

in them. One became intrigued by the hardness or heaviness of some parts, and with the lightness of others.'

'Eventually I came to realise that there are several examples of almost every kind of form one could possibly hope to find, right here in this elephant's skull. My first engravings taking in the entire head were done to get a general idea of the relationship between the individual parts – as one would



look at the map of a whole country to see just where a certain place is located and what its particular characteristics are.'

Pointing excitedly to a key part of the object he said, 'if you look downward where the backbone must go into the skull to lead the main nerve into the brain, and you follow its path right through to the opening at the front, you will be able to see a series of tunnels, regressions, shadows, shapes and depths that are unbelievable.'

Often Moon's visual discoveries would confirm prior formal inventions in his sculpture while his characteristic sculptural concepts were brought to bear on the object at hand through his own way of seeing. As he drew on the plate he would get that remarkable sense of space 'which reminds me that form and space are one and the same after all, and so are the problems they

# Text for Elephant Skull Album (second section) - prototype Animals in the Zoo portfolio

Henry Moore

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## Not on display

**Title/Description:** Text for Elephant Skull Album (second section) - prototype Animals in the Zoo portfolio

**Artist/Maker:** Henry Moore

**Born:** 1981 - 1982

**Object Type:** Graphics portfolio

**Materials:** Ink, Paper

**Measurements:** (Solander box: 67 x 51.7 x 4.4)

**Accession Number:** 41375N

**Historic Period:** 20th century

**Production Place:** Britain, England, Europe

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In 1983 Henry Moore published *Animals in the Zoo*, a portfolio of ten etchings and an additional two in the deluxe edition. The portfolio in the Sainsbury Centre Collection is a prototype. The twelve etchings were sent to Baron Zuckerman OM, along with the text for Moore's *Elephant Skull* album (1970), probably so Zuckerman could write his introduction for the *Animals in the Zoo* portfolio.

In his introduction, Zuckerman wrote, 'The animals which he has depicted are his own, seized with infinite sensitivity by his eye, in the same way that he had already seized what appears in that remarkable portfolio of etchings of the elephant skull, a vision that had never been given to any anatomist'. Moore had created his *Elephant Skull* album based on a skull given to him by Juliette Huxley, wife of the biologist Sir Julian Huxley after he had admired it in their garden. The text was written by Henry J Seldis and interspersed with Moore's etchings of details of the skull, looking like craggy rocks. Seldis writes that the portfolio offers 'a better understanding of this great artist'.

The lifelong friendship of Solly Zuckerman and Moore began when they met in the late 1920s in the Gardens of the Zoological Society of London, where Zuckerman was Resident Anatomist. Zuckerman

later became Chief Scientific Advisor to the Ministry of Defence in 1960-5 and then Chief Scientific Advisor to the British government until 1969. He was involved in the founding of the University of East Anglia and became Professor at Large in 1969. His close relationship to the University meant that he gave his archive, along with this portfolio.

Tania Moore, September 2020

Further reading

David Mitchinson, Henry Moore: Prints and Portfolios (Geneva: Patrick Cramer, 2010), pp.322-29.

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## **Further Reading**

Tania Moore, Henry Moore: Friendships and Legacies (Norwich: Sainsbury Centre, 2020)

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## **Provenance**

Given to Lord Zuckerman by Henry Moore in 1982.

Bequeathed to the Sainsbury Centre in 1993, with his archive to the University of East Anglia Archives.

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