quality.

In the setting of wild landscape at Dumphries the Standing Figure retains its surrealist elements. There is a negative aspect about its thinness against the sky. One has none of the consciousness of inner space that is found in many of the artist's other works. It
stands black against its background of sky, an ever-changing background; sometimes blue sometimes cloud-heavy, sometimes heather-toned from the damp mist, sometimes indigo with creeping night. Except upon very close observation the figure appears as a silhouette. Because of the rolling nature of the countryside the image of the piece, although it is not exceptionally high, can be seen for quite a distance along the road that leads to it.

In its verticality and geometry Standing Figure is in contrast to its setting. At the same time it carries a feeling of unity and belonging.

It has been likened to a sign post, a monument and it stands at the "T" junction of two farm roads. From one road it is visible for a mile or more. From the other it rises in all its mystery and contrast at the end of a stone bridge. A piece of sculpture which seems to have been born very much from a combination of Nature's realities and Man's inner self, Standing Figure seems to find perfect harmony and purpose within that Scottish setting. It is a link between Man and that most perfect of his natural environments -- open land, still untamed.
THE RECLINING FIGURE - GLENKILN FARM
SCOTLAND - 1959
Glenkiln Farm is on a rugged piece of land that seems to bring out all the primordial suggestions of a work such as Moore's Reclining Figure.

Dating from 1959, the sculpture was purchased by W. J. Keswick and Moore selected the position where it is today, on one of the farm roads above a small glen with a background of sky and softly rolling hills.

The Reclining Figure, composed of two large and solid bronze pieces, rises strongly from the hillside. It is as if two giant boulders had been deposited in some prehistoric glacial age.

However, for all its affinity to the rocks of the natural world the sculpture is still unmistakably a figure. From every angle one is aware of the rising head, neck, and shoulders. From certain viewpoints the two pieces fuse to produce a reclining form with a raised or thrusting leg. Other angles reveal both sections, suggesting two compact seated figures, the arms of one, now 'weathered' to stumps, reaching out to the other. The human form is obvious. Nature's power is suggested. It is as if the elements had worked upon the piece to turn it from the recognizable form of a human being back into a broken piece of landscape. As yet nature has been unable to take that human part entirely unto
herself again.

The fragments of a human form seemingly broken down by time remind one of Moore's fascination for another sculptor's work, broken and resculpted by time and the elements. On many occasions when he was living in London, Moore visited the Duveen gallery at the British Museum. There, he would study from every angle, the remains of the great friezes from the pediments of the Parthenon. At one end of the gallery, on a rectangular base similar in height to those often used by Moore for his works, are the weathered remains of that Classical masterpiece from the east pediment. He could closely study the textures and forms, the interrelationships of forms, and the changing aspect of form and space when he moved. So weathered are these Parthenon pieces that one cannot but be aware of the somewhat abstract aspect that they possess. An artist like Henry Moore would be doubly aware of it. All the stoniness of the marble has been revealed. The surfaces are pockt. The appendages are broken and smoothed. The features have practically vanished. These are human forms, created by humans and in the process of being returned to the earth from which they were born.

Of the human element in Moore's work, Sir Herbert Read has stated: "There is throughout his work a discursive power, an implicit potency, that comes from some deep level of consciousness. His images are archetypal, and are, indeed confined to a very few archetypes."
But this very limitation of Moore's subject matter indicates a concentration of power reaching deep down into the unconscious, rather than an attention dispersed among superficial phenomena."

The psychological and archetypal aspects of Moore's work have been dealt with in a very thorough manner by Dr. Erich Neumann in his book *The Archetypal World of Henry Moore*. One of the concepts which Neumann puts forth is the idea of the Mother Goddess, or Great Mother which has figured in various ways in cultures from earliest times. The earth is thought of as female, providing life and nourishment. From the basic symbolism of the earth equated to the Great Mother, Neumann feels, comes Moore's depiction of Woman as a piece of landscape -- landscape that has been touched by the elements.

Symbolism has great importance and Neumann sees Moore's works as symbols. Symbols are the manifest visibility of the archetype. Consciousness and the products of consciousness reflect the unconscious processes. Symbols being of the conscious world therefore are a manifestation of unconscious elements. It is felt that as consciousness increases so individuality also increases. In Moore's work the elementary character, the universal form dominates and thus the sculptor, in his approach, is touching the unconscious rather than the conscious world.

British Council (Canada, New Zealand Exhibition) *Henry Moore*  
The head, the arms, and the legs of a figure; those most expressive parts, become inconsequential and often are totally lacking.

Moore himself is aware of the underlying influence of landscape in his work and has said:

"... All experience of space and world starts from physical sensation. This also explains the deformation of my figures. They are not all distortions of the body's shape. I think, rather, that in the image of the human body one can also express something non-human—landscape for instance—in exactly the same way as we live over again mountain and valleys in our bodily sensations. Or think of the basic poetic element in metaphor; there too, we express one thing in the image of another. It seems to me that I can say more about the world as a whole by means of such poetic interpretations than I could with the human figure alone."

Perhaps it is his own deep feeling for the landscape piece and what it stands for, that makes Moore prefer the wild natural setting for his most monumental and rugged works.

At Glenkiln the Reclining Figure, through its integration with its surroundings, seems to expand its message and impact. The figure, although in sympathy with its background of hills and sky is not so much a part of the landscape that it becomes lost. (Only at a long distance is Schiff, Gert "Die Plastik der Mousch und die Natur. Eindrücke von einem Besuch bei H. Moore."
it lost and this is due to its dark coloring and a hill which rises behind it when one is approaching it from the southeast.) The major sloping lines of the sculpture piece all work in contrast to those gentle slopes of the landscape and this gives the piece significance. The dynamism of the sculpture, created by the quickness of curves blends with the rolling swing of the hills but also gives the figure greater action.

The stone base is rough yet squared suggesting the hand of man, but blending fully with Nature in color and texture. It is almost like a great sacrificial table rising out of the wilderness. The manner in which the grass clumps hug the base gives emphasis to the dominant feeling that this figure has not been placed in its setting but has, rather, been thrust up and even still is thrusting itself up -- both from the forces within itself and from forces beyond its own power -- forces within Nature. At times it is silhouetted against the ever rolling and changing mist and sky. From every viewpoint the sculpture changes. From every viewpoint the landscape is different. Yet the Reclining Figure is totally integrated with its natural landscape setting at Glenkiln. Its only contrast is its upthrust form opposed to the rolling hills of its background. Otherwise the character and mood of the piece is in complete harmony with the Glenkiln hills and sky. From every viewpoint the relationship of the sculpture and the landscape is changed. The figure's gaze seems to be directed towards a dip in the hills. It seems to look beyond the hills
towards Dumphries and the southeast -- perhaps beyond, even, to another world, the world from which this being is partly born. Here people have little part -- a single man's expression and strong awareness of Nature sinks back into the world from which it was broken.
THE GLENKILN CROSS - GLENKILN FARM
SCOTLAND - 1955
If one journeys through the wild, sparsely inhabited land of West England and Scotland one is likely to come upon heavy stone crosses of Celtic origin. They stand out as silhouettes in the low rolling landscape, rising in a stony field or on a low mound. The years have weathered these stone monuments but time has been unable to erase their strong image.

In its rugged Scottish setting at Glenkiln Farm near Dumfries, Henry Moore's totemic bronze column known as the Glenkiln Cross (1955) has many of the qualities found in these early Celtic monuments. So softened are its contours, so weathered in appearance is its shape that it forms a seemingly ancient and ageless silhouette against the sky behind the knoll on which it stands. This "Upright Motive" (as Moore prefers it to be called in order to avoid metaphorical titles which carry with them too many connotations) seems to be a monument but its meaning and purpose are mysterious. The piece has life, a somewhat disturbing life about it. The slow curving and stretching within the form carries suggestions of life. As in the totems of the West Coast of British Columbia or the palm trunk figures of the South Seas it is as if some mysterious, unexplainable diety or spirit has been brought forth from the trunk-like shape. The form, ambiguous in meaning, carries pagan as well as Christian connotations.
Moore, although he does not like to stress specific meanings, acknowledges that the piece is "meant to be a rudimentary worn-down cross -- the cross, and the figure on the cross being merged together." The cross, the arms and the torso have become fused. It is more difficult to retain a feeling of mass in a somewhat thin vertical sculpture but unlike his Standing Figure, he has been able to keep the concept of mass in the Glenkiln Cross. He has achieved this by retaining at the top, the thick cylindrical shape of the lower portion of the cross. He has also stressed a simple, flowing, and uncluttered outline and has kept the appendages stunted in order that they will not weaken the composition by drawing the eye too far away from the central column. The artist has reduced the form himself, as if depriving the elements of their chance to finally reduce an object to the state in which one finds the Glenkiln Cross.

The Cross has simplicity, and direct strong feeling. As in some of his other works it seems to be pushing and bulging its way out of the bronze. Moore often begins with no preconceived notion of what he will do. He takes a piece of clay in his hands as he works in his tiny studio in the old barn beside the Hoglands farmhouse, and he begins to fashion something -- to build the form up, to take parts away. The work evolves and during the evolution an idea presents itself. The Glenkiln Cross is just such a piece. It is captured at the point when

the mind can still take several avenues with it, can still put it into more than one context.

Within this piece there are reminiscences of other works. There are suggestions of some of the vertical images with their eel-like heads, monsters of the imagination that figure his sketchbook pages. There are suggestions of the amputated figures such as the Fallen Warrior, which appeared at approximately the same period. (1952-57). Perhaps the strongest affinity however, is to the sketches and models and finally the brick relief work which Moore completed in 1955, for the Bouwcentrum in reconstructed central Rotterdam. The cross has something of the same amoebic masses of the Rotterdam forms and Moore has employed striations and his favorite indented circular 'eye' to give detail and texture to the Cross. These features are not visible at the distance from which the Glenkiln Cross is usually viewed in its setting in Scotland. However, if one climbs the knoll, or if one views the piece in another newly found setting at Kröller Müller, Otterlo, Holland, the details become quite plain.

But it is the strength of the form rather than the detail which concerns Moore in the Glenkiln Cross. It is precisely its strength which has led Moore to choose the knoll overlooking the tarn at Glenkiln as the setting for this sculpture.

At Kröller Müller where three upright figures have been grouped
on a portion of rising ground near Henry Vandevelde's foundations for
the original Kröller Müller Museum, the Glenkiln Cross takes on
stronger connotations of the Crucifixion of the Christian religion.
However, at Glenkiln where the Cross stands alone there seems to be
a more mystical religious overtone to the work. As in other sculptures
by this artist there appears something of an all-embracing universality
which is the essence of true religion in Man. The piece becomes not
just a monument to one event. Characteristic of the 20th century
which has little room for the individual, the piece, although monumental
in its feeling, at Glenkiln, in no way glorifies the individual. It remains
as a reminder of Man in Nature's world in much the same way that Stone-
henge suddenly and inexplicably casts its long shadows on the Salisbury
Plain. The Glenkiln Cross follows "... one of the age-old funda-
mentals of sculpture, the rendering not of the transient, momentary
visual stimulation but of enduring and supra-personal values."

The approach to the Cross at Glenkiln is over a rough farm road
which wends its way along the lakeshore. The first view of the Cross is
seemingly a very distant one. The Cross appears silhouetted against
the sky like a thin needle poking out of the tip of the knoll. As one
moves toward it, it seems to increase in size and volume very quickly.
Because the only thing of human scale in the Glenkiln landscape is the
road, and because this is not visible in relation to the mound upon which

Trier, Eduard, Form and Space, the Sculpture of the 20th Century.
sits the Cross, it is virtually impossible to fathom the scale of the landscape. The rolling nature of the hills, the ribbon-like narrowness of the tarn, the vast stretches of visible sky make the landscape seem so much larger than it is in actuality. The impression is that the Cross is of giant proportions when in reality it is very little larger than a tall man. Even when one climbs the hill and goes above it, it soon takes on a monumental scale as the viewer relates it to the steepness of the slope and the lake below. From every angle except when one is a few feet from it, the Cross has this magnitude. Like the Japanese garden vistas of Katsura, or Stonehenge on England's southern plain, lack of any human module at Glenkiln increases the vastness of the landscape setting and the man-made piece takes on a set of unreal proportions. The dome of the sky and the open untreed hills rolling away from the upright sculpture emphasize its shape contrast to the elements of its setting. At the same time they make it appear smaller so that the human mind compensates by believing it to be farther away. Logically from this observation the mind decides that the Cross is larger than it is in reality. Thus its monumentality is increased in the mind of the viewer. Lack of any other conflicting images also enhances its importance. Moore has chosen for the Cross a setting uncompromised in any other way by the hand of Man. The placement of the piece of sculpture has not destroyed the illusion of the vastness of the Glenkiln landscape. A larger sculpture piece might have destroyed this illusionary sense of scale. As it is, Moore's choice of a landscape
setting for the Glenkiln Cross is perfect. The location is commanding, and has sweep. The Cross does not overpower; neither is it subordinated. The ambiguity of its meaning is matched by the ambiguity in the proportions of the setting. Through the changing lights of days and seasons, this dark Cross in a Scottish wilderness seems to stand unmoved and timeless, no longer of this century but united in feeling with its ancient Celtic counterparts. It is a symbol of man resisting the elements and the centuries in that untamed world of Nature.
Henry Moore's sculpture group, Three Upright Motives and its placement in Kröller-Müller Park, Otterlo, Holland, has perhaps one of the most interesting histories of any of his works. It stands today as partial fulfillment of a dream which began in 1909. In a way it may be said to be a monument to the visions, strivings, and achievements of five people. For the painter George Seurat, the philosopher Frederick Nietzsche, the architect, Henry Van de Velde, and the philanthropic lover of art, Madame Kröller, it is a memorial. For the sculptor Moore it represents the striving for a perfect blend of the sculptural form with the landscape and his own ideal solution of a commission.

The fascinating story of the great national park at Hoge Veluwe, and the Kröller-Müller Museum must be known in order that the full significance and symbolism of Moore's Three Upright Motives as they stand in the park may be understood.

The legendary figure Madame Kröller is responsible for the existence of the park and Kröller Müller Museum. In 1906, Madame Kröller, the wife of a wealthy Dutch merchant began to attend the art lectures of a young Dutchman H. P. Bremmer. Inspired by the professor she began to collect a few of the drawings and paintings of Vincent Van Gogh and certain members of the Jugendstil group in
Holland and Germany. As the collection gradually grew the dream of a setting for the pieces also began to take shape.

In 1909 land was purchased in the Hoge Veluwe district of Holland and thus, what was to become the most famous park in the Netherlands had its beginning.

The land was an unfertile area of forests and dunes and its wildness first inspired the Kröllers to build the hunting lodge of St. Hubert.

It was also here in 1920 that Henry Van de Velde, a Swiss architect searched for a site on which to construct the museum which for a number of years Mrs. Kröller had desired for her collection. (previously there had been several unsuccessful attempts by other architects to design a museum-house for the Kröllers and their collection.)

Mrs. Kröller was concerned with creating more than just a museum. She wished to create a monument. Van de Velde understood this desire. He also understood and shared her feeling for serenity. Thus it was that he chose for his site the remote spot amongst the sand dunes and wild pine clumps where Henry Moore's "Motives" stand today.

From 1920 to 1926 Henry Van de Velde worked on the plans for the museum. In 1921 construction of the foundations was commenced. However, the building progressed no farther due to the economic recession of the years which followed. (A smaller 'temporary' museum was constructed to house the collection. Also designed by Van de Velde it is the museum in use today.)
In addition to the museum plans Mrs. Kröller also asked Van de Velde to design two monuments. One was to honor the French pointalist, George Seurat. The other was to be a tribute to the German philosopher and existentialist Frederich Nietzsche. Mrs. Kröller envisioned two conventional statues. Van de Velde, however, moved by the landscape of the Hoge Veluwe had other thoughts. He envisioned Seurat's name written in huge stones within a clearing in the forest. "He was thinking of very early, even the earliest examples, citing prehistory, and, mentioning the name of the cromlechs in Brittany or England, he really evoked the mental atmosphere, which was the effect of his personality and of his reaction to the landscape. In an analogous sense, the world of Nietzsche with whom he hand, since his withdrawal to the country, and later because of his contact with Nietzsche's sister in Weimar a deep affinity, couldn't be symbolized in a figure." He suggested a monolithic table-like structure upon a hill.

However, in the way that dreams are doomed to fade or change Van de Velde's visions for Kröller Müller were doomed. The original museum was never built and the monuments for Nietzsche and Seurat were never completed. As an old man, Henry Van de Velde returned to Kröller Müller and upon seeing the angular concrete foundation of the original museum projecting like a ruin from the dunes, sadly wished

Hammacher, Prof. Dr. A. M. Drie Staande Motieven, April 10, 1965. (Translated from the Dutch)
"that once it would wholly disappear, that every sign reminding of it would be obliterated"

The dreams and visions of the founders of Kröller Müller were, however, destined not to be forgotten or obliterated. When, with the generous aid of the Dutch Rembrandt Society, Moore's Three Upright Motives were purchased for the park, their sculptor went to Holland to choose their site. Knowing nothing of the previous history of Van de Velde's site Moore chose it as the ideal location for his sculpture.

"The personal reaction of the English sculptor, so familiar with, so deeply united with the history of the oldest stones and the stony landscape of his native country, was intuitively pure and direct. He saw a northern, harsh nature, and recognized architectural shapes, almost absorbed by the landscape."

From these angular remanents of the foundation of the original museum Moore took his inspiration for the base for his sculpture. This platform-like base raises and supports the three forms and at the same time creates a relationship between architectural, and landscape elements, and each of the three "Motives".

Each Upright Motive is a highly finished sculptural entity and represents another step in the sculptor's explorations of the vertical form.

ibid.
The central motive is the Glenkiln Cross. To either side are two slightly smaller totemic columns with rounded protruberances and hollows suggestive of primitive figures and masks. Still carrying connotations of the human figure the columns are more akin to the carved totem pole of the Northwest Indian than to natural earth forms (as suggested in Moore's reclining figures).

The Upright Motives themselves had an interesting birth. In 1955, Moore received a request to design a work for the courtyard of a new building (Olivetti Company) in Milan. Moore has said "I visited the site and a lone Lombardy popular growing behind the building convinced me that a vertical work would act as the correct counterfoil to the horizontal rhythm of the building."

Upon exploring his ideas through a series of maquettes, Moore first settled upon the Glenkiln Cross. He then went on to create a number of other vertical forms. Two of these he found admirably complemented the taller Glenkiln Cross which he placed in the center. He said of the Group: "When I came to carry out some of these maquettes in their final full size, three of them grouped themselves together, and in my mind, assumed the aspect of a Crucifixion scene as though framed against the sky above Golgotha -- (but I do not especially expect others to find this symbolism in the group)! (the group was regarded as

Moore, Henry, Drie Staande Motieven, April 10, 1965.
too symbolic for an office building and, so, was never placed at the Olivetti Building in Milan).

If sculpture involves specific and obvious subject matter its siting becomes very important to it and also locations where it may be placed are more limited. In the case of the Milan Commission the religious overtones of the group did not tie in with the merchantile quality of the proposed setting. At Kröller Müllner however, the natural setting provides a surrounding suitable for contemplation of the piece.

At Kröller Müllner, the setting is ideal. The soil is sandy. The hills are gently rolling. The pine vegetation is scrubby and dark. Placed on the high part of a dune the "Upright Motives" have the sky as their background and from certain angles they form strong black silhouettes.

The Motives and their angular platform base form an effective and strong contrast with the light rolling sand-dunes and the low 'hedge' of black-green scrub pines on the horizon.

Viewed from a low angle their totemic form and their solid and massive base create a total image vaguely reminiscent of the Indian lodge with house poles set on sandy ground with the forest as its background.

The Motives at Kröller Müllner, unlike others of Moore's works
which blend and almost disappear into the landscape, stand in contrast to the low rolling shapes of their background. They seem to 'strike up' through the landscape.

The hard angularity of the planes of the base contrasts both with the curving protruberances of the Motives and with the horizontality and flow of the landscape.

The Motives themselves, while less angular than their base still act as a contrast with their setting. The Upright forms seem to be originally inspired by tree shapes, yet have been strongly and obviously worked upon by the hand of man.

It seems appropriate that the Motives should blend with their setting at Kröller Müller yet not become completely a part of it. Erected "... in the same landscape and in the same surroundings where the architect Van de Velde had seen the tokens in honour of Nietzsche and Seurat on his first trip together with Mrs. Kröller through this fascinating country... the Three Upright Motives have... acquired a function in the great landscape."

As they stand at Kröller Müller they demonstrate another interesting solution to Moore's own problem of discovering the ideal setting for his work.

Hammacher, Prof. Dr. A. M., Drie Staande Motieven April 10, 1965.
They are also a reminder of the dreams of the individuals to which they are a memorial; reminders of Man's role in relation to Nature; Man in harmony with Nature yet completely swallowed up by it.
The placement of sculpture purely for exhibition purposes is of recent origin. Most of the sculpture of the 20th century is not commissioned for a specific location. Rather it has been created by the artist and is then selected by a museum, a dealer, or a private individual for either temporary or permanent display. In recent years museums and galleries have become increasingly aware of the need to provide suitable exhibition areas for sculpture. Sometimes the "sculpture gallery" may take the form of a planned indoor or outdoor 'court'. Sometimes the exhibit area may be a sculpture garden. Sometimes the works may be shown in locations not formally conceived as areas for sculpture exhibition.

In the chapters which follow several of Henry Moore's sculptures which have as their setting the museum or gallery are considered. Some of the pieces have indoor settings while others are set in gardens, or landscape which is part of a museum.
MUSEUM SITES FOR HENRY MOORE'S SCULPTURE
MAQUETTES - TATE GALLERY - LONDON - 1943-1954
Maquettes of Madonna & Child & Family Group
Tate Gallery, London.
Henry Moore is best known for his reclining figures and figure groups involving the mother and child. Moore has always been fascinated by the idea of the sculpture group, whether it be the figure divided into several parts, the family complex or a combining of forms such as the three totemic pieces recently placed at Kröller Müller, Otterlo, Holland. It is apparent that Moore likes to think in trinities and finds exciting balances possible with this number of pieces, be they connected or separate.

Continuing to mirror his fascination with the mother archetype and all its personal as well as universal connotations, Moore has pursued the subject until it has taken the form of the family group, the mother, the father and one or two children. The family group is a later interest of Moore's. Prior to 1944 Moore concerned himself with the mother-child relationship or the idea of figure groupings such as the Three Fates from Battersea Park.

There is perhaps a greater complexity in the family groups than in other pieces of Moore's work. However, even in the tiny maquettes a monumentality and a strength of form is maintained.

The figures do not lose any of their power from being grouped together as they are at the Tate Gallery, London. In the outer entrance hall to the main sculpture court there are glass cases where the Moore
maquettes are displayed. A number of pieces, all in bronze and mostly of the family group subject, are combined. Their background is one of the simplest.

The figures are arranged on glass shelves at eye level and behind, a soft blue-grey velvet curtain hangs in heavy folds, complementing the color and texture of the bronze. The folds continue the feeling of the smooth, heavy curves of the maquettes. Enhanced by their placement at eye level, (which helps to compensate for the smallness of their scale, and to draw the viewer to them) Henry Moore's family group maquettes demonstrate the possibility of achieving monumentality in a sculpture that is only a few inches high.

Moore has the ability to work in any scale but he prefers either the very large or the very small because of the added size emotion which is connected.

Moore himself is fascinated by the relationships of one piece of sculpture to another. At Hoglands he will often have several works placed around the property and maquettes mingle at random on the shelves of his studios. The arrangement of his tiny works at the Tate Gallery naturally appeals to him. In this little sculpture alcove there is a mood of intimacy. The collection is laid out with simplicity and good taste and the viewer is reminded of the treasured objects of earlier times which are carefully displayed and guarded in glass cases. The viewer may approach close in order to take in every tiny detail of line and texture.
THE FAMILY GROUP - MUSEUM OF MODERN ART
NEW YORK - 1945 AND 1949
The large bronze family group sculpture at the Museum of Modern Art in New York City also finds itself placed in relation to other sculpture works.

Bronze lends itself admirably to the Family Group of 1945 and 1949 which is to be found in the sculpture court of the Museum. It is 60 inches high and is the culmination of a series of maquettes of figure groups, also in bronze which are to be found in a number of locations in private collections, in the Tate Gallery, London, and naturally in Moore's own home and studios.

The sculptor's interest in the family group and production of a piece such as that found in New York appears to have coincided with the birth of his own daughter, Mary, in 1946. In the late 40's he experimented with the maquettes which show a variety of aspects of the family motive.

Always concerned with the very major role of woman in the creation of life, and as a symbol for life, the male figure did not enter his work until 1942, and, although it is found in the family group piece, it has never been of great importance to Moore as a subject. (The one exception which may be noted is the Warrior 1953-54.)

In the Family Group, Moore has created a strong inter-relation
of the parts. Through the interweaving of the limbs and the sharing of
the child, Moore emphasizes the bond of the family.

There is a strength in the solidity of the figures with their
massive torsos, and diminished heads, hands, and lower legs. The
tapering of these parts heightens the emphasis upon the solidity of
the body area.

The underlying angularity of the figures is softened by Moore's
pronounced 'rounding-off' of any angles in the limbs so that there is
an interplay of these angles and the curves. The heads flow into the
shoulders on wide necks and the bodies are swathed with wide simpli­
fied bands to suggest material.

Through the sculptor's use of sinuous flowing line, the figures
seem to grow out of the base and grow in and out of each other so that
any harshness of angles is broken. There is a vitality of line that keeps
the eye travelling over the surface and suggests the life which Moore
wishes to convey. Unlike his family group of 1946 in which the head
of the man is cloven and the expressions are sad, these figures show
no disturbing elements.

Characteristic of most of Moore's work is the quality of un­
predictability or marked variation from one view to another. From the
front and back the family group figures have a solidity that belies
their thinness from the side. (This quality is also strongly noticeable
in the sculpture of the King and Queen). In spite of this thinness, however, one has no sense of these figures being weak.

This family group of 1945 and 1949 both as a sculpture and in relation to its setting is typical of a great number of 20th century pieces. It has no purpose as a monument, a marker, a focal point; but rather is exhibited for its own sake. The sculpture court, its setting, functions as has been previously discussed; in the truest sense, as an exhibition space.

The sculpture court of the Museum of Modern Art in New York is a very large flagstoned plaza at the back of the museum building. It is quite wide and runs the full length of the building. There is a high cement wall that separates it from the street, and from the adjacent Whitney Museum. The terrace itself has several levels with a pool in one part and plantings of thin birches which cast shadow patterns upon the white concrete walls. Although assymetrical in its plan the court is, nevertheless, quite formal. A contributing factor to this is the lack of grassy areas. It is a controlled, man-made background and a suitable setting for the human quality of the figures of the family group. Moore's figure group is situated upon a higher terrace above the main floor of the sculpture court. This terrace is ivy-covered at its edge and the ivy trails down the wall to the pool below. Still another terrace (east) rises above this again and the family group sits
facing the plain white wall formed by it. The Moore group faces away from the court as if having turned its back upon the rest of the world. It is placed upon a solid white concrete plinth, which is quite unobtrusive being the same material and color as the floor of the court. The background from one viewpoint is the white wall that separates the court from the street. From the other side it is the black glass face of the museum building.

The thin birches break the monotony of the flat cement and their white trunks stand out strongly against the dark glass as well.

The dark grey-green of the bronze forms a silhouette against the light concrete. There is enough smoothness of texture to this bronze to catch the light and marked by the created highlights it shows up against the dark background of the building. The effect of the Moore sculpture in its New York setting, in fact the total effect of the sculpture court is one of black and white.

The setting is an effective one for this particular piece. There is plenty of space. Although surrounded by the towering buildings of Manhattan it does not seem trapped as does the Time-Life figure in London. It can be easily seen from all sides and has good backgrounds from most viewpoints.

Unlike most of Moore's works which seem to demand a more open or a wild natural setting, this piece seems to need a city environment,
and perhaps an even more enclosed space than it now occupies. Its significance as a symbol of the 20th century way of life, the family or group oriented society, allows it to be at home within the city.
THE SEATED FIGURE - MONTREAL - 1957-58
A seated figure in bronze gazes out abstractedly over the rushing traffic of Sherbrooke Street. It seems unaware of the crowded location and the bustling Montreal street. It wears the distant expression which is so characteristic of sculptor Henry Moore's figures and which seems to look beyond the realities of the city setting in which the piece is found -- as if contemplating another world.

The piece, cast in bronze in 1957 is placed near the side-walk outside the Dominion Galleries. Its upright form fits into the narrow space between two steep entrance stairways leading to the buildings behind. The buildings are tall and narrow, of grey stone with large glass show windows. The sculpture is a suitable shape to the building, something that a recumbent figure would not be. The pedestrian comes upon Moore's figure suddenly as it is almost hidden by the stairways. In addition, it is of a dark tone which melts into the sooty grey background of the building. From directly in front, the figure is not strikingly obvious. From the sides, however, it takes on a much stronger form being set quite high on its base and thus silhouetted against the sky.

From side on, the silhouette is impressively strong. The full, rolling curves contrast noticeably with the angularity of buildings behind.

The niche created for the figure by the building is satisfactory if
not a complement but unfortunately the space in front, which is only the width of the sidewalk, is much too shallow. The location is crowded and the viewer must always be either in close proximity to the sculpture or else far away, cut off by the streaming traffic of a four lane street. (Moore's figures seem to need surrounding space.) Because of its tone and location it has little impact upon the moving motor traffic, and little carrying power to viewers across the street.

For some of the people passing the gallery in Sherbrooke Street the piece has undoubtedly become a landmark or marker, to some extent enhancing the street. However, more specifically, Moore's sculpture serves as a piece of advertizing -- a sign for this well-known private dealer art gallery. The setting is a purely arbitrary one, chosen out of convenience by someone other than the artist. Nevertheless, to an extent the work enhances the cityscape around it by breaking the monotony of pavement, stone, painted lines and traffic lights.

Being more recognizably a human form than Montreal's other Henry Moore sculpture, the more remote Reclining Figure at the Royal Bank of Canada building, Dominion Square, the piece, somehow, seems better able to cope with the city in which it is found. At the same time however, there is something slightly disturbing about this figure in its city setting. For the viewer it is a shock to suddenly discover a creature of another world reposing blatantly upon a city street.
The boldness and ruggedness of form and texture as well as the allusions to natural growth are in powerful contrast to the geometric intellectual world of the city which is the setting.

This figure seems most certainly from another world. It is a figure which is the result of the combining of elements of both the conscious and the unconscious in a man.

The Seated Figure suggests the elementary character of woman; protesting, containing, nourishing, giving birth. In this work as in the majority of Moore's sculptures, life prevades. The combining of the symbols of motherhood and of the earth remind the viewer that both are life-giving forces. The figure itself is recognizably woman. Yet its distorted, grotesque, but flowing form also suggests the rocks and roots of the earth. There is an emphasis upon the female parts; the swollen breasts and enlarged abdomen. The fundamental idea of woman and the earth is equated.

Erich Neumann, in his study The Archetypal World of Henry Moore, sees evidence in this piece as well as in much of Moore's other work of a deep underlying symbolism of the Mother Goddess known to primitive societies. Neumann has suggested that there are two poles to the great mother schema. She can be seen as either the figure bearing life, or as the Terrible Mother, devouring and ensnaring.
The Seated Figure is a life-bearing benevolent creature. The significant symbolic feature is not only the fullness of the body but also the lack of a mouth; the mouth, a devouring part being associated with the negative elementary character of the "Feminine".

The head, the center of consciousness is small, while the body, often considered to be linked with the unconscious, has almost gross proportions.

Like Moore's Warrior figure, the Seated Figure lacks arms and legs. The Warrior figure was inspired by a "pebble which he had found on the seashore and which suggested the stump fo an amputated leg." However, where the Warrior figure bears the idea of amputation and mutiliation, the Seated Figure remains a torso reminiscent of Grecian torso forms. While the Grecian prototypes too, have been 'mutilated', the action of time and weather has softened the scars. The appendages have been broken rather than cut away.

The limbs of Moore's Warrior figure seem to have been cut away leaving stumps and a portion of one bent leg. In the case of the Seated Figure, however, the limbs are barely suggested. The arm socket is marked by rough texturing suggesting that the arm might have been


ibid.

"Warrior with Shield" Arts, 30:9, 0'55.
broken off. The thighs are suggested but they grow together in such a way as to form a fascinating shape rather than a recognizable part of the leg.¹

The Seated figure is abstracted and simplified, not to suggest mutilation but rather to bring one's focus sharply upon the primal idea of life and those parts of the human body which are the centers of life; the torso and to a lesser extent, the head. "The forms are too autonomous and too filled with their own life to be mere distortions or simplications."

"Moore like Brancusi, wanted to get rid of the sculptural ecrescences". He therefore omitted the foot and arm appendages -- any 'fiddly' parts that might tend to destroy the solidity, the swelling and shrinking, push and pull of the central mass of the figure. The irregularities of 'symetry' in nature are emphasized by the sculptor; e. g. the breasts.

The sculptor divests this figure of any individuality, leaving it almost expressionless -- a characteristic of many of his more realistic works. (Eventually in some of the late figures the faces lose their

¹. Moore and many other sculptors acknowledge their debt to time-scarred antique pieces which through their damages have become 'torsos'. Later artists have seen the strength that these forms can have and in their own figure studies have willfully chosen to omit arms, legs, and even heads.


expression altogether and the heads become a sort of neck-like outgrowth of the body; e.g. Montreal Reclining Figure.

This sculpture continues the evolution of the seated figure in Moore's work. It no longer carries the fidelity to nature of a piece such as Unclothed Seated Figure, 1957. It is gradually approaching the more earth-like forms of the Montreal Reclining Figure or seated figures of "Three Motives Against a Wall" (1958-59).

Abstracted in its gaze, removed from the world of working men and shoppers of Sherbrooke Street, divorced from its setting, seemingly desirous of communication with, yet, at the same time, repulsed by and in a hopeless conflict with the Montreal scene, the Seated Figure reposes still "imbued with an aura of the superhuman and mysterious ... one of Moore's masterpieces."

THE TWO PIECE RECLINING FIGURE No. 2 - 1960

Museum of Modern Art - New York

Kröller Müller Park - Holland
Two Piece Reclining Figure No. 2 1960, is a significant piece in Moore's continuing search for a mode of expression for the Reclining Female Form. Within this recurrent theme Moore has pursued a variety of approaches, which have ranged from strongly naturalistic and highly finished pieces to the (later) more abstracted and rugged examples of which Two Piece Reclining Figure No. 2 (1960) is one.

The piece is not isolated within the context of Moore's work. It seems, rather, to fall logically into the chain of Reclining Figure subjects which Moore has added to regularly since the mid 1920's. It typifies the more rugged and monumental approach which Moore has followed in recent years. It is perhaps the first large reclining work in which the affinity to rock forms is increased. "As compared with the early reclining figures which might be said to assimilate the human body to a gently eroded landscape, almost a pastoral landscape, these later reclining figures assimilate the body to a rugged, broken, one might even say, sadistic landscape of rocks."

In a number of his drawings and notebook sketches, some of them from the 30's, Moore's ideas for sculptured reclining figures like Two Piece Reclining Figure No. 2 takes shape. The figure supported

on its elbows, legs bent is a frequently theme. His interest in cavern forms is evident in some of the drawings, especially the "Shelter Drawings". The thought of including these cave-like areas within the figure itself is explored still further in a number of small bronze maquettes, and then in the larger bronze wood, and stone sculptures which lead up to his latest craggy pieces.

Two Piece Reclining Figure No. 2 is executed in bronze and continues Moore's tradition of monumental, anonymous, hollowed recumbent figures. Most of Moore's work has been characterized by qualities of monumentality and massiveness. Some of the early figures, although physically not as large as later pieces, could still be said to be the most massive of all. As the sculptor experimented with hollows, voids, and tunnels, the forms became lighter in effect. Often smoother textures were employed as in the elmwood figure of 1936. Frequently there seems to have been a greater freedom of expression in these early wood compositions than in similar figures executed in stone. Perhaps by putting up less resistance the wood allowed the sculptor greater freedom. At times the reclining sculptures took on elements of increased realism as in the Time-Life Building Reclining Figure. Then, with the Two Piece Reclining Figure No. 1, 1959, (at Glenkiln Farm, Shawhead, Scotland) and the piece which followed a year later there was a return to abstraction plus the beginning of a new monumentality and contrast of textures.
This work which followed, Two Piece Reclining Figure No. 2, in general position resembles closely the design of the Time-Life figure. It has here been abstracted and broken down. The position has been maintained but the form has become more angular and chunky, the textures rougher and filled with greater contrasts. This piece has strength and a less tender approach than the Time-Life Reclining Figure.

The figure rests, propped on its elbows with knees bent. The head is small, now lacking any features or expression. The shoulders are square and the torso solid. It is broken into two pieces at the middle and the surface from the knees down the front of the legs slopes sharply like a cliff face. The cave-like hollows and voids are suggestive of rock forms protruding from the sea. It is almost as if the figure is partially submerged or worn away by water.

Parts of the figure are smooth like worn rock. Other areas, especially toward the center of the body and the legs have a rough-cut texture of chisel marks. These surfaces seem sheered off as if rock had broken or been cut away to reveal the interior of new unweathered material.

Two Piece Reclining Figure is exhibited out of doors at Kröller Müller Park, Otterlo, Holland for its own value as a piece of sculpture. Being partially hidden, it does not have the role of garden demarkation or embellishment that was held by the sculpture pieces set in gardens.
of eighteenth century France, Germany, or Italy.

When placed in a setting like that of the sculpture park at Kröller Müller, Otterlo, Holland, the rock form and texture of the piece are such that the bronze appears as a natural part of the landscape. The piece is situated on a knoll at the end of the sculpture lawn away from the museum building itself. It is surrounded by deciduous trees. In summer the foliage of these trees tends to hide the sculpture. (Moore himself felt that the sculpture was rather too hidden by growth and has suggested that some of it be removed.) In winter the trees form a lacy pattern of black bare branches against the sky and scatter a carpet of brown leaves about the figure. Although a sculpture lawn has been built to exhibit the other pieces at Kröller Müller, no attempt has been made to cultivate the knoll itself.

Two Piece Reclining Figure is alone upon the hill. From below, it contrasts as a dark solid mass against the skyline. As one walks up the hill towards it, it tends to merge into the dark background of bushes.

In coloring, the bronze is greenish-brown and it melts into the natural hues of the tree trunks and of the ground cover. From a distance it is difficult to see and many a visitor to the park has missed it.

The only detail that seems to set this wild piece apart from its natural setting and indicate that it is man-made, is the rectangular, table-like base upon which it lies. This base is made of stone masonry
and has a slab top on which rests the sculpture. In its angularity it contrasts with the curve of the hill.

Coming upon Two Piece Reclining Figure at Kröller Müller is like coming upon a giant rock outcropping in the forest. To those who are familiar with Moore's life and the places which he frequented when he was young, one natural phenomenon which he knew comes to mind -- Adel Crag (near Castleford, Yorkshire). Many of his sculptures in part are reminiscent of Adel Crag but never has the resemblance been so strikingly noticeable as when Two Piece Reclining Figure was placed in the copse at Kröller Müller, where light and growth are so markedly reminiscent of the Yorkshire woods.

In its New York setting the piece takes on a very different character. It is placed almost in the center of the sculpture court of the Museum of Modern Art. It lies on a grey table-like base which stands up out of the white concrete of the plaza and has a solidity without detracting from the strength of the sculpture's dark mass. Here, the bronze seems to take on the grey of the surrounding buildings. The general effect of the court as a whole is one of greys, black, and white.

The Moore work faces a Rodin piece (appropriate since Moore himself acknowledges that he grew out of a school inspired by the figure studies of Rodin) and is surrounded by other works by contemporary artists.
Both the court in New York and the park at Otterlo serve purely as exhibition spaces for sculpture. The sculptures follow a typical 20th century trend and are viewed purely for their own value. In its European setting, Two Piece Reclining Figure is seen in a completely natural landscape background. In its New York setting it meets the city-scape and is confined to a geometric man-made area with only a few small plantings as vague reminders of nature.

Two Piece Reclining Figure meets the challenge of two completely opposite settings. One is a sculpture garden; the other a sculpture court. One is natural; the other formal. One is set in the broad countryside; the other in the congested city. In the one, the piece is separated from the other works; in the other it is at the very center, surrounded by many pieces.

Moore's works show that the same piece can have similar impact in either the cityscape or landscape setting. In cities, Moore's works are in contrast with their settings. They are in the midst of movement and people. They must, therefore, make their impact by strength and boldness of form and color or tone. In the countryside the works become less bold but more integrated. They do not seem to be anachronisms as is frequently the case in the city. Individuals discover them rather than being confronted by them. And there can perhaps be a more intimate communication between the individual and the work in a quiet and time-
less landscape setting than in the rush and change of the cityscape.

In both settings the Two Piece Reclining Figure maintains its strength. In New York it is prominent, standing out for all to see. In Kröller Müller, it is hidden waiting to be discovered. Somehow this latter setting seems the happier answer, for Moore's works like Two Piece Reclining Figure seem to want to melt into the landscape from which they were born. It seems better that men come face to face with them alone. They speak most deeply when they speak quietly.
CONCLUSION
Eroded, expressionistic pieces and more formalized pieces of Henry Moore's sculpture have been placed in both landscape and city-scape settings. Sometimes the sites have been planned for the works. More frequently they are a compromise. In the overall effect there have been successes and there have been failures. And new roles for sculpture corresponding to the 20th century world have evolved.

Of the works of Moore which have been considered six pieces have found dramatic complementary sites which enhance their meaning and their form, and of which they become a 'natural' part. These pieces are the UNESCO Reclining Figure, the Family Group in the sculpture court of the Museum of Modern Art in New York, The Standing Figure, the Reclining Figure, and the Glenkiln Cross, all at Glenkiln Farm, and the Three Upright Forms at Kröller Mülller Park in Holland.

The landscape seems to complement the rougher, more expressionistic, or abstracted pieces. The greatest impact comes from the single piece set in stark surroundings. The more "tender" or formalized works relate better to the city environment. They do remain aloof from the crowds but somehow are less alien than are the monumental and rugged 'earth' figures.
The Time-Life Building Screen, The Reclining Figure in the courtyard of this building, the Three Piece Reclining Figure and Seated Figure in Montreal, the King and Queen and the Two Piece Reclining Figure (at Kröller Müller Park and in New York) have not found ideal settings which enhance their various characters. For a number of reasons the power of each has become lost. The King and Queen seem too tame for their rugged setting at Glenkiln and a poor location has stolen their drama at Middleheim Park. In New York the Reclining Figure lacks a special setting while at Kröller Müller it becomes lost in foliage. The technically and materially oriented 20th century city in its vastness, congestion, and over-abundance of detail, has over-powered the other works.

The artist himself when asked, has endeavored to site his works to give them the best advantage in a bustling environment.

The role of sculpture has changed however. No longer has every sculpture a purpose other than to be itself. No longer is the setting static. Movement and change of every kind steal the viewer's eye and mind. Often the sculpture is a work of wealth and an after-thought on a metropolitan stage.

The modern sculptor has retreated into his own world, his expression increasingly being the inner mind rather than of the society around him.
Henry Moore's is this inner world. His pieces succeed best when in total harmony with their background rather than when they attempt to speak through contrast. Only with the loneliness and mists of moors and dunes can one come to know and understand Moore in all his power, depth, and monumentality.


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