

Maurice Sterne retrospective exhibition, 1902-1932 paintings, sculpture, drawings. February 15th [to] March 25th, 1933

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MAURICE STERNE
RETROSPECTIVE EXHIBITION
PAINTINGS · SCULPTURE · DRAWINGS

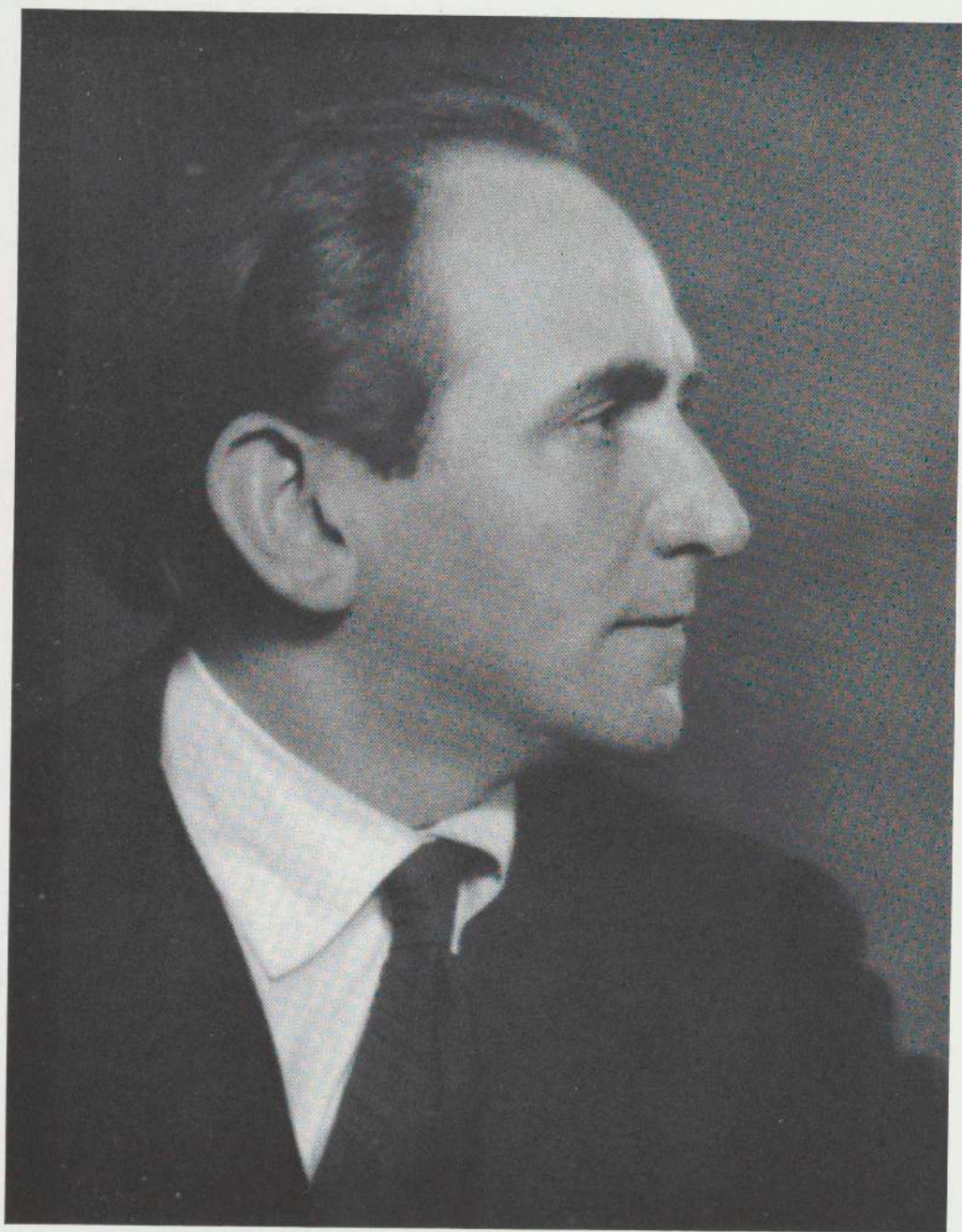
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MAURICE STERNE

*To my friends Irene and Louis Stern
Maurice Sterne*

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RETROSPECTIVE EXHIBITION 1902-1932

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FEBRUARY 15TH

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MARCH 25TH

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MAURICE STERNE AND HIS TIMES

CONTEMPORARY arts, especially the graphic and plastic arts, are distinguished from those of other ages by the number, the variety and the disputes of sects and schools. The painter or sculptor is rare who achieves distinction on the intrinsic qualities of his work and not because he exemplifies some aesthetic philosophy or some psychological theory of perception and technological theory of execution. The very names of the schools signalize their extra-pictorial preoccupations: "Impressionism," "Post-Impressionism," "Cubism," "Futurism," "Orphism," "Vorticism," "Synchromism," "Dada," "Expressionism." To appreciate and to understand the work of the adherents of these schools, it is necessary to know their sources and backgrounds as well as to perceive their content. For many schools define themselves even more by that which they oppose and deny than by that which they propose and affirm. Their members are really metaphysicians and psychologists. Their creations speak by preference to the *cognoscenti*; they make no communication to the masses of men.

Now, all works of art arise in one plane of life and survive or perish in another. In their origins, they are personal to the artist. They are events in his biography and project and express all the varied forces which act upon his passions and imagination—his hopes and fears and loves and hates, his perceptions and judgments and valuations. Truly to understand the origin and personal significance of the artist's works it would be necessary to realize the world of men and things in which he lives, what he fears, what he hates, whom he envies, whom he despises, what he desires and what disgusts him. All such objects, as they enter or leave the artist's experience, modify and transform his personality. They alter its stances and transitions, change its tempo, and finally come together in his imagination as a characteristic, recurrent visual pattern, with its unique organization, progression and rhythm.

So with the art of Maurice Sterne. It is shaped by a relentless inward *élan* which carries him through life undisturbed by the clamors of the market and the views and disputes of the schools. Sterne's craftsmanship, his sense of the technical problems of material and medium, his iconography and vision grow out of the work itself. Easily at home amid all the changes and chances of the world of modern art since its beginnings at the turn of the century, he seems nevertheless to have gone his own way undistracted by it, assimilating into his own vision its relevancies, and shedding its irrelevancies as a duck sheds water. Looking at his

work as a whole, we see it presenting the paradox of extraordinary contemporaneity all suffused with an equally extraordinary traditionality. Completely of our own time, it is still our own day's embodiment and projection of the living past, so do serenity and force interpenetrate in it, so builded is it of moving rhythms in a balanced round. It exemplifies no school; it calls for no special psychology or aesthetic theory; and it speaks with the same clarity and appeal to the masses as to the experts.

The emergence of Sterne's characteristic iconography and pictorial vision is a slow and not steady process. The pictures he painted between 1897 and 1904 show the beginner's natural concern with the quality of paint, tonal values and linear grace. His line is rhythmic but lacks force. The compositions completed between 1904 and 1907 show a growing endeavor after force. The grace is as much as ever present, but one observes stress on volume, on the organization of masses in harmonious and dynamic patterns. Between 1907 and 1911—Sterne was in Europe—the characteristic Sterne signature becomes manifest. One senses enormous labor, constant elimination, selection, simplification. Finally one encounters that compelling and powerful line which encloses form but is no frame for it, which generates contour and structure in a single, continuous movement, that sets before us simultaneously both the mass of the figure and the pull which gravity exercises on it. The later paintings—whether executed in Italy or Bali or the United States—the sculptures and the drawings, more and more emerge as vigor and grace of meaning achieved through the simplest and most economical of means. The paintings exemplify a growing interest in chiaroscuro, in that visual ambiguity of spatial orders (which the *Gestalt* school of psychologists regard as so significant), in the means of stating three-dimensional relationships of movement and repose in the two-dimensional medium of the painter. Like Whistler, with whom in his youth he was sometimes compared, Sterne occasionally speaks of painting in the language of music. He has a sense of space as a symbol for time, and seeks, with a strict regard for the integrity of his medium, to perfect "a pictorial art resembling music and literature;" to produce in painting by means of unmistakable symbols, clear and distinct, a sort of instant music compounded of spatial orders. This is his present aim. This is the goal which the pictures produced since 1930 drive at.

The biographical background out of which these phases lift themselves as the high professional points, seems all inward detachment amid much outward tur-

moil and adventure. Maurice Sterne was born in 1878 in the Baltic city of Libau, when that was a part of the dominion of the Russian Tsar. He was the youngest in a family of five brothers and sisters, all talented, some devoted to music, some to science, and all to the revolutionary idealism characteristic of the Russian intellectuals of the period. As a child, he attended the Technical School of Moscow, and was thus early set in a milieu where precise form was of paramount importance. Family exigencies moved him from Libau to Moscow, and from Moscow to New York. In New York, he and his family were confronted with the bitter problems of a living and a life so common among high-minded and impoverished immigrants. Some time after his arrival, at the age of twelve, Sterne was apprenticed to an engraver. His new occupation was concerned with the engraving of maps by means of a wax process. The wax invited manipulation and modelling, on its own account, and Sterne did not resist the invitation. He would in free interludes shape wax figures on the copper plate.

Advised that his chances of advancement in the craft would be greatly improved if he learned mechanical drawing, he joined the evening classes at Cooper Union, but found himself without interest in mechanical drawing. Instead of doing his stint, he made sketches of his fellow students and drew figures. One day his teacher discovered him at it, and suggested his joining the life class in the National Academy. He followed the suggestion gladly and was fascinated by the casts which he was first set to draw. His interest in engraving grew laxer than ever. Finally his employer told him that he was a disappointment and discharged him.

Sterne was both relieved and disturbed. He wanted to spend his whole day in drawing and painting, but he had to make a living. Through a friend he found a job working at night. All day he studied at the National Academy. At night he worked at his job, snatching what sleep he could. After four years of study at the Academy, he decided to compete for all the prizes which it offered. He won every competition and was enabled to give up his night job. He was appointed assistant to James D. Smillie and thus began his long teaching career. His labors as a teacher have played an important part in the realization and mastery of his own problems.

As one follows his performance from the examples first shown, thirty years ago, in the Old Country Sketch Club on Broadway, to the paintings never before exhibited, one sees the register of the world of art through which Sterne moved but on which his vision would not let him dwell. In the early pictures

there are suggestions of Manet and Whistler. Indeed some of Sterne's work was mistaken, and bought, for Whistler's, although Sterne had never seen an actual Whistler in his life. Max J. Friedlander, the director of the Kupferstich Kabinet in Berlin, referred to Sterne as only second to Whistler among all Americans who had exercised a world-wide influence on graphic art. A little later, when Sterne was sojourning in Europe as the first traveling fellow ever appointed by the National Academy of Design, he came into contact with the protagonists of the new movement in Paris, but his dominant interest was in the works of the masters in the museums. Mantegna and Pollaiuolo came closer to providing what his heart was seeking. He left France for Italy, and from Italy he went to Greece. Sculpture allured him. He labored to state volume and mass by means of the dynamic line, so that the tri-dimensional weight and thrust of sculpture shall be communicated by the two-dimensional swing of line and shape. Sculptural form obsessed him. When he returned to Italy he started modelling in wax, on a plaster base. The outcome of his effort was the famous *Pasquale* or Bomb-Thrower which is in the Metropolitan Museum in New York. He took to wax spontaneously, without reflection. It was the medium of his boyhood in the engraver's shop. Meanwhile paintings of his were shown in the Paris Salon where they received favorable mention.

A series of accidents took Sterne to India, from India to Java, from Java to Bali. In Bali he settled down for a period of two years. For various reasons it was a dark time in his life, and its darkness was projected in many of the drawings and paintings of the period. During his three years' stay, more or less, in Bali, he produced several thousand studies and drawings in various degrees of completion. The sheer quantity is sufficient indication of the masterful technique, of the practically infallible control of the medium. Sterne appears easily as the paramount draftsman of our time. Whatever the Bali picture, however sombre its tone, it impresses with the unfailing firmness and drive of the austere, unbroken line of composition. Occasionally one comes upon comparisons of Sterne's Bali pictures with Gauguin's South Sea paintings. But merely to put a Sterne and a Gauguin side by side is to recognize how distinct, independent, and remote from each other are the two idioms.

By 1914 Sterne seems to have found himself. He returned to the United States. His stay in America is one series of experiments after another with paint and other media. In Croton-on-Hudson, in Maine on Monhegan Island, in New Mexico, he experimented with this new medium and that. Wax continued to

interest him. He tried it as a medium for oil paints in rock and other studies; for fixing chalk and charcoal. As themes he found the Indians of New Mexico deeply attractive. There was a resurgence of his sculptural interest. Again he modeled in wax, those still and forceful Indian heads and the portrait of Senta, which are so like and so unlike the Greek portraits of the classic period.

Sterne's endeavor to state the volume and weight of objects by means of the dynamic line had now developed into a controlled technique wherein the line serves, not merely as a frame enclosing a shape but as a dynamic process of growing out into a contour. In black and white, the quality is that which is sometimes found in the *notan* of the Chinese, but *notan* is invariably flat and states the *élan* of living form in linear dimension only. In Sterne's work the line fuses with the color and projects the third dimension. The pictures convey something of the mass and weight which sculpture conveys. Sterne's still lifes and floral pieces make this quality particularly conspicuous. In the flower pieces the structural volume often produces an effect of modernist distortion, and it is in these that Sterne appears as most contemporaneous. The same quality of workmanship applied to the human figure, gives rise to the impression that the figure is "all there." It is in this that his work is most definitely a prolongation of the great tradition of painting in the western world.

In 1921 Sterne returned to Italy, to the little hamlet of Anticoli in the Sabine hills, that had, largely because of him, become a center for artists of all nationalities, American included. There he painted the compositions in which his style reaches its maturity. There he modeled that figure of self-contained harmony known as *The Awakening*. There he thought out and executed the noble monument of *The Pilgrim Pioneers*, which stands in Elm Park in Worcester, Massachusetts. In Anticoli, withdrawn from the world of business and the world of art, Sterne clarified and defined his vision of both these worlds and his philosophy of life. This philosophy, expressed in his art, seeks serenity without illusion, inwardness without distortion. Both his painting and his sculpture communicate, in an iconography entirely contemporary, the calm which is above the battle though its symbols are the figures and the relationships of the battle itself. Therein is again embodied the kinship of Sterne's work with the tradition of the masters in the pictorial arts. It carries out to the exigencies of the present hour the enduring meanings of the living past.

In this projection, each specific ethos of time and place interfuses with the others like the tones of a melody, and, cleared of its local reference and temporary

signification, becomes a generalized expression of the perennial passions of the human heart. Consider the painting known as *Sacrifice*, in the Adolph Lewisohn collection. The composition of this picture is characteristic. By many it is regarded as perhaps the greatest of Sterne's paintings. Try to find out why, and you are struck with the realization that its theme renews, with a contemporary pertinency, a great traditional focus of emotion of the western world. The massive traditional emotion is aroused without our knowing it and drained as it is aroused, utterly and completely, by the dominant patterns of the design and the order of the painting *qua* painting. The picture exercises on the beholder an unfailing fascination of pity and delight.

This is the quality of Sterne's work at its height. It is conspicuous in his sculpture and recurrent in his paintings. Its serenity, living, without softness, brings complete relief from the excitement, the turgidity, and the strain, which characterize so much that is usually called modern in the pictorial arts. Signs are not lacking that the generation now growing up has done with this passing turbulence. The recognition which has come to Sterne in recent years is one of the signs that the stream of living art has flowed beyond its rapids into the deeper, stronger and stiller channels of the imaginative life.

H. M. KALLEN

A NOTE BY THE ARTIST

IN making the selection for my present retrospective exhibition we were guided by two principles. We wished to show the most characteristic examples of each period and to present a rhythmic and unbroken sequence in order that the whole should become consequential and correlated. When we had made up the list we discovered that we had selected more than twice as many works as could be placed advantageously. This made it necessary to leave out many examples which would have provided the necessary shading between one period and its immediate background and foreground. It was then decided to show only the most characteristic and successful examples of each period. It is just as well, for even if the opportunity should arise to present a man's work in its entirety, it would be impossible to do so. The records showing years of experimentation and searching, which are the destiny of every serious painter of our time, have often been destroyed by the artist. These cannot be resurrected.

It was different when a living vital tradition was handed down by master to disciple. Then the road was clear and open. It was not necessary to blast one's path through a jungle. Art was not an adventure, as it is to-day, but a well-planned journey. In art expression three main agencies function: impulse, environment, and tradition. When any of these is lacking the result is bound to be incomplete.

Among my memorable experiences during a lengthy sojourn in British India, Burma, Java and Bali, I often recall frequent visits to the shops where images were produced for the temples. These images were mostly trite and superficial. In the present environment the incentive for art expression is lacking, but those works, nevertheless, show extraordinary precision and craftsmanship. The planning, method and execution are traditional. The sculptor I watched in Java had undoubtedly inherited his technique from the same sources which created the sublime carvings at the Temple of Boro-Budur. I became convinced that in the East a true art tradition is still alive but for some reason the true instinct is lacking. It is as if one inherited a beautiful language without having anything to say. In the West, on the other hand, there are many who have something significant to communicate but not the adequate means of expression.

Unless we have the good fortune to discover a Virgil to show us the way, we are bound to land in the *Inferno* and stay there. The question—Where are the Virgils?—is easy to answer. They are in the museums. But which of them to

select as guides? That is a difficult problem which each artist must settle for himself. In our time we must be guided wholly by our instinct—conquer the limitations of time and space and receive a direct message from the significant works of the past. The revelations of the past should not only be our guide but a test of our accomplishment. The stimulus must come from our environment. After all, the immortal *Divina Commedia* was created by Dante—not by Virgil.

When the works for the present exhibition had been assembled I realized that the three essentials which have guided me and which I endeavored to fuse in one are instinct, environment, and tradition. The road is a difficult one. But I feel that I have emerged from the *selva oscura* and if I should have the good fortune to live twenty-five years longer I hope to come much nearer to my goal.

MAURICE STERNE

CHRONOLOGY

- 1878 Born at Libau on the Baltic.
- 1889 To New York with widowed mother.
- 1891 Designer's helper in a map engraving house.
- 1892 Studied mechanical drawing at Cooper Union. His professor, a Mr. Strong, taught him free-hand drawing when he discovered that Sterne, like Whistler, "covered his mechanical efforts with others done in freehand."
- 1894-99 Attended National Academy of Design. Studied anatomy with Thomas Eakins, who came from Philadelphia once a week to teach.
- 1900-1902 Made series of etchings, including Coney Island set.
- 1902 First exhibition of paintings at Old Country Sketch Club, New York. William M. Chase purchased one of his canvases.
- 1903 Assisted James D. Smillie as instructor of etching.
- 1904 Won Mooney Travelling Scholarship at National Academy of Design, for composition.
- 1904-1908 To Europe. Visited studios in Paris, but mostly studied masters in museums. Traveled in France, Germany, Italy. Studied especially the work of Mantegna, Pollaiuolo, and Piero della Francesca, and among the moderns Manet, and Cézanne.
- 1908 To Greece. Studied Greek art in Athens, especially in the Parthenon Museum. Spent six weeks at Delphi studying the Delphic charioteer of which he made many studies. Began his first sculpture. Lived eight months in a monastery at Mt. Hymettos.
- 1910 Exhibition of drawings and etchings at gallery of Paul Cassierer, Berlin. Etchings acquired by Kaiser Friederich Museum, Berlin.
- 1911 To Egypt. Studied Egyptian art, mostly in upper Egypt. Then to British India where he spent eight months, four of them at Benares studying the panorama of its religious life from a boat on the Ganges.
- 1912 To Burma where he spent four months, mostly in Mandalay. Made many studies and drawings in the Golden Pagoda.

- 1912
Cont'd To Java for two months. Then to Bali where he spent two years. Made several thousand drawings and paintings (many of them in oil on thin rice paper) of Balinese life.
- Exhibition of paintings and drawings done in Italy up to the year 1910, at the Berlin Photographic Company, New York, in January.
- 1914 Returned to Italy in August, and then to New York, where he arrived in January, 1915.
- 1915 Exhibition of work done in Bali at the Berlin Photographic Company, New York.
- 1915-16 Lived at Croton-on-Hudson, New York, painting.
- 1917 To New Mexico where he spent a year, mostly in Taos. One-man show at the Art Institute of Chicago, in January.
- Exhibition of series of rock studies of the Maine coast, flower pieces, and drawings in ink and crayon, at the Bourgeois Galleries, New York, in March and April.
- 1918 Returned to Anticoli-Corrado, Italy, where he had already spent several years before the war.
- 1919 Returned to America. Exhibited at the Boston Art Club in February.
- 1922 Exhibition of paintings, drawings and sculptures at the Bourgeois Galleries in April.
- 1925 Invited to represent America at the Third Biennial International Exhibition in Rome, where three galleries were devoted to his work—paintings, drawings, and one sculpture, *The Awakening*. Invited to paint self-portrait for the Uffizi Gallery in Florence.
- 1926 Awarded commission for Rogers-Kennedy Memorial, Worcester, Massachusetts.
- Exhibited at Scott & Fowles, New York.
- 1928 Exhibited at the Reinhardt Galleries, New York, in February.
- Exhibited at the Art Institute of Chicago where he won Logan medal and prize of \$750.
- 1929 *Monument to Early Settlers* (Rogers-Kennedy Memorial) unveiled on December 6th at Elm Park, Worcester, Massachusetts.
- Elected president of Society of American Painters, Sculptors and Gravers.

- 1930 Awarded first William A. Clark prize of \$2,000 and Corcoran gold medal for *After Lunch* at the 12th Annual Exhibition of Contemporary American Oil Painting, Corcoran Gallery of Art, Washington, D. C.
- Honorable mention for *High School Girl* at 29th Carnegie Institute International Exhibition at Pittsburgh, Pa.
- Exhibition of drawings at the Reinhardt Galleries, New York, in May.
- 1932 Living at Anticoli-Corrado, painting.
- Exhibited in the International Art Exhibition in Venice, Italy; in "American Painting and Sculpture, 1862-1932," exhibition at Museum of Modern Art, New York; and in First Biennial Exhibition of Contemporary American Painting, Whitney Museum of American Art, New York.
- 1933 Exhibited in College Art Association's "International 1933" shown at Worcester (Massachusetts) Art Museum in January and at Rockefeller Center, New York, in February.

MAURICE STERNE

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Oil on canvas, 73 x 36 inches
Collection the Artist
- 3 JULIETTE, 1905
Oil on canvas, 25 $\frac{1}{4}$ x 20 $\frac{1}{8}$ inches
Collection Henry Sheaffer, Pottsville, Pennsylvania
- 4 GIRL'S PROFILE, 1905
Oil on canvas, 24 x 18 inches
Collection The Milch Galleries, New York
- 5 CAIN AND ABEL, 1907
Oil on canvas, 29 x 33 inches
Collection Robert Laurent, Brooklyn
- 6 BENARES, 1911
Oil on canvas, 39 x 30 $\frac{1}{2}$ inches
Collection The Milch Galleries, New York
- 7 PRAYING PILGRIM, BENARES, 1911
Oil on paper, 23 x 15 inches
Collection The Milch Galleries, New York
- 8 GREETING THE SUN, BENARES, 1912
Oil on canvas, 32 x 38 inches
Private Collection
- 9 RESTING AT THE BAZAAR, 1912
Oil on canvas, 26 $\frac{3}{4}$ x 31 $\frac{1}{2}$ inches
Private Collection

- 10 BALI DRAMA, 1912
Oil on canvas, $24\frac{5}{8}$ x $26\frac{1}{2}$ inches
Collection Fine Arts Gallery, San Diego
(Removed by the Society's special permission from a circuit sponsored by the Western Association of Art Museum Directors.)
- 11 DANCE OF DEATH, 1912
Oil on canvas, $35\frac{1}{2}$ x 32 inches
Collection the Artist
- 12 BENARES GHATS, 1912
Oil on canvas, $17\frac{1}{2}$ x 23 inches
Collection The Milch Galleries, New York
- 13 BALI WOMAN CARRYING BASKET, 1912
Oil on paper
Private Collection
- 14 BALI, 1912
Oil on paper, $24\frac{1}{8}$ x 15 inches
Collection Miss Mabel Choate, New York
- 15 BENARES, 1912
Oil on paper, $19\frac{1}{4}$ x $20\frac{5}{8}$ inches
Collection Miss Mabel Choate, New York
- 16 MANDALAY, 1912
Oil on paper, 17 x 18 inches
Collection Miss Mabel Choate, New York
- 17 ON THE ISLE OF BALI, 1912
Oil on paper, 21 x $12\frac{1}{2}$ inches
Collection The Art Institute of Chicago
- 18 LEANING FIGURE, BALI
Oil on paper, 18 x 9 inches
Collection Robert Laurent, Brooklyn
- 19 BAZAAR, BALI, 1913
Oil on canvas, $38\frac{1}{4}$ x $28\frac{3}{4}$ inches
Private Collection

- *20 DANCE OF THE ELEMENTS, BALI, 1913
Oil on canvas, 57 x 65 inches
Private Collection
- 21 TEMPLE DANCERS, BALI, 1913
Oil on canvas, 34 x 30 inches
Private Collection
- 22 NIGHT TEMPLE FEAST, BALI, 1913
Oil on canvas, 39 x 36 inches
Collection the Artist
- 23 WOMAN AND CHILD, BALI, 1913
Oil on paper, $13\frac{3}{4}$ x $15\frac{1}{2}$ inches
Collection George Gershwin, New York
- 24 TWO GIRLS SEATED ON A WALL, 1913
Oil on paper, $12\frac{1}{2}$ x 16 inches
Collection Mrs. Meredith Hare, Colorado Springs
- 25 BALI, 1913
Oil on paper, $10\frac{1}{2}$ x $7\frac{3}{4}$ inches
Collection Alfred Flechtheim, Berlin
- 26 BALI WOMAN, 1913
Oil on paper, $17\frac{1}{2}$ x $10\frac{1}{2}$ inches
Collection Albert Rothbart, New York
- 27 BALI CARNIVAL, 1913
Oil on paper, 20 x 16 inches
Collection the Artist
- 28 BALI GIRL, 1913
Oil on paper, 11 x $7\frac{1}{2}$ inches
Collection the Artist
- 29 BALI MASK, 1913
Oil on paper, $17\frac{1}{2}$ x 16 inches
Collection the Artist
- 30 BALI WOMAN STANDING, 1913
Oil on paper, 20 x $10\frac{3}{4}$ inches
Collection the Artist

- 31 BALI WOMAN WITH LITTLE PIG, 1913
Oil on paper, 21 x 8¾ inches
Collection the Artist
- 32 MOTHER AND CHILD AT BAZAAR, 1914
Oil on canvas
Collection Walter E. Sachs, New York
- 33 BAZAAR, BALI, 1914
Oil on canvas, 36 x 39 inches
Collection The Milch Galleries, New York
- *34 TEMPLE FEAST, BALI, 1914
Oil on canvas, 39 x 42½ inches
Collection The Milch Galleries, New York
- 35 CREMATION, BALI, 1914
Oil on canvas, 25½ x 30½ inches
Collection Reinhardt Galleries, New York
- 36 FIGURE OF WOMAN, BALI, 1914
Oil on paper
Collection Harold Woodbury Parsons, Boston
- 37 BAZAAR SKETCH, 1914
Oil on paper
Private Collection, New York
- 38 BALI WOMAN, 1914
Oil on paper, 20 x 14½ inches
Collection Lili Du Bois Reymond, Germany
- 39 GROUP OF WOMEN, BALI, 1914
Oil on paper, 16½ x 19 inches
Collection Mrs. Vera Sterne, New York
- 40 MOTHER AND CHILD, 1914
Oil on paper, 22 x 14 inches
Collection Rhode Island School of Design Museum of Art, Providence
- 41 BAZAAR, BALI, 1914
Oil on paper, 22 x 17 inches
Collection The Milch Galleries, New York

- 42 BALI GIRL, 1914
Oil on paper, 21 x 11 inches
Collection Reinhardt Galleries, New York
- 43 LILIES, 1915
Oil on paper
Collection Mr. and Mrs. Walter Lippmann, New York
- 44 GREEN BOWL, TULIPS, 1916
Oil on canvas, $21\frac{3}{4}$ x $24\frac{1}{2}$ inches
Collection Mrs. Meredith Hare, Colorado Springs
- 45 POTTSVILLE, PENNSYLVANIA, 1916
Oil on canvas, 28 x $32\frac{1}{4}$ inches
Collection the Artist
- 46 TULIPS, 1917
Oil on canvas, 25 x 25 inches
Collection Lawrence Gilman, New York
- 47 ANGELINA ASLEEP, 1918
Oil on canvas, 20 x $24\frac{3}{4}$ inches
Private Collection
- 48 FLOWERS, 1918
Oil on canvas, 33 x 22 inches
Collection Frank Lewisohn, New York
- 49 INDIAN HEAD, 1918
Oil on Chinese paper, $16\frac{3}{4}$ x $12\frac{1}{4}$ inches
Collection Hunt Henderson, New Orleans
- *50 SACRIFICE, 1919
Oil on canvas, 46 x $39\frac{1}{4}$ inches
Collection Adolph Lewisohn, New York
- 51 ANTICOLI LANDSCAPE, 1920
Oil on canvas, 27 x 25 inches
Gladys Roosevelt Dick Collection, New York
- 52 POPPIES, 1920
Oil on canvas
Private Collection, New York

- 53 MARCELLA, 1920
Oil on canvas, 19 x 15 inches
Private Collection
- 54 THE WINDING PATH, 1922
Oil on canvas, $45\frac{3}{4}$ x 34 inches
Collection Adolph Lewisohn, New York
- 55 THE OFFERING, 1922
Oil on canvas, 44 x 27 inches
Private Collection
- 56 WOMAN'S HEAD, 1922
Oil on panel, $15\frac{1}{2}$ x $12\frac{1}{2}$ inches
Collection The Milch Galleries, New York
- *57 BREAD MAKERS, 1923
Oil on canvas, 49 x $33\frac{1}{4}$ inches
Private Collection
- *58 EGGS WITH CARAFE, 1923
Oil on canvas, $16\frac{1}{2}$ x 19 inches
Collection Mr. and Mrs. Samuel A. Lewisohn, New York
- *59 INEZ, 1923
Oil on canvas, $52\frac{1}{2}$ x $40\frac{3}{4}$ inches
Collection Lord Duveen of Millbank, New York
- 60 GREEN APPLES, 1924
Oil on canvas, $27\frac{1}{2}$ x $34\frac{5}{8}$ inches
Collection Edward J. Holmes, Boston
- 61 MOTHER AND CHILD, 1924
Oil on canvas, 26 x $17\frac{3}{4}$ inches
Collection Edward Bruce, Washington
- 62 NASTURTIUMS, 1924
Oil on canvas, $18\frac{1}{2}$ x $14\frac{1}{8}$ inches
Collection Edward J. Holmes, Boston
- 63 STILL LIFE, FIGS, 1924
Oil on canvas
Private Collection, New York

- *64 AFTERNOON, 1924
Oil on canvas, 45 x 32 inches
Collection Phillips Memorial Gallery, Washington
- 65 BALINESE HEAD, 1924
Oil on paper
Collection Mrs. Alma Wertheim, New York
- 66 GIOVANINA, 1925
Oil on canvas, $33\frac{3}{4}$ x $27\frac{3}{4}$ inches
Private Collection
- 67 KEKKINA, 1925
Oil on canvas
Collection Mrs. John W. Garrett, Rome
- 68 LUISETTE, 1925
Oil on canvas, 22 x 16 inches
Collection Mrs. Jackson Reynolds, New York
- 69 REAPERS, 1925
Oil on canvas, $27\frac{3}{4}$ x 49 inches
Collection Phillips Memorial Gallery, Washington
- 70 STILL LIFE, 1925
Oil on canvas, 20 x $24\frac{3}{4}$ inches
Collection Phillips Memorial Gallery, Washington
- 71 BLUE VASE AND FLOWERS, 1926
Oil on canvas, $30\frac{3}{4}$ x $36\frac{1}{2}$ inches
Collection Mrs. Robert T. McKee, New York
- 72 BOWL OF APPLES, 1926
Oil on canvas, $22\frac{1}{2}$ x 26 inches
Collection Mr. and Mrs. Lesley Green Sheaffer, New York
- 73 ORANGE AND YELLOW FLOWERS, 1927
Oil on canvas, 19 x 25 inches
Private Collection, New York
- 74 BOWL OF FRUIT, 1928
Oil on canvas, $18\frac{3}{4}$ x $24\frac{3}{4}$ inches
Collection The Cleveland Museum of Art, Hinman B. Hurlbut Collection

- 75 BETTINA, 1928
Oil on canvas, $18\frac{1}{4}$ x $14\frac{3}{8}$ inches
Collection Mr. and Mrs. Samuel A. Lewisohn, New York
- 76 FLOWERS, 1928
Oil on canvas, 29 x 24 inches
Collection Mrs. Charles J. Liebman, New York
- 77 FLOWERS, 1928
Oil on canvas
Private Collection, New York
- *78 GIRL IN BLUE CHAIR, 1928
Oil on canvas, 34 x 24 inches
Collection Mr. and Mrs. Samuel A. Lewisohn, New York
- 79 GIRL WITH BLACKBERRIES, 1928
Oil on canvas, $37\frac{1}{2}$ x 45 inches
Collection The Detroit Institute of Arts
- 80 PEARS, 1928
Oil on canvas, 22 x 17 inches
Collection Reinhardt Galleries, New York
- *81 THE OLD MILL, 1928
Oil on panel, 50 x $40\frac{1}{2}$ inches
Collection Reinhardt Galleries, New York
- 82 BLUE DISH, 1929
Oil on canvas, 18 x 22 inches
Collection Mr. and Mrs. Arthur Lehman, New York
- 83 HIGH SCHOOL GIRL, 1929
Oil on canvas, 50 x 40 inches
Collection Reinhardt Galleries, New York
- 84 NUDE, 1929
Oil on paper
Collection Adolph Lewisohn, New York
- 85 TULIPS, 1930
Oil on canvas, $34\frac{1}{2}$ x $24\frac{1}{2}$ inches
Private Collection, New York

- 86 AFTER LUNCH, 1930
Oil on panel, 29 x 39 inches
Collection The Corcoran Gallery of Art, Washington
- 87 BALI CHILDREN, 1930
Oil on paper, 18½ x 12¾ inches
Private Collection, New York
- 88 BALI GROUP, 1930
Oil on paper, 16 x 16½ inches
Collection Reinhardt Galleries, New York
- 89 STILL LIFE, FRUIT AND EGGS, 1932
Oil on canvas, 23½ x 29¼ inches
Collection Mr. and Mrs. Samuel A. Lewisohn, New York
- 90 GIRL FROM ITALIAN QUARTER, 1932
Oil on panel, 48½ x 29 inches
Collection the Artist
- 91 PEPPERONI, 1932
Oil on panel, 38 x 42½ inches
Collection Reinhardt Galleries, New York
- 92 THE AUCTION, 1932
Oil on panel, 48 x 60 inches
Collection Reinhardt Galleries, New York
- *93 AMERICAN IN ANTICOLI, 1932
Oil on canvas, 71 x 59 inches
Collection the Artist
- *94 THEME AND VARIATIONS, 1932
Oil on canvas, 50½ x 39½ inches
Collection the Artist
- 95 MARGARET, 1932
Oil on canvas, 29 x 24 inches
Collection the Artist
- 96 GLADYS, 1932
Oil on canvas, 41 x 30 inches
Collection the Artist

- *97 ASSUNTA, 1932
Oil on panel, $25\frac{1}{2}$ x $19\frac{1}{2}$ inches
Collection the Artist
- 98 HEAD OF CHILD, 1932
Oil on panel, $15\frac{1}{2}$ x $13\frac{1}{2}$ inches
Collection the Artist
- 99 ANTICOLI PERFORMANCE, 1932
Oil on canvas, $41\frac{1}{2}$ x $40\frac{1}{2}$ inches
Collection the Artist
- 100 THE PLUM GIRL, 1932
Oil on canvas, 52 x 38 inches
Collection Reinhardt Galleries, New York
- 101 PEACHES, 1932
Oil on canvas, 24 x 29 inches
Collection Reinhardt Galleries, New York
- 102 STUDY IN PINK AND GREEN, 1932
Oil on canvas, $25\frac{1}{2}$ x $19\frac{1}{2}$ inches
Collection the Artist
- 103 GIRL AT OPEN DOOR, 1932
Oil on panel, $37\frac{1}{2}$ x 24 inches
Collection the Artist

DRAWINGS

- 104 CHILD DRINKING, 1906
Pen drawing, 12 x 9 inches
Collection Reinhardt Galleries, New York
- *105 ITALIAN BEGGAR, 1906
Drawing, $16\frac{3}{4}$ x $14\frac{3}{4}$ inches
Collection Mrs. Charles A. Robinson, Jr., Providence
- 106 HEAD OF AN ITALIAN WOMAN, 1907
Wash drawing
Collection Mr. and Mrs. Bertram Fox, New York

- 107 MAN WITH CLUB (STUDY FOR CAIN AND ABEL), 1907
Pencil drawing
Private Collection
- 108 SEATED NUDE BOY, NO. 1, 1909
Ink drawing
Private Collection
- 109 SEATED NUDE BOY, NO. 2, 1909
Ink drawing
Private Collection
- 110 PORTRAIT OF MY MOTHER, 1909
Drawing, 17 x 13½ inches
Collection Museum of Fine Arts, Boston
- 111 MALE NUDE—THREE-QUARTERS BACK VIEW, 1910
Ink drawing
Private Collection
- 112 MALE NUDE—BACK VIEW, 1910
Ink drawing
Private Collection
- 113 RECLINING NUDE, 1910
Drawing, 11½ x 24 inches
Collection Gallery of Fine Arts, Yale University
- 114 RECLINING WOMAN, 1910
Drawing
Collection Wallraf-Richartz Museum, Cologne
- 115 PRIESTS, 1911
Pencil drawing
Collection Paul J. Sachs, Cambridge
- *116 NUDE RECLINING, 1911
Ink drawing, 15 x 23½ inches
Collection Reinhardt Galleries, New York
- 117 BALI STUDY, 1912
Pencil drawing
Private Collection, New York

- 118 BALINESE DANCER, 1912
Drawing
Collection Paul J. Sachs, Cambridge
- 119 DANCER, 1912
Drawing, $19\frac{1}{2} \times 11\frac{1}{2}$ inches
Collection Mrs. W. Murray Crane, New York
- 120 PAGODA SCENE, 1912
Sepia drawing, $11\frac{1}{2} \times 11\frac{1}{4}$ inches
Collection Edward Bruce, Washington
- 121 WOMAN STANDING WITH BASKET ON HEAD, 1912
Drawing
Private Collection, New York
- 122 BAZAAR, BALI, 1912
Pencil drawing, $20\frac{1}{2} \times 17$ inches
Collection The Milch Galleries, New York
- 123 BAZAAR, BALI, 1913
Drawing, 21×16 inches
Collection Lili Du Bois Reymond, Germany
- 124 FIGURE, 1913
Pencil drawing
Collection The Metropolitan Museum of Art, New York
- 125 MOTHER AND CHILD, 1913
Pencil drawing
Collection The Metropolitan Museum of Art, New York
- 126 STANDING FIGURE, 1913
Crayon drawing, $19 \times 10\frac{1}{4}$ inches
Collection Carnegie Institute, Pittsburgh
- 127 BAZAAR, BALI, 1913
Pencil drawing, 20×22 inches
Collection the Artist
- 128 BALI MAN AND CHILDREN, 1913
Pencil drawing, $14\frac{1}{2} \times 9$ inches
Collection the Artist

- 129 BALI WOMAN SEATED, 1913
Pencil drawing, 22½ x 15 inches
Collection the Artist
- 130 BALINESE DANCER, 1914
Pencil drawing
Private Collection, New York
- 131 GIRL WITH A BASKET, BALI, 1914
Pencil drawing
Collection Harold Woodbury Parsons, Boston
- 132 TWO GIRLS, 1914
Pencil drawing
Collection The Metropolitan Museum of Art, New York
- 133 BALI WOMAN, 1914
Chinese ink drawing, 18 x 13 inches
Collection Reinhardt Galleries, New York
- 134 MAINE ROCKS, 1916
Ink drawing, 30 x 24½ inches (framed)
Collection Stephan Bourgeois, New York
- 135 ROCK STUDY, NO. 1, 1916
Blue crayon drawing, 16½ x 22 inches
Collection Dr. and Mrs. Joseph Asch, New York
- 136 INDIAN, 1917
Drawing
Private Collection, New York
- 137 ROCKS, MONHEGAN ISLAND, 1917
Drawing in color, 24 x 30 inches
Collection Dr. and Mrs. Horace Kallen, New York
- 138 MABEL DODGE, 1917
Sepia drawing, 23½ x 16 inches
Collection the Artist
- 139 MONHEGAN ISLAND, 1917
Chalk drawing, 23 x 17 inches
Collection Reinhardt Galleries, New York

- 140 COMPOSITION, 1918
Drawing
Collection Frank Crowninshield, New York
- 141 INDIAN, 1918
Charcoal drawing
Collection Mrs. Frances M. Wolcott, New York
- 142 INDIAN MEDICINE MAN, 1918
Drawing, 12 x 16 inches
Collection Harry T. Lindeberg, New York
- 143 ROCK STUDY, NO. 2, 1918
Drawing
Private Collection, New York
- 144 ROCK STUDY, NO. 3, 1918
Drawing
Private Collection, New York
- 145 ROCKS AND WATER, 1918
Drawing
Private Collection, New York
- 146 A WAR PRISONER, 1919
Charcoal drawing, 12 x 17½ inches
Owned by Mr. and Mrs. George A. Spiegelberg, New York
- 147 GIRL'S HEAD, 1920
Pencil drawing
Collection Mr. and Mrs. Samuel A. Lewisohn, New York
- 148 NUDE, 1921
Charcoal drawing
Private Collection, New York
- 149 OX, 1922
Sepia drawing
Collection Harold Woodbury Parsons, Boston
- 150 TWO DEER, 1922
Crayon drawing
Collection Mrs. Alma Wertheim, New York

- 151 GIRL FROM ANTICOLI, 1922
Color drawing
Collection Wallraf-Richartz Museum, Cologne
- 152 GIRL, 1922
Drawing, 25 1/2 x 13 1/2 inches
Collection The Milch Galleries, New York
- 153 GIRL'S HEAD, 1923
Drawing
Collection Alex Vömel, Düsseldorf
- 154 ANTICOLI REAPER, 1923
Drawing
Collection Adolf Fischer, Düsseldorf
- 155 STUDY OF VERA STERNE, 1925-26
Drawing
Collection Mr. and Mrs. Walter Hochschild, New York
- *156 VERA STERNE, 1930
Charcoal drawing, 36 x 20 inches
Collection Reinhardt Galleries, New York
- *157 BURMESE MONKS, 1930
Ink drawing, 17 x 22 1/2 inches
Collection Reinhardt Galleries, New York
- *158 PAGODA GROUP, BURMA, 1930
Ink drawing, 17 x 22 1/2 inches
Collection Reinhardt Galleries, New York
- *159 ANTICOLI STUDY, NO. 1, 1932
Charcoal drawing, 39 1/4 x 25 inches
Collection the Artist
- *160 ANTICOLI STUDY, NO. 2, 1932
Charcoal drawing, 39 1/4 x 27 1/2 inches
Collection Reinhardt Galleries, New York

161 ANTICOLI STUDY, NO. 3, 1932
Charcoal drawing
Collection Reinhardt Galleries, New York

162 ANTICOLI STUDY, NO. 4, 1932
Charcoal drawing
Collection Reinhardt Galleries, New York

SCULPTURE

163 HEAD OF A BOMB THROWER, 1909
Bronze, 12 $\frac{3}{8}$ inches high
Collection The Metropolitan Museum of Art, New York

*164 PUEBLO INDIAN, 1918
Bronze, 22 $\frac{1}{2}$ inches high
Collection Mrs. Mabel Dodge Luhan, Taos, New Mexico

165 HEAD OF SENTA, 1919
Bronze, 15 inches high
Collection Adolph Lewisohn, New York

*166 THE AWAKENING, 1923-24
Bronze, 49 $\frac{1}{2}$ inches high, base 61 $\frac{1}{2}$ x 26 inches
Collection Brooklyn Museum

167 THE BOAT BUILDER, Model for Rogers-Kennedy Memorial, Worcester, Massachusetts, 1928
Plaster relief, 85 x 100 inches
Collection the Artist

*168 THE PRAYER, Model for Rogers-Kennedy Memorial, Worcester, Massachusetts, 1928
Plaster relief, 85 x 72 inches
Collection the Artist

169 RESTING, Model for Rogers-Kennedy Memorial, Worcester, Massachusetts, 1928
Plaster relief, 85 x 72 inches
Collection the Artist

- 170 EDUCATION, Model for Rogers-Kennedy Memorial, Worcester, Massachusetts, 1928
Plaster relief, 85 x 39 inches
Collection the Artist
- 171 WOMAN WITH A RAKE, Model for Rogers-Kennedy Memorial, Worcester, Massachusetts, 1928
Plaster relief, 85 x 39 inches
Collection the Artist
- 172 HEAD OF PIONEER WOMAN, Model for Rogers-Kennedy Memorial, Worcester, Massachusetts, 1928
Plaster, 22 inches high
Collection the Artist
- 173 YOUNG GIRL, 1932
Plaster, 72 inches high
Collection the Artist
- *174 SITTING FIGURE, 1932
Marble, 23 inches high
Collection the Artist

PLATES

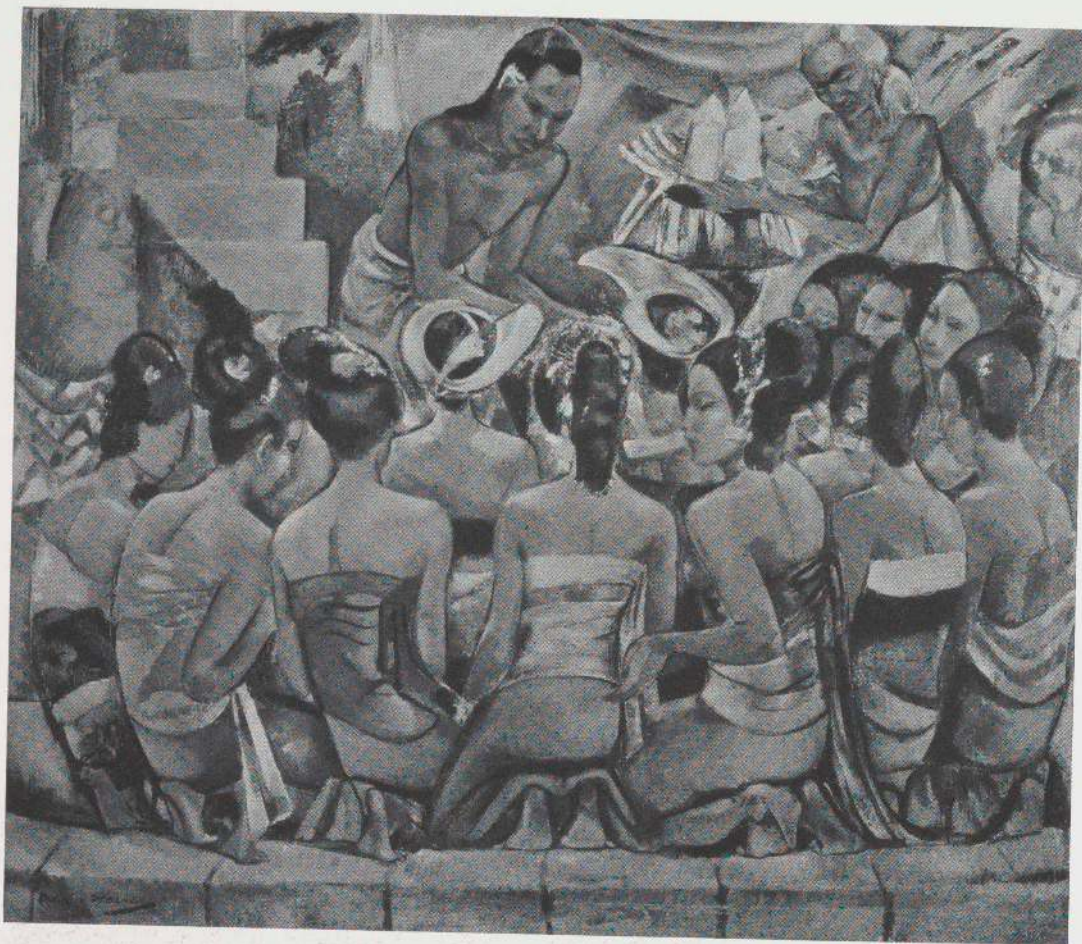




20 DANCE OF THE ELEMENTS, BALI, 1913

Oil on canvas, 57 x 65 inches

Private Collection



34 TEMPLE FEAST, BALI, 1914

Oil on canvas, 39 x 42½ inches

Collection The Milch Galleries, New York



50 SACRIFICE, 1919

Oil on canvas, 46 x 39¼ inches

Collection Adolph Lewisohn, New York



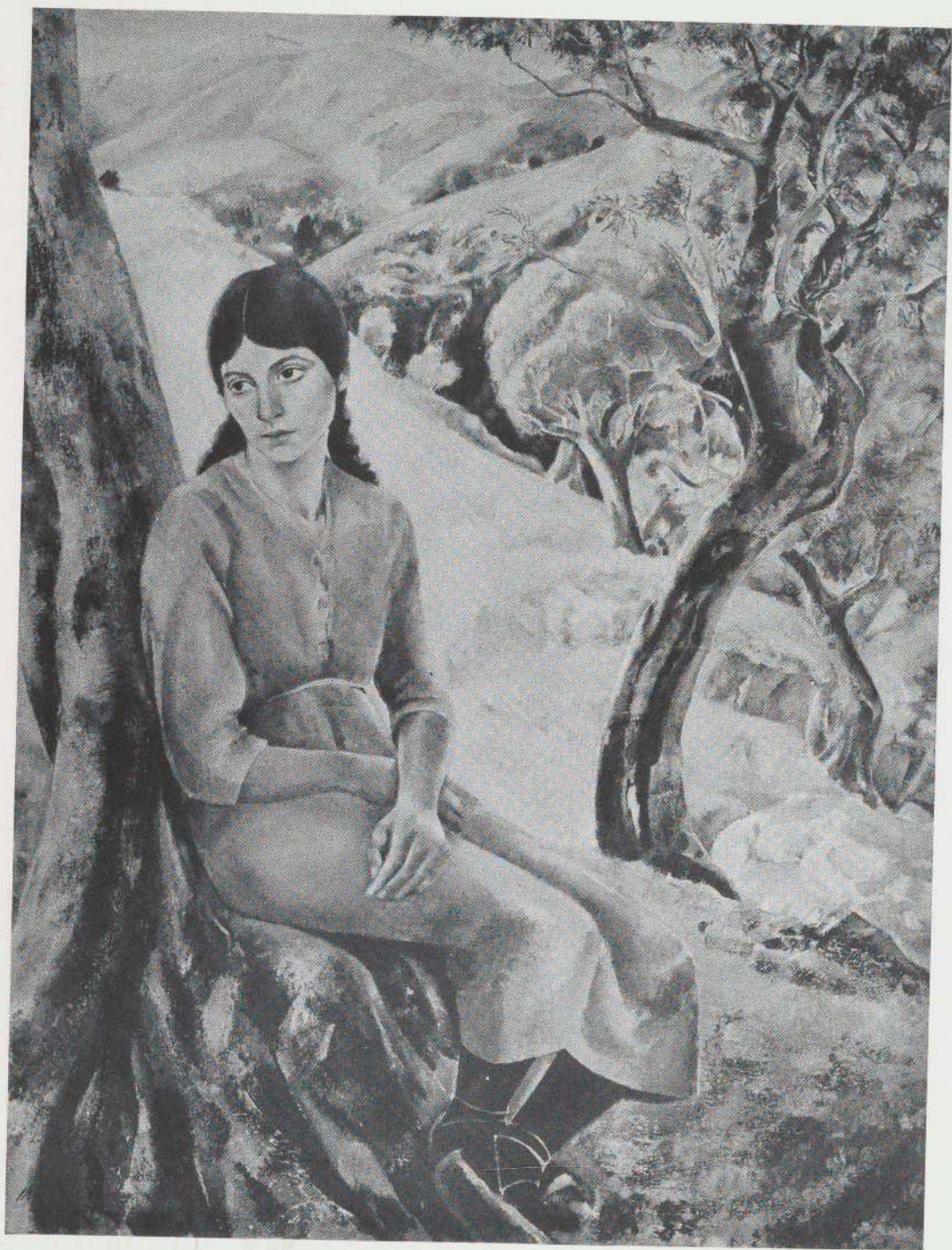
57 BREAD MAKERS, 1923
Oil on canvas, 49 x 33 1/4 inches
Private Collection



58 EGGS WITH CARAFE, 1923

Oil on canvas, 16½ x 19 inches

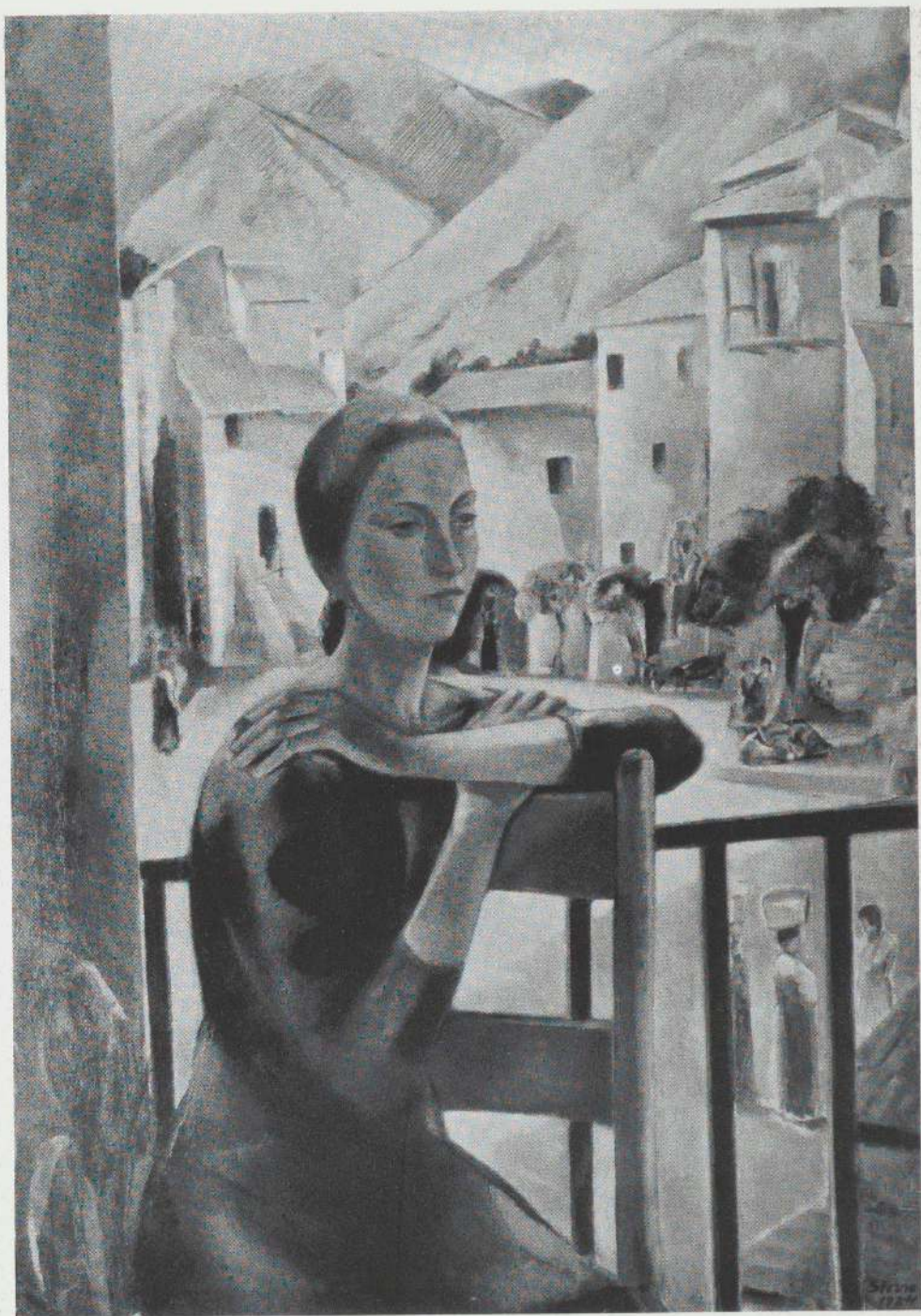
Collection Mr. and Mrs. Samuel A. Lewisohn, New York



59 INEZ, 1923

Oil on canvas, 52½ x 40¾ inches

Collection Lord Duveen of Millbank, New York



64 AFTERNOON, 1924

Oil on canvas, 45 x 32 inches

Collection Phillips Memorial Gallery, Washington



78 GIRL IN BLUE CHAIR, 1928

Oil on canvas, 34 x 24 inches

Collection Mr. and Mrs. Samuel A. Lewisohn, New York



81 THE OLD MILL, 1928
Oil on panel, 50 x 40½ inches
Collection Reinhardt Galleries, New York



93. AMERICAN IN ANTICOLI, 1932

Oil on canvas, 71 x 59 inches

Collection the Artist



94 THEME AND VARIATIONS, 1932
Oil on canvas, 50½ x 39½ inches
Collection the Artist



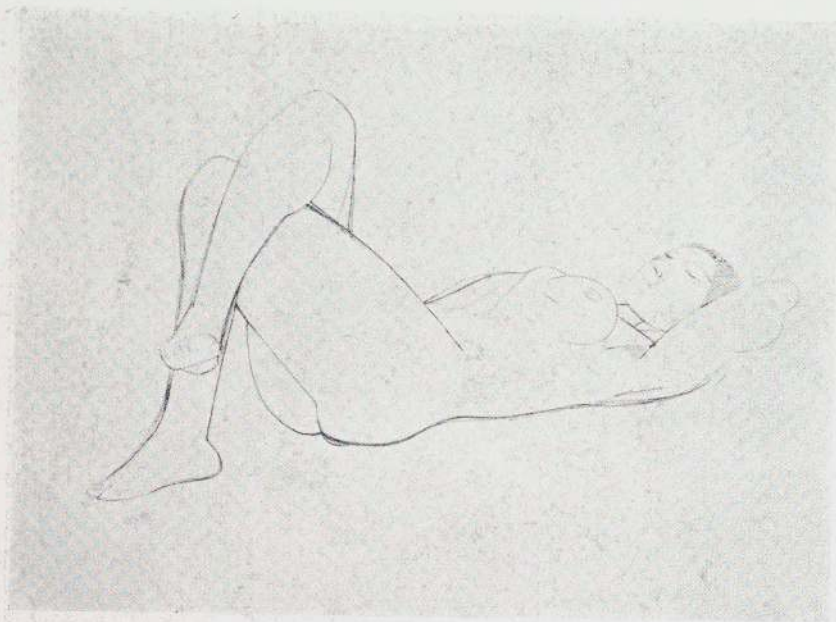
97 ASSUNTA, 1932
Oil on panel, 25½ x 19½ inches
Collection the Artist



105 ITALIAN BEGGAR, 1906

Drawing, 16 $\frac{3}{4}$ x 14 $\frac{3}{4}$ inches

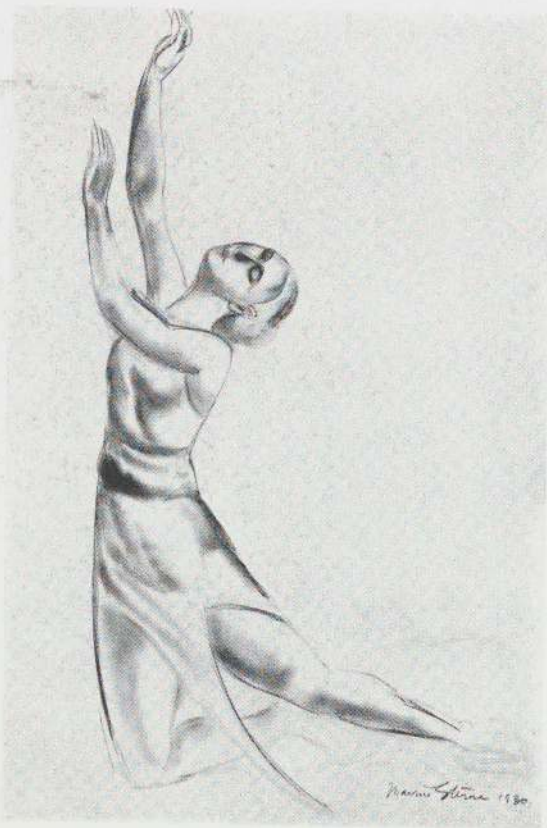
Collection Mrs. Charles A. Robinson, Jr., Providence



116 NUDE RECLINING, 1911

Ink drawing, 15 x 23 1/2 inches

Collection Reinhardt Galleries, New York



156 VERA STERNE, 1930

Charcoal drawing, 36 x 20 inches

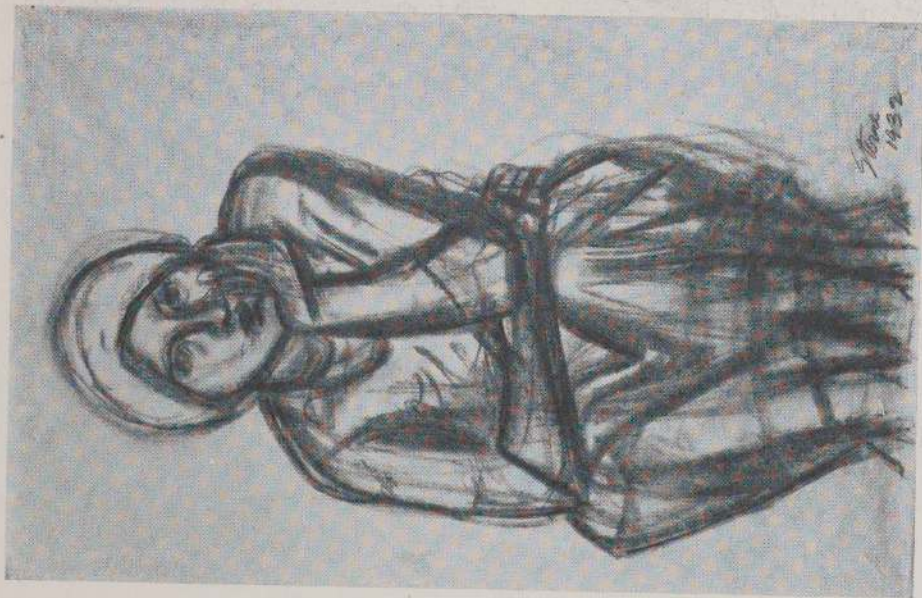
Collection Reinhardt Galleries, New York



157 BURMESE MONKS, 1930
 Ink drawing, 17 x 22½ inches
 Collection Reinhardt Galleries, New York



158 PAGODA GROUP, BURMA, 1930
 Ink drawing, 17 x 22½ inches
 Collection Reinhardt Galleries, New York



159 ANTICOLI STUDY, NO. 1, 1932
Charcoal drawing, 39 1/4 x 25 inches
Collection the Artist



160 ANTICOLI STUDY, NO. 2, 1932
Charcoal drawing, 39 1/4 x 27 1/2 inches
Collection Reinhardt Galleries, New York



164 PUEBLO INDIAN, 1918

Bronze, 22 1/2 inches high

Collection Mrs. Mabel Dodge Luhan, Taos, New Mexico



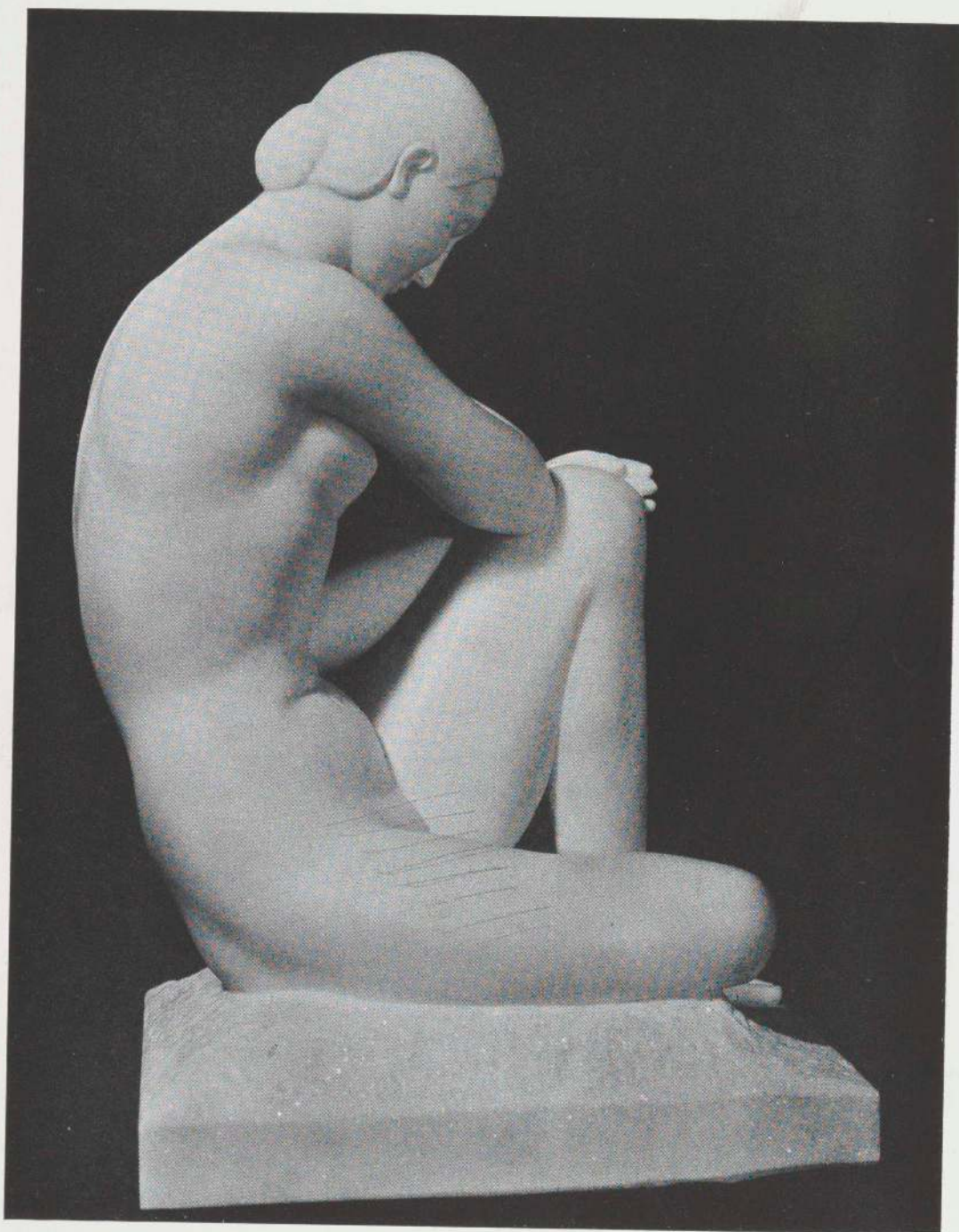
166 THE AWAKENING, 1923-24
Bronze, 49½ inches high, base 61½ x 26 inches
Collection Brooklyn Museum



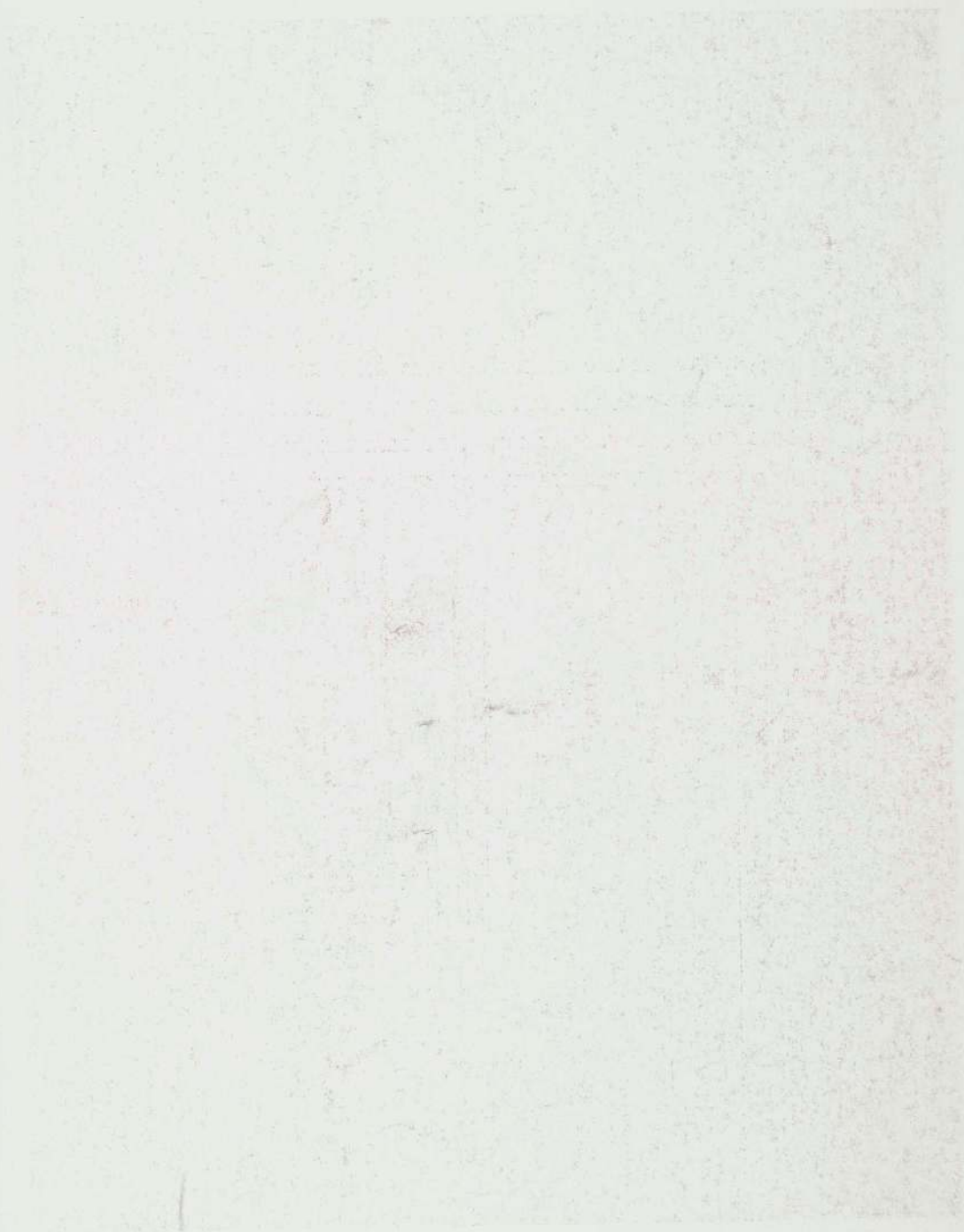
168 THE PRAYER, Model for Rogers-Kennedy Memorial, Worcester, Massachusetts, 1928

Plaster relief, 85 x 72 inches

Collection the Artist



174 SITTING FIGURE, 1932
Marble, 23 inches high
Collection the Artist



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