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Insurance valuations on Maurice Sterne Exhibition <sup>XXIV</sup>, February 13 to March 25, 1933

<u>Mus.No.</u>	<u>Title</u>	<u>Owner</u>	<u>Feb. 21/33 Valuation</u>
33.1	Rock Study # 1	Asch	\$100.
33.2	Child's Head		75.
33.3	Girl Resting		75.
33.4	Portrait of My Mother	Boston Museum	500.
33.5	Maine Rocks	Bourgeois	300.
33.6	Javanese Dancer	Brill	500.
33.7	Sweet William		500.
33.9	The Awakening (bronze)	Brooklyn Mus.	8,000.
33.10	Pagoda Scene	Bruce	150.
33.11	Mother and Child	Phillips	1,500.
33.12	Standing Figure	Carnegie Inst.	200.
33.14	Benares	Choate	100.
33.15	Mandalay		100.
33.16	Bali	Shoda Island	300.
33.17	Bowl of Fruit	Cleveland Mus.	6,000.
33.18	After Lunch	Corcoran Gal.	4,000.
33.19	Dancer	Crane	200.
33.21	Girl with Blackberries	Detroit Inst.	6,000.
33.23	Market, Bali	Fox	500.
33.24	Head of an Italian Woman		75.
33.25	Kakkina	Garrett	1,000.
33.26	Woman and Child, Bali	Gershwin	1,250.
33.27	Tulips	Gilman	1,000.
33.30	Angelina Asleep	Hamilton	3,000.
33.31	Bazaar # 1, Bali		7,000.
33.32	Breakmakers	Victor	10,000.
33.33	Dance of the Elements, Bali	North	20,000.
33.34	Giovanina		6,500.
33.35	Greeting the Sun, Benares		2,500.
33.36	Marcella		7,000.
33.37	The Offering		7,500.
33.38	Resting at the Bazaar, Bali		6,500.
33.39	Temple Dancers, Bali		7,500.
33.40	Man with Club		500.
33.41	Male Nude - Back View		500.
33.42	Male Nude - Hands on Knees		500.
33.43	Male Nude - Three-Quarters Back View		500.
33.44	Seated Nude Boy # 2		500.
33.45	Seated Nude Boy # 1		500.
33.46	Girl Sleeping	Hare	125.
33.47	Green Bowl, Tulips		250.
33.48	Two Girls Seated on a Wall		125.
33.49	Indian Head	Henderson	1,000.
33.50	Study of Vera Sterne	Hochschild	100.
33.51	Study of Vera Sterne		100.
33.52	Green Apples	Holmes	1,500.
33.53	Nasturtiums		750.
33.55	Rocks, Monhegan Island	Kallen	250.
33.56	Cain and Abel	Laurent	1,000.
33.57	Sketch for Descent from the Cross		250.
33.191	Girl Leaning Against Tree		250.
33.154	Study for Composition		250.
33.156	Woman Carrying Bundle		250.
33.59	Flowers	F. Lewisohn	2,000.
33.226	Two Figures Dancing before Audience	P. Lewisohn	200.
33.83	Flowers	Liebman	2,000.
33.84	Indian Medicine Man	Lindeberg	100.
33.85	Lilies	Lippmann	500.

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## Insurance, Sterne Exhibition, page 2.

2/21/33

<u>Mus.No.</u>	<u>Title</u>	<u>Owner</u>	<u>Valuation</u>
33.86	Pueblo Indian (bronze)	Luhan	\$1,000.
33.87	Blue Vase and Flowers	McKee	5,500.
33.88	Head of a Bomb Thrower (bronze)	Metropolitan	1,000.
33.89	Mother and Child		75.
33.90	Two Girls		75.
33.91	Figure		75.
33.201	Figure of Woman, Bali	Parsons	1,000.
33.93	Girl with a Basket, Bali		500.
33.94	Ox		500.
33.95	Afternoon	Phillips	2,250.
33.96	Reapers		1,750.
33.97	Still Life		850.
33.98	Luisette	Reynolds	3,000.
33.99	Mother and Child	Rhode Island	1,000.
33.100	Italian Beggar	Robinson	600.
33.104	Bali Woman	Rothbart	750.
33.105	Balinese Dancer	P. Sachs	200.
33.106	Priests		200.
33.107	Study of Hands		200.
33.108	Mother and Child at Bazaar	W. Sachs	2,500.
33.109	Three Women Walking		1,250.
33.110	Bali Carnival	San Diego	1,500.
33.111	Juliette	H. Sheafer	4,000.
33.114	Head of Boy	Spiegelberg	500.
33.113	A War Prisoner		250.
33.115	Beatrice	Victor	3,000.
33.116	Balinese Head	Wertheim	200.
33.117	Two Deer		200.
33.118	Indian	Wolcott	250.
33.229	Reclining Nude	Yale	2,000.50.
33.207	Head of Young Saint John	S. Young	2,000.
33.144	Group of Women, Bali	Mrs. Sterne	250.
33.188	Temple Feast, Bali		3,000.
33.135	Alice	Mr. Sterne	500.
33.131	American in Anticoli		4,000.
33.124	Anticelli Performance		3,000.
33.128	Assunta		2,000.
33.230	Bali Carnival	Mrs. Sterne	250.
33.184	Bali Girl	Mr. Sterne	200.
33.189	Bali Mask		150.
33.200	Bali Woman Carrying Coconuts		200.
33.193	Bali Woman Standing		200.
33.192	Bali Woman with Little Pig		250.
33.136	Head of Child		800.
33.140	Clara		1,500.
33.197	Dance of Death		1,200.
33.120	Girl from Italian Quarter		2,500.
33.137	Gladys		1,000.
33.133	Margaret		1,500.
33.199	Night Temple Feast, Bali		2,000.
33.134	Pears		350.
33.138	Pottsville, Pennsylvania		1,000.
33.129	Theme and Variations		3,000.
33.221	Praying Pilgrim, Benares (Women Bathing)		500.

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## Insurance, Sterne-Exhibition, page 3.

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<u>Mus.No.</u>	<u>Title</u>	<u>Owner</u>	<u>Valuation</u>
33.231	Anticoli Study # 1	Mr. Sterne	\$200.
33.176	Bali Man with Children		100.
33.162	Bazaar Bali # 2		200.
33.174	Mabel Dodge		150.
33.173	Mabel Dodge		100.
33.155	Nude Seated		100.
33.121	The Auction	Reinhardt	2,000.
33.222	Cremation, Bali		1,250.
33.122	Head of a Sculptor		800.
33.123	High School Girl		2,500.
33.122	The Old Mill		2,000.
33.130	Peaches		1,500.
33.141	Pears		500.
33.128	Paperoni		2,000.
33.125	The Plum Girl		2,500.
33.149	Anticoli Study # 5		250.
33.149	Bali Woman		100.
33.153	Burmese Monks		200.
33.164	Burmese Monks		50.
33.206	Head		100.
33.147	Nonhegan Island		250.
33.159	Nude Reclining		200.
33.233	Pagoda Group, Burma		200.
33.146	Seated Girl		250.
33.232	Vera Sterne		200.
33.228	Anticoli Study # 2		200.
33.145	Anticoli Study # 3		200.
33.151	Anticoli Study # 4		200.
33.152	Bazaar Bali	Reymond	250.
33.190	Bazaar Bali	Milch	2,000.
33.187	Bazaar Bali # 3		450.
33.195	Benares		600.
33.194	Benares Ghats		500.
33.132	Girl at Open Door		2,500.
33.139	Girl's Profile		1,000.
33.143	Woman's Head		300.
33.163	Bazaar Bali		250.
33.150	Standing Girl		150.
33.215	Young Girl (plaster)		1,500.*
33.210	Head of Pioneer Woman (plaster)		500.*
33.213	Sitting Figure (marble)		3,000.*
33.160	Anticoli Reaper		1,000 RM
33.182	Bali		1,000 RM
33.198	Bali Dance		
33.119	Benares		1,200 RM
33.219	Crouching Woman		450 RM
33.216	Girl from Anticoli		200 RM
33.203	Girl's Head		800 RM
33.204	Girl's Head		800 RM
33.218	Mother and Child		900 RM
33.220	Pilgrims, Benares		1,200 RM
33.217	Reclining Woman		200 RM
33.196	Sitting Nude		200 RM
33.92	Standing Woman		350 RM
33.198	Bali Dance	Sohn-Rethel	\$600.
33.234	Bali Group	Reinhardt	300.
33.223	14th of July, Paris	Milch	750.

copy in file Insurance lists

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XXXXV  
Lenders to Maurice Sterne Exhibition to receive complimentary catalogues 2/27/33

Dr. and Mrs. Joseph Asch, 111 East 80  
Museum of Fine Arts, Boston - Charles H Hawes, Asso. Director  
Stephan Bourgeois, 123 East 57  
Dr. A A Brill, 1 West 70  
Richard D. Brixey, 420 Park Avenue  
The Brooklyn Museum, Eastern Parkway, Brooklyn - William H Fox, Director  
Edward Bruce, Hotel Mayflower, Washington, DC  
Carnegie Institute, Pittsburgh, Pennsylvania - Edward Duff Balken, Acting Asst. Director  
Miss Mabel Choate, 770 Park Avenue  
The Cleveland Museum of Art - William M Milliken, Director  
The Corcoran Gallery of Art, Washington, DC - C Powell Minningerode, Director  
Mrs W Murray Crane, 820 Fifth Avenue  
Frank Crowninshield, 333 East 68 Street  
The Detroit Institute of Arts, Detroit, Michigan - Clyde H Burroughs, Secretary  
Lord Duveen of Millbank, 720 Fifth Avenue  
Herr Alfred Flechtheim, Königsallee 34, Düsseldorf, Germany  
Wallraf-Richartz Museum, Köln, Germany - Dr. Ernst Büchner, Director  
Herr Heinrich Nauen, c/o Galerie Alfred Flechtheim, Königsallee 34, Düsseldorf, Germany  
Herr Alex Vömel, c/o Galerie Alfred Flechtheim, Königsallee 34, Düsseldorf, Germany  
Herr Adolf Fischer, c/o Galerie Alfred Flechtheim, Königsallee 34, Düsseldorf, Germany  
Mr. and Mrs. Bertram Fox, 168 East 74  
Mrs. John W. Carrett, American Embassy, Rome, Italy  
George Gershwin, 33 Riverside Drive  
Lawrence Gilman, 200 West 58 Street  
A. Conger Goodyear, 116 East 66 Street  
Carl Hamilton, The American Express Company, Paris, France  
Mrs. Meredith Hare, Broadmoor, Colorado Springs, Colorado  
Hunt Hendersan, 749 South Peters St., New Orleans, Louisiana, P.O. Box 273  
Mr and Mrs. Walter Hochschild, 1200 1200 Fifth Avenue  
Edward J. Holmes, Director Museum of Fine Arts, Boston  
Miss A. Jeannette Jones, 1158 Fifth Avenue  
Dr. and Mrs. Horace Kallen, 417 West 120 Street  
Robert Laurent, 106 Columbia Heights, Brooklyn, NY  
Mr. and Mrs. Arthur Lehman, 45 East 70 Street  
Frank Lewisohn, 25 East 86 Street  
Mrs. Philip Lewisohn, 37 East 38 Street  
Mr. and Mrs. Samuel A. Lewisohn, 881 Fifth Avenue  
Adolph Lewisohn, 881 Fifth Avenue  
Mrs. Charles J. Liebman, Le Bristol, 112 Faubourg St. Honoré, Paris, France  
Harry T Lindeberg, 2 West 47 Street  
Mr. and Mrs. Walter Lippmann, 245 East 61  
Mrs. Mabel Dodge Luhan, Carmel, California  
Mrs. Robert T. McKee, 136 East 79  
The Metropolitan Museum of Art - H E Winlock, Director  
Harold Woodbury Parsons, Hotel Waldorf-Astoria  
Phillips Memorial Gallery, 12 1600 21st Street, Washington, D. C - Duncan Phillips  
Mrs Jackson Reynolds, 33 Beekman Place  
Rhode Island School of Design Museum of Art, 224 Benefit St., Providence, RI - L Earle Rowe,  
Director  
Mrs. Charles A Robinson, Jr., 63 Angell St., Providence, R I  
Mrs. John D Rockefeller, Jr., 10 West 54  
Mrs. Philip J. Roosevelt, 182 West 58 Street  
Albert Rothbart, 550 Park Avenue  
Prof. Paul J Sachs, Fogg Art Museum, Cambridge, Mass  
Walter E Sachs, 1125 Fifth Avenue  
Fine Arts Gallery, San Diego, California - Reginald Poland, Director  
Henry Sheaffer, 1406 Howard Ave., Pottsville, Pennsylvania  
Mr. and Mrs. Lesley Green Sheaffer, 45 East 86

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Exhibition of the work of ... page 2. ... of The Museum of Modern Art, 11 West 53rd  
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- Mr. and Mrs. George A Spiegelberg, 1212 Fifth Avenue
- Mrs. Royall Victor, Syosset, New York
- Mrs. Alma Wertheim, 60 Washington News, NYC
- Mrs. Frances M. Wolcott, 30 East 60
- Gallery of Fine Arts, Yale University, New Haven, Conn. - Theodore Sizer, Asso. Director
- Stark Young, c/o New Republic, 421 West 21 Street
- Reinhardt Galleries, 750 Fifth Avenue
- The Milch Galleries, 108 West 57
- Mr. H. C. Bentley, 921 Boylston St., Boston, Mass. - ATT. Miss Bertha M. Stratton
- Lloyd L. Rollins, Esq., Director, California Palace of the Legion of Honor, Lincoln Park,  
 Sweet William San Francisco, Calif.
- Herbert Fleischacker, Anglo London and Paris Bank, San Francisco, California
- Richard B. ...  
 Orange and Yellow Flowers
- Miss Sigel ...  
 ...  
 ...
- Mrs. V. Murray ...  
 ...
- Frank ...  
 ...
- Lord ...  
 ...
- Mr. and Mrs. ...  
 ...
- George ...  
 ...
- Lawrence ...  
 ...
- A. ...  
 ...
- Mrs. ...  
 ...
- Mr. and Mrs. ...  
 ...
- Miss ...  
 ...
- Mr. and Mrs. ...  
 ...

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~~XXIV~~

Exhibition of the work of Maurice Sterne, at The Museum of Modern Art, 11 West 53  
February 13 to March 25, 1933

✓ Dr. and Mrs. Joseph Asch, 1155 Park Avenue  
Child's Head, drawing  
Girl Resting, "  
Rock Study no.1 "

✓ Stephan Bourgeois, 106 East 85 Street  
Maine Rocks, drawing

✓ Dr. A. A. Brill, 15 West 70 Street  
Javanese Dancer  
Sweet William

✓ Richard D. Brixey, 420 Park Avenue  
Orange and Yellow Flowers

✓ Miss Mabel Choate, 770 Park Avenue  
Benares  
Mandalay  
Bali

✗ Mrs. W Murray Crane, 820 Fifth Avenue  
Dancer, drawing

✗ Frank Crowninshield, 333 East 68 Street  
Seated Woman Bali

✗ Lord Duveen of Millbank, 720 Fifth Avenue  
Inez

✓ Mr. and Mrs Bertram Fox, 168 East 74 Street  
Market, Bali, wc  
Head of an Italian Woman, drawing

✗ George Gershwin, 33 Riverside Drive  
Woman and Child, Bali

✓ Lawrence Gilman, 200 West 58 Street  
Tulips

✓ A. Conger Goodyear, 116 East 66 Street  
Bali Study, drawing  
Indian, drawing

✓ Mrs. Frances M Wolcott (returned to Mrs G M Appleton, c/o Mr. Goodyear)  
Indian, drawing

✓ Mr. and Mrs Walter Hochschild, 1200 Fifth Avenue  
Study of Vera Sterne, no 1, drawing  
" " " 2 "

✓ Miss A Jeannette Jones, 1158 Fifth Avenue  
Tulips

✓ Dr. and Mrs Horace Kallen, 417 West 120 Street  
Rocks, Monhegan Island, drawing in color

✓ indicates letter written for  
Mr Goodyear 4-20-33

✗ indicates letter from  
Mr Fox 4-24-33

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page 2, Exhibition of the work of Maurice Sterne

Robert Laurent, 106 Columbia Heights, Brooklyn  
 Cain and Abel  
 X Girl Leaning Against Tree  
 Sketch for Descent from the Cross, drawing  
 Study for Composition, drawing  
 Woman Carrying Bundle, ink drawing

✓, Mr. and Mrs Arthur Lehman, 45 East 70  
 Blue Dish

✓, Frank Lewisohn, 25 East 86  
 Flowers

✓, Mrs. Philip Lewisohn, 270 Park Avenue  
 Two Figures Dancing

Adolph Lewisohn, 881 Fifth Avenue  
 X Bazaar Bali  
 Sacrifice  
 The Winding Path  
 Head of Senta (bronze)

Mr and Mrs Samuel A Lewisohn, 881 Fifth Avenue  
 Bali Woman Carrying Basket  
 X Bazaar Sketch  
 Bettina  
 Eggs with Carafe  
 Flowers  
 Girl in Blue Chair  
 Poppies  
 Still Life, Figs  
 Still Life, Fruit and Eggs  
 Study for Inez (gift to Mrs. Lewisohn on her birthday, during the exhibition)  
 (drawings) from the artist  
 Balinese Dancer  
 Crouching Women  
 Girl's Head  
 Indian  
 Indian Man  
 Nude Woman  
 Rock Study no. 2  
 " " 3  
 Rocks and Water  
 Woman at Temple

✓, Mrs. Charles J Liebman, 907 Fifth Avenue  
 Flowers

✓, Harry T Lindeberg, 2 West 47 Street  
 Indian Medicine Man, drawing

X Mr and Mrs Walter Lippmann, 245 East 61  
 Lilies

✓, Mrs R T McKee, 136 East 79  
 Blue Vase and Flowers

✓, Harold Woodbury Parsons, The Waldorf-Astoria  
 Figure of Woman, Bali  
 Girl with a Basket, Bali, drawing  
 Ox, sepia drawing

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page 3, Exhibition of the work of Maurice Sterne

- ✓ Lili duBois Reymond, Germany (came from Reinhardt)  
Bazaar Bali, drawing
- ✓ Mrs Jackson Reynolds, 33 Beekman Place  
Luisette
- ✗ Mrs John D Rockefeller, Jr., 10 West 54  
Pueblo Indian,  
Bali Children
- ✓ Mrs Philip J Roosevelt, 182 West 58 (or G R D Studio)  
Anticoli Landscape
- ✓ Albert Rothbart, 550 Park Avenue  
Bali Woman
- ✓ Walter E Sachs, 1125 Fifth Avenue  
Mother and Child at Bazaar  
Three Women Walking
- ✓ Mr and Mrs Lesley Green Sheaffer, 45 East 66  
Bowl of Apples
- ✓ Mr and Mrs George A Spiegelberg, 1212 Fifth Avenue  
Head of Boy  
A War Prisoner (charcoal drawing)
- ✓ Mrs Royall Victor, Syosset, New York  
Beatrice
- ✓ Mrs Alma Wertheim, 60 Washington Mews  
Balinese Head  
Two Deer, drawing
- ✗ Stark Young, 224 East 49 Street  
Head of Young Saint John, oil on plaster
- ✓ The Brooklyn Museum *Wm H Fox Talbot*  
The Awakening (bronze)
- ✗ The Metropolitan Museum of Art, *HE Winlock Dir*  
Mother and Child, drawing  
Two Girls, drawing  
Figure, drawing  
Head of a Bomb Thrower (bronze)
- ✓ Museum of Fine Arts, Boston - *Edward J Holmes Dir.*  
Portrait of My Mother, drawing
- Edward J Holmes, Director, Museum of Fine Arts, Boston  
Green Apples  
Nasturtiums
- ✗ Edward Bruce, Hotel Mayflower, Washington, DC  
Pagoda Scene, drawing  
Mother and Child
- ✓ Carnegie Institute, Pittsburgh - *Horner Saint-Gaudens, Dir.*  
Standing Figure, drawing

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page 4, Exhibition of the Work of Maurice Sterne

- ✓ The Cleveland Museum of Art - *William M. Miller, Dis.*  
Bowl of Fruit
- ✓ The Corcoran Gallery of Art, Washington, DC - *C Powell Minningerode, Dis.*  
After Lunch
- ✓ The Detroit Institute of Arts, Detroit - *WR Valentiner, Dis.*  
Girl with Blackberries
- ✓ Mrs. John W Garrett, (American Embassy, Rome)  
Kekkina
- Carl Hamilton, The American Express Company, Paris  
Breadmakers (obtained through H C Bentley, 921 Boylston St., Boston and returned to him)  
Angelina Asleep (from California Palace of the Legion of Honor)
- X Bazaar no. 1, Bali "
- Dance of the Elements, Bali "
- Giovanina "
- Greeting the Sun, Benares "
- Marcella "
- The Offering "
- Resting at the Bazaar "
- Temple Dancers "
- Man with Club, drawing "
- Male Nude, Back View, drawing "
- Male Nude, Hands on Knees, drawing "
- Male Nude, three-quarters back view, drawing "
- Seated Nude Boy no. 2, drawing "
- " " " 1 "
- Mrs. Meredith Hare, Broadmoor, Colorado Springs, Colorado  
X Girl Sleeping  
Green Bowl, Tulips  
Two Girls Seated on a Wall
- ✓ Hunt Henderson, 749 South Peters St., New Orleans  
Indian Head
- X Mrs. Mabel Dodge Luhan, Taos, New Mexico  
Pueblo Indian (bronze)
- Phillips Memorial Gallery, Washington, D. C., 1600 21st Street  
X Afternoon  
Reapers  
Still Life
- ✓ Rhode Island School of Design Museum of Art, Providence  
Mother and Child
- ✓ Mrs Charles A Robinson, Jr., 63 Angell St., Providence  
Italian Beggar, drawing
- Paul J Sachs, Fogg Art Museum, Cambridge, Mass.  
X Belinese Dancer, drawing  
Priests "  
Study of Hands "
- ✓ Fine Arts Gallery, San Diego, California  
Bali Drama

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page 5, Exhibition of the work of Maurice Sterne

- ✓ Henry Sheaffer, 1405 Howard Ave., Pottsville, Pa.  
Juliette
- ✓ Gallery of Fine Arts, Yale University, New Haven - *Theodore Sizer, Asso. Dir.*  
Reclining Nude, drawing

- X Wallraf-Richartz Museum, Köln )  
Reclining Women, drawing )  
Sitting Nude, drawing )  
Girl from Anticoli, color drawing )
- X Alex Vömel, Düsseldorf )  
Girl's Head, drawing )
- Alfred Flechtheim, Düsseldorf and Berlin )  
Girl's Head, drawing )  
Standing Woman, drawing )  
Bali )  
Crouching Woman, drawing )  
Benares )  
Pilgrimé, Benares )
- X Adolf Fischer, Düsseldorf )  
Anticoli Reaper, drawing )
- X Heinrich Nauen, Düsseldorf )  
Mother and Child, drawing )
- X Carli Sohn-Rethel, Capri )  
Bali Dance )

all sent us by Flechtheim; all held at the  
Museum until word received from Flechtheim  
where to return them

Collection the Artist - Maurice Sterne

- X Sitting Figure, marble
- X Young Girl, plaster
- X The Boat Builder )
- X Education ) Model for Rogers-Kennedy Memorial, Worcester, Mass.
- X The Prayer )
- X Resting ) all plaster relief
- X Woman with a Rake )
- X Head for Pioneer Woman, plaster - Model for Rogers-Kennedy Memorial
- Alice
- American in Anticoli
- Anticoli Performance
- Assunta
- Bali Bazaar
- Bali Girl
- Bali Mask
- Bali Woman Carrying Coconuts
- Bali Woman Standing
- Bali Woman with Little Pig
- Child's Head
- Clara
- Dance of Death
- Figure with Basket on Head
- Girl from Italian Quarter
- Gladys
- Margaret
- Night Temple Feast, Bali
- Pears
- Pottsville, Pennsylvania
- Praying Pilgrim, Benares
- Theme and Variations

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## page 6, Exhibition of the work of Maurice Sterne

## Collection the Artist (continued)

Anticoli Study no. 1, drawing  
 Bali Man with Children       "  
 Bazaar Bali no. 2               "  
 Mabel Dodge                   "  
 Mabel Dodge                   "  
 Nude Seated                   "  
 Reclining Nude               "

## Collection Mrs. Vera Sterne, New York

Bali Carnival  
 Group of Women, Bali  
 Temple Feast, Bali

## The Milch Galleries, 108 West 57 Street

Bazaar Bali  
 Bazaar Bali, no. 3  
 Benares  
 Benares Ghats  
 Fourteenth of July, Paris  
 Girl at Open Door  
 Girl's Profile  
 Woman's Head  
 Bazaar Bali, drawing  
 Standing Girl,       "

## Reinhardt Galleries, 730 Fifth Avenue

The Auction  
 Cremation, Bali  
 Head of a Sculptor  
 High School Girl  
 The Old Mill  
 Peaches  
 Pears no. 2  
 Peperoni  
 The Plum Girl  
 Anticoli Study no. 2, drawing  
       "       "       3       "  
       "       "       4       "  
       "       "       5       "  
 Bali Woman  
 Burmese Monks  
 Burmese Monks  
 Head  
 Monhegan Island  
 Nude Reclining  
 Pagoda Group, Burma  
 Seated Girl  
 Vera Sterne                   "

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page 6, Exhibition of the work of Maurice Sterne

Collection the Artist (continued)

Anticoli Study no. 1, drawing  
 Bali Man with Children       "  
 Bazaar Bali no. 2               "  
 Mabel Dodge                   "  
 Mabel Dodge                   "  
 Nude Seated                   "  
 Reclining Nude               "

Collection Mrs. Vera Sterne, New York

Bali Carnival  
 Group of Women, Bali  
 Temple Feast, Bali

The Milch Galleries, 108 West 57 Street

Bazaar Bali  
 Bazaar Bali, no. 3  
 Benares  
 Benares Chats  
 Fourteenth of July, Paris  
 Girl at Open Door  
 Girl's Profile  
 Woman's Head  
 Bazaar Bali, drawing  
 Standing Girl, "

Reinhardt Galleries, 730 Fifth Avenue

The Auction  
 Cremation, Bali  
 Head of a Sculptor  
 High School Girl  
 The Old Mill  
 Peaches  
 Pears no. 2  
 Peperoni  
 The Plum Girl  
 Anticoli Study no. 2, drawing  
     "       "       3       "  
     "       "       4       "  
     "       "       5       "  
 Bali Woman                   "  
 Burmese Monks               "  
 Burmese Monks               "  
 Head                           "  
 Monhegan Island             "  
 Nude Reclining               "  
 Pagoda Group, Burma       "  
 Seated Girl                   "  
 Vera Sterne                   "

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## *Maurice Sterne*

Maurice Sterne was born in 1878 in Libau a seaport on the Baltic belonging formerly to Russia and now to the new state of Lithuania. His family went in 1889 to America where they were naturalized. Sterne started his career in a very picturesque way. As his family was living under very modest circumstances he was forced already as a boy to earn his livelihood - a task which in a thickly populated town like New York is often disastrous for a child and sometimes the making of his personality. Sterne saw during these early experiences in factories and sweatshops hardships which nearly drove him to despair. But circumstances which strike down the weak, harden the strong and to the later belonged Sterne. Already as a child he had shown a spontaneous inclination to make drawings. Once <sup>A. J. M. G.</sup> ~~somebody~~ saw a few of his drawings, and asked him why he did not take lessons. This gave Sterne the idea, of developing his talent. He went to a night school and applied for admittance to one of the classes and succeeded. In this way he learned during the evenings in the night-classes the metier of a painter, making his living at the same time during the day as an engravers-apprentice.

Soon he outgrew the night school and we see him join the Old Academy of Design, formerly located in 23rd Street, where he made so rapid progress that he won several prizes in the competitions. Already then his etchings begun to attract the attention of the public. Popular subjects like Coney Island and the public squares of New York made him <sup>well</sup> known. Like his paintings those etchings repeated somewhat the influence of Whistler ~~at the time~~. Still they are in conception an observation all his own. Sterne profited by the ease and fluency of Whistler more than any other American - but with the difference that his personality was not submerged by the former's mentality.

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Sterne's skill became consequently so masterful, that he advanced one day from a student to the position of an assistant instructor with James G. Smillie. From this moment Sterne sweeps all obstacles before him. His first successful exhibition takes place at the Old Country Sketch Club on Broadway and a little later he won the first traveling scholarship offered by the Academy. With this money a long cherished dream of Sterne's became a reality - to see Europe - France - Italy - Greece - from where <sup>most of our</sup> ~~the~~ vital art has come. Shortly afterwards we see him in Paris, studying in the Louvre, Mantegna and Pollaiuolo - masters of perfect composition and the art of Cezanne and Gauguin - masters of color and modern vitality - in the galleries of the boulevard, where their work began to be admired after decades of ostracism.

Still Italian art could be seen to better advantage in Italy and after a short stay in Paris, Sterne goes south - see Italy and discovers behind the Renaissance the beauty of Greece. So he went to Greece where he lived for some time in a monastery on the top the Hymettos mountain, celebrated in the period of Athens greatest glory. This stay rounded out his knowledge of sculpture <sup>and composition</sup> and soon afterwards on his return to Italy he tried his hand at sculpture and succeeded with the first trial to complete a masterpiece; the "Pasquale" <sup>later called "The Shepherdess"</sup> which shortly afterwards entered the collection of the late Hamilton Easter Field, art critic of the Brooklyn Daily Eagle, who became known during his lifetime as one of the outstanding discoverers of new talent in this country.

From this period <sup>in a</sup> mental metamorphosis takes hold of Sterne. The past had given him all that it could give <sup>him</sup> but he felt that absolute artistic freedom could not be acquired by an artist, without finding

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himself completely. To discover one's own powers in contact with the overwhelming presence of old art is not possible to most of us. But the contact of people ~~simple~~ and primitive in their life and ~~fa~~ phantasy showed Sterne ~~through release~~ the powerful urge, which sleeps under the surface of civilized man. So one day Sterne took the steamer for India, where at Benares he painted the burning gate on the shores of the Ganges, temple-scenes, and the picturesque crowds of the overpopulated towns. Still India seemed to him more sophisticated than he expected and he left for Java; but here again Western civilization had covered everything with that varnish which dulls the beauty of ~~the~~ *primitive life.*

One day watching a little steamer getting ready to leave the port of Batavia, he heard from a bystander that the boat would sail for the Island of Bali- where the former said - " Only savages were living." At once Sterne packed his things, boarded the steamer and sailed for Bali not to return to civilization ~~for~~ two and a half years *etc.*

On this Island he found a paradise,- which has become familiar to Europe and America ~~shown them~~ through Sterne's paintings, ~~several~~ important publications and through the film.

Imagine a world which has escaped the transforming influence of centuries - living in primitive innocence, devoted to the exercise of of the purest form of the Brahm religion. People of exquisite dignity and simplicity, untouched by the competitive malady, ~~because the generosities exceeds all needs,~~ *etc.* had here remained like the remnants of a long dead world.

Sterne found in this world a new outlook on life, new sources of beauty ~~in his surroundings~~ and incidently ~~in~~ himself. With creative fervor he painted the religious ceremonies of the Balinese, their

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processions, religious dramas, <sup>stage -</sup> spectacles, the life in the market <sup>recalled in it</sup> the most beautiful men and women <sup>in Italy</sup>, mothers with their children, old age wasted rapidly by the tropics - the rapid cycle of life, which is such an intense drama <sup>under</sup> of the <sup>rays</sup> ~~enign~~ of the Eastern sun.

When finally Sterne emerged from his retreat and showed his work in New York in 1915 in the Berlin Photographic Society his art was a revelation to the American public, ~~that a~~ new and powerful personality had appeared in America. The exhibition was an overwhelming success ~~in every regard~~. During 1916-7 Sterne lived in America painting flowers at Croton-on-Hudson and the rocks of Maine, which were exhibited in later years at the Bourgeois Galleries.

Again the call back to Primitive Life drove Sterne away, but this time it was the primitive man of America which tempted him - the American Indian. He leaves for New Mexico in 1918 staying at Taos where he paints Indian men and women - stolid, <sup>remote and</sup> distant, the remnants of <sup>4</sup> neolithic society living in the midst of the white man's ocean. It is here that Sterne takes up again sculpture. A powerful bust of the American Indian, which is now standing in the form of a monument on the market place of Taos is the result.

Another bust; Senta, one of the children of the Elizabeth <sup>Smucka</sup> School - a girl of exquisite beauty followed a year later at Tarrytown New York and in 1921 Sterne continues his nomadic life by going back to Italy to return again in 1922 taking New York by storm in a second exhibition at the Bourgeois Galleries <sup>with a whole series of pictures from the same</sup>. ~~during~~ the same year the Metropolitan Museum acquires his "Pasquale" (The Bomb Thrower). From now on Sterne divides his time equally between New York and his beloved Anticoli in the Sabine Hills ~~of Italy~~, where far away from his numerous friends he can find the peace of concentration so necessary for his kind of creative

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work.

In Anticoli he completed "The Awakening" an over life size statue, of which a bronze version entered the Brooklyn Museum during the sensational exhibition at the Scott and Fowles Galleries in 1925 and a marble version the Boston Museum through the magnificence of the late Harlan Stone -in the spring of 1927 after having won the competition for the Worcester monument. With this monument Sterne enters again a new phase of his art ~~and of observation~~. The problem of characterizing the Puritan forefather, of America drove Sterne to study the mentality of ~~these~~ <sup>people</sup>, who left ~~behind~~ in the 17th century the country <sup>behind</sup> in which they had rooted <sup>their</sup> ~~the~~ land as emigrants on a continent without <sup>the</sup> ~~civilization~~ and previous background, relying entirely on their own gifts of organization and the toil of their hands and minds to produce new forms of living, thinking and social coordination never known before which have made them celebrated as the founders of a "New World" . In this way Sterne is now returning to his starting point <sup>the best</sup> each of his works a stepping stone not only in the drama of his own life, but also chapters in the changing drama of ~~return~~, races and nations.

P. T.

Oct 1927

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COPY

The Art Digest Vol.VI No 8 Jan 15 1932 p 29

CONSERVATIVE YOUTH

Maurice Sterne, who has opened a school of painting and sculpture in New York in an interview with Louis Sherwin of the New York Post commented on the extraordinary conservatism of youth which he had observed. This is quite contrary to the strongly entrenched belief that the youth of a country make up its radical element. Mr. Sterne bolsters his statement by saying that the oldest artistic culture has shown the most extravagant departure inasmuch as Futurism originated in Italy.

"I am not trying to teach people to draw and model" he said. "Any ass can be taught to draw. I am trying to teach them to see. It is by cultivating not technique but vision that art will escape from conventional channels. The artist must develop his own vision.

Once upon a time artists were illustrators and decorators. As illustrators they are hardly needed any more, since the development of the camera to a high state of perfection. But by cultivating their vision, by concentrating and training themselves to see scenes, objects, life as other people cannot see them they will be able to give something that the camera cannot possibly give, they will see things that even the greatest of artists did not see.

Art became sterile when artists became blase. They lost their beliefs. They became too concerned with manner, with technique, with aesthetics. They raised the cry of Art for Art's sake and all that sort of rot.

The man who has the vision will find his own technique. To one who has seen something that I have not seen I say: "It is not for me to show you how to paint it."

The training of an artist is no specific curriculum. It is a matter of a lifetime. Wherefore I have found it pretty hopeless to try to do anything with those who have taken a course in any art school. For one thing, after they have studied in any academy for a couple of years they consider themselves not pupils but your

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colleagues and competitors!

So I prefer those who have not lost their artistic virginity. Give me somebody who is quite untutored, who has never learned anything, wrong or right. You would be surprised at some of the results, but someday you will see."

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COPY of Maurice Sterne's own Introduction to the catalogue of an exhibition of his  
Paintings, Drawings & Sculpture, April 1922 Bourgeois Galleries

The paintings and drawings shown at the present exhibition were made during my last sojourn at Anticoli-Corrado. I have lived twelve summers at this small village in the Sabine Hills and my interest grows with each return. Elsewhere life changes; here it is ever the same; elsewhere life vanishes before our eyes; here there is leisure to observe it, to contemplate its meaning, to feel it. Here the grain is threshed by the feet of oxen as it was in the days of Methusaleh; the ripe grape is squashed by the stamping feet of youths, just as in the bygone days of Dionisius.

The ancient houses seem to grow from the rocks and foliage of the mountain side. there is no dividing line between architecture and landscape. The people and animals live together - no dividing line between man and beast. Unity, Harmony.

Maurice Sterne

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COPY of the introduction to the exhibition catalogue of Maurice' Sterne's  
 Drawings, Paintings & Sculpture. Berlin Photographic Co. 1912.  
 (by Hamilton Easter Field.)

The work of Maurice Sterne is so unlike that of any other of our contemporary American artists that a few words of introduction seem necessary. Born in Libau, Russia, in 1877, Sterne as a boy came to New York, where he lived on the great East Side. The sordidness of the life about him acted as a stimulus to his idealistic nature. It found expression in his early love of art which he began to study at the Academy of Design. Although forced to earn his livelihood in other ways, his sincerity and diligence rapidly won for him the esteem of the other students. In 1904, after taking a travelling scholarship, Sterne left for France, where the work of Cézanne had a profound influence on his life, giving him the desire for a more virile expression in art. His painting, which had been in a low Whistlerian key, changed completely. Glazing was dropped for the more direct method of putting on paint, and his coloring became stronger - at times almost crude. At the same time the work of the old Italian masters opened a new world to him. His insight into their spirit is shown in the delicate copy of <sup>v</sup>Mategna's "Parnassus" in this exhibition. Soon, however, he felt the limitations of Paris and <sup>he</sup>longed for a broader vision of art than could be gained there and he left for Greece. The monumental character of Greek sculpture made him appreciate how far the modern world has wandered from the early Hellenic conception of art as an embodiment of masculine energy. With such influence he began to develop an individual style - not the expression of his own temperament, but rather of his faith in the eternal dignity and beauty of art and of the unity of its highest manifestations in all ages and all lands. Since the death of Andrea del Castagna, art has almost always been feminine in its expression. Harmony of color, grace of line, and lyrical quality have been the ~~irre~~ criteria of excellence, save where manual dexterity has been worshipped for its own sake. With Sterne as <sup>with</sup> Cezanne and Winslow Homer, one feels the reaction against the feminine in art. Maurice Sterne, however, alone

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has grasped the full significance of this reaction and it has led him to seek what  
is stimulating in color, and what is vital in line. It is not the art for the  
dreamer, but it is a new source of vitality and energy fo the man who seeks in art  
a stimulus for his life-work.

Hamilton Easter Field.

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F Maurice Sterne ~~XXIV~~ Critics - Feb 6<sup>th</sup>  
 members - " 7<sup>th</sup>  
 Public - " 8<sup>th</sup> - 15<sup>th</sup>  
 April 1<sup>st</sup>  
 1000

Cover like Max Weber -  
 65# Cover paper - (Red-Purple) Test only

- 1 Blank Saddle wire
- 7- Photo of Sterne
- 3- Title
- 4- Blank
- 5 Ack - & Trustees
- 6 - Blank
- 6 Pages Introduction by Callen 150
- 2 " Biography
- 1 " Bibliography -
- 2 " Comment by artist -
- 1 " Catalog 130 to 150 items

No - Title Date  
 media + page  
 collection

16. Half tons - & add plate pass -

Printed schedule for Blacklines use, making last  
 copy date 1 week before actual date

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~~XXXX~~ *mt*  
MEMORANDUM ON STERNE PUBLICITY

30 January, 1933

NEWS 2:30 to 4:00 3 minutes  
February 15th Sterne

NEWSPAPERS

Release dates for news stories  
February 15th Lewisohn

MAGAZINES Change of date. For release  
January 25th. Office ✓

Photographs Opening of Exhibition story  
Personal Sunday, February 12th Office ✓

Special stories to out of town papers  
in towns from which pictures  
have been borrowed. Cabill to supply list

Special stories in New York papers might  
be obtained by personal contacts

Possibility of good copies by talk with  
Mrs. Elaine Stein Post  
Upton Sun Cabill  
Britt Telegram  
Vaughan American  
Burrows Tribune  
Linn Times

Possible personality interview in  
World Telegram go Cabill

Rotogravure Photographs will be available  
early next week. Should be given  
to papers by January 27 Office ✓

Special photograph of Sterne in his  
studio to be taken Monday, January  
23d, at studio at 61 Poplar Street,  
Brooklyn, at 2:00 p.m. Office

News photographers to be asked  
to come.

Museum photographer also to  
take picture

NOVISTONE

Suggestion made that Sterne working on portrait of  
prominent person would be novistone material Lewisohn

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Mr. Charles Sterne, the artist whose discovery of the enchanting island of Bali has made the name of the island almost a household word, will speak on Bali and its fascinating primitive life, especially as represented in his paintings of that life now on view at the Museum of Modern Art, 11 Talks arranged. New York City.

*fact of fact that the Bali is very important piece*  
*the present Bali is a temple of its becoming*

NBC 3:30 to 4:00 8 minutes  
 February 13th Sterne

NBC 2:45 p.m. 10 minutes  
 February 16th Lewisohn

MAGAZINES of the island of Bali is familiar to most Americans. Twenty years ago it was Photographs should be taken to critics personally early in week of January 23d ✓ Office 2

Vanity Fair

*2/2/45*

how is one to describe the picture of new sculpture, "Maria", to be exclusively released to Mr. Crowninshield Office

Arts & Decoration For complete understanding, similarity of experience is essential. Possibility of good notice by talk with Mrs. Rheinhardt Office

colors, and sounds, unlike anything with which we are familiar, Office

any other place in the West or in the East.

Much that is comprehensible can, of course, be said about Bali. For instance, geographically it is one of the many islands belonging to a group known as the Indian Archipelago, about eight degrees south of the equator, between Java and Lombok. It is populated by Malays, and almost two-thirds of the island is jungle and virgin forest. The people are silent, liberty loving, and proud. At the end of the fifteenth century, when Java was invaded by Mohammedans, the Javanese fled to the thinly populated neighboring island carrying with them their customs and their religion, and leaving their worldly possessions behind. This spirit of independence was shown again eight years ago, when Holland decided to annex Bali. Several thousands of the highest caste of the population arrayed themselves as for a temple festival, with precious golden vessels, silk brocades, incense and spears, and went to meet the Dutch troops with their guns and powder. In a given signal, the Dutch and the Balinese threw their flame-shaped knives and killed hundreds.

The island, an archipelago, was Bali with its own language. From here,

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BALI IN ART.  
RADIO TALK BY MAURICE STERNE.

Mr. Maurice Sterne, the artist whose discovery of the enchanting island of Bali has made the name of this island almost a household word, will speak on Bali and its fascinating primitive life, especially as represented in his paintings of that life now on view at the Museum of Modern Art, 11 West 53d Street, New York City.

*should be exactly 8 minutes in length*

*but I fear that the Bali I know is very different from the present Bali, in fact there is danger of its becoming a Balihood.*

Today the ~~name~~ of the island of Bali is familiar to most ~~Americans~~ <sup>of us</sup>. Twenty years ago it was known only to the Dutch traders. I have been asked to tell you something about the Bali I know. ~~For two reasons this is very difficult.~~ <sup>it is</sup> First: my ~~twenty~~ <sup>2</sup>

*my 27 Aug*  
~~month's~~ stay there ~~back~~ in 1912, 1913 and 1914 was an experience of the senses, ~~and~~ how is one to describe the perfume of <sup>a</sup> the flower, strains of music, or the different sensations of touch? ~~Second:~~ For complete understanding, similarity of experience is essential. Imagination is of little help when one is called upon to realize forms, colors, and sounds, unlike anything with which we are familiar, ~~and~~ Bali is ~~so~~ <sup>for</sup> ~~very~~ <sup>totally</sup> ~~different from~~ <sup>it</sup> any other place in the West or in the East.

Much that is comprehensible can, of course, be said about Bali. For instance, geographically it is one of the many islands belonging to a group known as the Indian Archipelago, about eight degrees south of the equator, between Java and Lombok. It is populated by Malays, and almost two-thirds of the island is jungle and virgin forest. The people are silent, liberty loving, and proud. ~~When Java~~ at the end of the fifteenth century <sup>when Java</sup> was invaded by Mohammedans, the Javanese fled to the thinly populated neighboring island carrying with them their customs and their religion, ~~and~~ leaving ~~all~~ their worldly possessions behind. This spirit of independence was shown again eight years <sup>before my arrival.</sup> ~~ago~~, when Holland decided to annex Bali. Several thousands of the highest cast<sup>e</sup> of the population arrayed themselves as for a temple festival, with precious golden bowls, silk brocades, lances and spears, and went to meet the conquering Dutch troops with their guns and powder. At a given signal, ~~the~~ men, women and children drew their flame-shaped krisses and killed themselves.

But wherein, ~~it will be asked~~, does Bali differ from her neighbors - from Java,

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Sumatra, Celebes? The Balinese alone of all the inhabitants of the archipelago have retained the Hindu religion. Islam, with its <sup>restrictions on art</sup> ~~art-barrenness~~, has been imposed upon the <sup>other</sup> neighboring islands. In ~~abstract~~, austere Mohammedianism there is little <sup>toleration of</sup> ~~room for~~ art. It <sup>function is purely it serves as</sup> ~~has sunk to mere decoration~~, ~~tolerated~~ as a prayer-rug under the feet of the devotees, whereas to the impassioned Hindu art is a means of getting closer to God. <sup>To him</sup> With the Balinese art is religion's language, understood by God. Symmetry is its words, rhythm its phrases, perfect balance its sentences. Like the immense active volcano towering above the terraced rice-fields and <sup>Dense</sup> tropical vegetation, religion, passionate and agitated, projects from their daily tasks. The same <sup>energy</sup> ~~fire~~ or ~~unknown force~~ which exhales steam and molten lava from the mouth of the crater, gushes from the heart of the frenzied worshiper, leaving him ~~prostrated in a earthly stupor~~ at the feet of his deity. There is a fiery, ~~passionate~~, passionate religion, and the gentler gods of Hindustan have been almost forgotten. They know the power of Destruction. Brahma the Creator and Vishnu the Preserver have sunk to a secondary place. Shiva the Destroyer is honored most. The religious rites are for the most part hysteric trances or frenzies, and the elements are symbolically expressed in their sacred dances at the temple festivals. In the <sup>many</sup> ~~several~~ paintings of Bali shown in the present exhibition of my work at the Museum of Modern Art, I have tried to express some of these temple and festival dances. Fire, Water and Air are represented by priests and priestesses carrying incense burners, bowls of water and fans. In one of these paintings, "<sup>Dance</sup> The Dawn of the Elements", rapid upward flickering ~~flames~~ flames, threatening, sinuous flow of water, and irresistible air, are expressed in the rhythmic movement and significant gesture of the dancers.

Not only religious functions, but the commonest pursuits are carried out in Bali with a grace, dignity and grandeur which we <sup>have seen</sup> ~~know~~ only in the finest ancient art. What, for instance, could be more prosaic than buying and <sup>get</sup> ~~selling~~ in Bali ducks, pigs and fruit are sold with an air suggestive of sacrifice, incense, ~~flowers~~ flowers and the altar. In geometric designs they arrange their fish for sale; <sup>the</sup> ~~and~~ fruit is piled up in perfect

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pyramids. ~~like golden queens~~ <sup>like golden Queens</sup> They sit enthroned among the richly colored stuffs, ~~like~~ <sup>like</sup> splendid Persian rugs, spread in the intense shade of the gigantic banyan trees, are the bazaars. Here nature has become the medium of art, and art the expression of nature. Art is hardly needed where the aesthetic sense is stimulated by life, and not, as in the West, by art alone.

~~In selecting the works for the current exhibition at the Museum of Modern Art, I thought a good deal about the art of Bali and the East and how it differs from the art of the West.~~

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

~~The greatest problem facing the artist today is the discovering of adequate means to express what he has to say.~~ In making the selection for my present retrospective exhibition we were guided by two principles. We wished to show the most characteristic ~~prenticeship to a master.~~ Today he works alone but today or yesterday the artist's real partner is the public. Your understanding, appreciation and criticism is as vital to the production of great art as the skill and imagination of the artist.

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XXIX  
MAURICE STERNE

2-4-53

Fox Movietone--Maurice

MOVIE-TONE

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. 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. It was different when a living vital tradition was handed down by master to disciple. Then the road was clear and open. In art expression three main agencies function: impulse, environment, and tradition. When any of these is lacking the result is bound to be incomplete.

A great many of my paintings and drawings were made on the now well known island of Bali. It was my fate and I cannot say now that I am too happy about it to be the discoverer of Bali. Twenty years ago when I was in Burma I decided to take a trip to Java ~~and~~ but finding that no boat was leaving I sailed instead for a small island known only to traders, intending to stay for two weeks. I stayed for two years and made thousands of sketches and paintings while there.

The island itself was enchanting and no artist could resist the impulse to sketch the people of Bali as represented by this model. With them art is religion's language, symmetry is its words, rhythm its phrases, perfect balance its sentences.

The artist of old time learned his trade like the goldsmiths and craftsmen by apprenticeship to a master. Today he works alone but today or yesterday the artist's real partner is the public. Your understanding, appreciation and criticism is as vital to the production of great art as the skill and imagination of the artist.

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Fox Movietone--Maurice Sterne

MOVIETONE  
PUBLICITY

Don't let us interrupt your work, Mr. Sterne. Won't you go on  
Here is Maurice Sterne at work in his studio, putting the  
finishing touches on works to be shown at the Museum of Modern  
Art in New York. Mr. Sterne is one of America's ~~next~~ foremost  
artists, cultured, versatile, widely traveled, who discovered 20 years ago  
and made known to the world ~~himself~~ by his drawings the enchanted Island  
of Bali, now a household word in America.

Mr. Sterne, how does the artist of today compare with the artist  
of the past?

The artist of old time learned his trade, like the old goldsmiths  
and craftsmen, by apprenticeship to a master. Today he works alone.  
But today or yesterday the artist's real partner is the public. Your  
understanding, appreciation, criticism is as vital to the production  
of great art as the skill and imagination of the artist.

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MOVIETONE NEWS, INC.

PRODUCERS OF NEWSREELS  
THROUGHOUT THE WORLD

HEAD OFFICE  
480 WEST 42ND ST.  
NEW YORK CITY

Don't let us interrupt your work, Mr. Sterne. Won't you go on painting?  
February 15th, 1937

My wife is modeling for me on some of these Balinese pictures.

Let me ask her to take a few poses

Mr. Alan B. Blackburne, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York City  
A Balinese woman

Dear Mr. Blackburne:-

A Balinese nun

The pictures we made in the  
Museum of Maurice Sterne and some of his exhibits  
were taken at the Embassy Theatre  
(46th Street and Broadway) to be shown there for one  
week beginning Saturday, February 18th. I would  
appreciate it if you could send me some of the pictures.  
A market woman  
A fisherman's wife  
Mr. Sterne about this also.

Hoping you will enjoy seeing it,

I am

Yours very truly,

*John J. Gordon*  
JOHN J. GORDON  
EDITORIAL DEPARTMENT

370178

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*Stearns* *Movietone*

**MOVIETONEWS, INC.**

PRODUCERS OF NEWSREELS  
THROUGHOUT THE WORLD

HEAD OFFICE  
460 WEST 54TH ST.  
NEW YORK CITY

February 17th, 1933

Mr. Alan R. Blackburne, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Mr. Blackburne:-

The pictures we made in the  
Museum of Maurice Sterne and some of his exhibits  
were released today into the Embassy Newsreel Theatre  
(46th Street and Broadway) to be shown there for one  
week beginning Saturday, February 18th. I would  
appreciate your informing Mr. Sterne about this also.

Hoping you will enjoy seeing it,

I am

Yours very truly,

*John J. Gordon*

JOHN J. GORDON  
EDITORIAL DEPARTMENT

JJG:JF

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*Movietones*

## MOVIETONEWS, INC.

PRODUCERS OF NEWSREELS  
THROUGHOUT THE WORLD

February 15th, 1933.

HEAD OFFICE  
460 WEST 54<sup>TH</sup> ST.  
NEW YORK CITY

Mr. B. Blackburn,  
Museum of Modern Art.  
11 West 53rd St.  
New York City.

My dear Mr. Blackburn:-

I am sending you herewith by bearer 1,000  
post cards for addressing to your mailing list.

We are also sending 1,000 to a special list  
of artists, art galleries, etc.

Enclosed herewith are two passes for your  
personal use and we wish to thank you for your co-  
operation. The placard will be at your place some-  
time Friday.

Very truly yours,

*S. Gould*  
SYMON GOULD

sg:cc

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We take pleasure in advising you and your friends that the EMBASSY NEWS REEL THEATRE is presenting this week only from

Sat., Jan. 21st., to Fri., Jan. 27th (inclusive)

**NEW METHOD USED TO TEACH DANCING**

The instructress of the Meglin Kiddies, known as the pride of Hollywood, has evolved an original and unique method of instructing and watching the progress of her dance-pupils. The new idea is to have the lessons performed on a plate glass floor providing an exceptional opportunity to the teacher standing underneath to observe the steps.

This news-event may be of special interest to you that it is only one of an hour-long panorama of personalities, places and happenings which are vividly reported and presented weekly in sound, picture and talk. Continuous Performances daily from 10 a. m. to midnight. PLEASE POST OR ANNOUNCE

**EMBASSY NEWS REEL THEATRE** 1560 BROADWAY  
Between 46th and 47th St. Phone, BRyant 9-1616  
Weekly Change of Program—Admission 25c at all times.

OFFICE  
54th ST.  
NEW YORK CITY

MUSEUM OF MODERN ART,  
11 West 53rd Street,  
New York City.

My dear Sir:-

Mr. Maurice Sterne has just delivered a talk for Movietone news on his art principles which is to be presented at the Embassy News Reel Theatre starting Saturday, February 18th.

I am writing to ask whether it would be possible to post a small placard to this effect in some corner of your museum where it may be seen by those visiting the Sterne exhibition.

Very truly yours,

  
SYMON GOULD

sg:cc

P.S. Perhaps you would like to co-operate with us in bringing these announcements of Maurice Sterne's appearance at the Embassy News Reel Theatre to the names on your mailing list. We would send each a post card similar to the enclosed and in the box we would announce the Maurice Sterne Movietone talk.

S.

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## MOVIETONEWS, INC.

PRODUCERS OF NEWSREELS  
THROUGHOUT THE WORLD

HEAD OFFICE  
460 WEST 54<sup>TH</sup> ST.  
NEW YORK CITY

February 14th, 1933.

Managing Director,  
Museum of Modern Art,  
11 West 53rd Street,  
New York City.

My dear Sir:-

Mr. Maurice Sterne has just delivered a talk for Movietonews on his art principles which is to be presented at the Embassy News Reel Theatre starting Saturday, February 18th.

I am writing to ask whether it would be possible to post a small placard to this effect in some corner of your museum where it may be seen by those visiting the Sterne exhibition.

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S.

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# THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR  
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

11 April, 1933

Memorandum to Mr. Blackburn:

The expenses of the Sterne Exhibition to date are as follows:

<u>Item</u>	<u>Budget</u>	<u>Expense</u>
Insurance	\$240	\$180 (estimated)
Director	---	600
Printing & Postage	210.	181.49
Photos & Enlargements	400.	186.28
Installation	50.	36.00
Transportation	300.	1,023.43
Miscellaneous	---	43.54 + 50 -
<b>TOTAL</b>	<b>\$1200</b>	<b>\$2,250.74</b> <i>50.00</i> <u>2,300.74</u>

Note: There will be a few additional charges on transportation (return of paintings)

Note: These figures do not include the extra \$100 on catalogue cuts.

*Allen F. Mellin*

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# THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR  
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

21 March, 1933

Memorandum to Mr. Blackburn:

The expenses on the Sterne Exhibition to date are as follows

<u>Item</u>	<u>Budget</u>	<u>Expense</u>
Insurance	\$240	<del>180.00</del> - estimate by Faegion
Director	----	\$600.00
Printing & Postage	210	180.74 } 181.49 70 }
Photos & Enlargements	400	153.95 } 186.28 32.33 }
Installation	50	36.00 } 36.00 21.00 }
Transportation	300	93.21 } 1073.43 930.06 }
Miscellaneous	---	43.54
<b>TOTAL</b>	<b>1200</b>	<b>1827.67</b>

Note that among payments yet to come are:

Insurance  
Transportation (return of paintings)  
Additional photograph bills \$200+

Note that these figures do not include the extra \$100 on catalogue cuts.

*Alan R. Blackburn*

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PAUL J. SACHS      MRS. JOHN S. SHEPPARD      MRS. CORNELIUS J. SULLIVAN      EDWARD M. M. WARBURG      JOHN HAY WHITNEY