

George Bellows

AMERICAN LIFE IN PRINT

Large Print Labels

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Lithographs —I have been doing what I can to rehabilitate the medium from the stigma of commercialism which has attached to it so strongly.

— George Bellows, March 15, 1917

American artist George Bellows (1882-1925) was a painter, illustrator, and printmaker. An established professional artist, Bellows turned to lithography during the winters of 1916 to 1924 when natural light did not favor painting. The inherent flexibility of the process, its potential for drawing in vigorous strokes, and its richness of tone and texture suited his style. Over nine years, Bellows produced over 190 lithographs with printers George Miller, Edwin Krause, and Bolton Brown.

A frank observer and social commentator on contemporary life, the subjects that fascinated Bellows included intimate studies of his family and friends, snapshots of American life, the atrocities

of World War I, and what first caught the public's attention: boxing. The artist's lithographs often revisit his previously successfully illustrated or exhibited works, reimagining the scale and composition. At a time when lithography was associated with industrial printing and the garish hues of chromolithographs, Bellows transformed the topical subjects into fine art lithographs. He advocated for the medium, capturing the spirit of the times with undeniably American themes.

Lithography 1916–1917

The Bellows family's 1916 Christmas card announced the artist's arrival as an artistic printmaker. The exact date Bellows took up lithography is unknown. However, in April 1916, Frederick Keppel and Company, New York, staged a groundbreaking show of lithographs, including four by the artist. *Cupid and Satyr*, a unique impression of a previously unrecorded subject, is one of his initial attempts at mastering the technical aspects of the process.

Lithography: A Definition

Lithography is based on the fact that grease and water do not mix. To create a lithograph, the artist draws on a flat stone or metal plate with a greasy material. The surface is then chemically treated to make the drawn image receptive to greasy printing ink, while the blank areas, when kept wet, repel the ink. The final print is a left-right reversal of the image. A single lithographic stone or plate can produce many impressions or prints. This made lithography a highly successful commercial process in the nineteenth century. Bellows was one of the first Americans to recognize lithography's rich artistic possibilities and use it as a means of expression independent of its commercial application.

Learn the lithography process:



James McNeill Whistler (American, 1834–1903)

La Robe Rouge

1894

lithograph

Gift of Allyn C. Poole

1930.197

The American expatriate James McNeill Whistler took to lithography in 1878, when artists in France and England turned to the medium as a creative opportunity. He produced 179 lithographs over the next two decades. The artist favored using transfer paper, allowing him to draw directly at a site without needing to lug a heavy limestone block. *La Robe Rouge*, done in 1894, shows Beatrix Whistler reclining on a sofa against a paneled wall. Drawn with lithographic crayon on rough transfer paper, the texture becomes part of the image. In the first two decades of the twentieth century, Whistler's etchings and lithographs were exhibited in multiple venues in New York City along with other French practitioners at a time when few American artists had yet to take up lithography as an artistic medium.

John Sloan (American, 1871–1951)

Sixth Avenue and Thirtieth Street
1908

lithograph

The Albert P. Strietmann Collection
2024.28

John Sloan, American painter and printmaker, attempted his first lithograph in 1905. While intrigued with the medium, he did not undertake additional lithographs until 1908, when fellow artist Arthur Dove, offered him the use of his press. One of the five lithographs Sloan made that year was *Sixth Avenue and Thirtieth Street* which he managed to print as a novice in an edition of 20. As a chronicler of city life, his works represented a radical break with the genteel academic tradition. Without the assistance of a skilled printer and press, Sloan did not return to the medium until March 1919, when he participated as a demonstrator at the Pratt Institute along with George Bellows and Albert Sterner during an exhibition of Bolton Brown lithographs. As art editor of the socialist magazine *The Masses*, he and Bellows worked together from 1912 to 1916.

Albert Sterner (American, 1863–1946)

The Blind

1915

lithograph

Museum Purchase: Anonymous Gift in memory
of Helen Pernice

2023.77

Born in London to an American father and an English mother, Albert Sterner grew up in England. He joined his relocated family in Chicago in 1879 and soon became associated with the lithography firm of Shober and Carqueville. In the 1880s, he studied at the Académie Julian and the École de Beaux Arts in Paris. Sterner would return periodically to Europe where he encountered the latest trends in contemporary European art. In Munich in 1894, he resumed his work in lithography.

In 1915, the Berlin Photographic Company in New York City staged a major exhibition of Sterner's lithographs, including *The Blind*, when the medium was not yet popular with artists and collectors. Sterner claims to have introduced George Bellows to lithography, and the 1915 exhibition inspired

Bolton Brown, Bellows's future printer, to take up lithographic printing.

Cupid and Satyr

1915–16

lithograph with scraping, reworked
with crayon, black ink, and blue pencil

The James and Lois Sanitato
George W. Bellows Collection
2018.270

Growing up, Bellows's schooling fostered his interest in Greek and Roman history and mythology. A winged Cupid, the messenger of love, appears to be consoling a satyr, a half-human and half-beast, by grasping the horns of his downturned head. The subject may allude to *omnia vincit amor*, "Love conquers all," from Virgil's *Eclogue 10*.

Bellows signed this previously unrecorded lithograph on the stone in the lower right under the panpipes. Albert Sterner, a well-known lithograph artist, introduced Bellows to lithography in the winter of 1915–16. Financially successful, the artist set up a lithograph press in his home studio. Unsatisfied with this early experiment, Bellows reworked the right portion of the landscape with crayon and ink or tusche which obliterated the blue pencil with crayon.

Sacred and Profane Love

circa 1904–06

black crayon, brush and wash, white gouache

The James and Lois Sanitato

George W. Bellows Collection

2023.84

Between September 1901 and the spring of 1904, Bellows attended Ohio State University and took all the art classes offered. His illustrations at the time were in the style of Charles Dana Gibson's Edwardian feminine ideal, the Gibson Girl. Cecile Mear, the Cincinnati Art Museum's conservator of works on paper, discovered this drawing when she separated the unstable backing from *Cupid and Satyr*. The backing sheet's erased inscription has the easily identified words "Profane Love." The inscription begins with an "S," suggesting it reads "Sacred and Profane Love."

Bellows opted not to take exams in 1904; instead, he headed for New York City and enrolled at the New York School of Art to further his artistic education. There, he fell under the influence of the charismatic instructor Robert Henri (1865–1929), who encouraged Bellows to open his eyes to the

to the world around him. Fully conceived, this drawing is not linked to any known projects.



On Summer Sands, 1903–04,
charcoal, graphite, and ink with
gray and white gouache en
grisaille, Columbus Museum
of Art, Ohio: On loan from the
Theta Delta Chapter of Beta
Theta Pi Alumni Association
at The Ohio State University,
2016.002

Standing Female Nude

circa 1910

black chalk

The James and Lois Sanitato
George W. Bellows Collection
2018.269

Traditional nineteenth-century European academic training for aspiring artists began by drawing plaster casts. In 1904, when Bellows enrolled in William Merritt Chase's New York School of Art, he was already a skilled draftsman. His favorite instructor, Robert Henri, parted ways with Chase in 1909 and set up his own art school. Bellows followed Henri's move, continuing his studies in figure drawing with Henri.

Standing Female Nude once belonged to Leona Robbin, a classmate of Bellows at Henri's school. Bellows first rendered the contour of the bent figure, then conveyed the volume in one session as models took multiple positions. He captures one such session in his 1917 lithograph, *The Life Class, No. 1*.

Hungry Dogs, No. 2

1916

lithograph

The James and Lois Sanitato
George W. Bellows Collection
2018.246

The first lithograph Bellows claims to have made is *Hungry Dogs*, based on a 1907 drawing, *Dogs, Early Morning*, now in the Boston Public Library collection. Two versions of the lithograph, both in reverse of the drawing, reveal his struggle to control the tones' consistency.

When Bellows arrived in New York City in 1904, it was packed with tenement buildings housing a soaring population of immigrants. In keeping with Robert Henri's encouragement to look at the ugly truths of the world, Bellows became loosely associated with a group of artists known as "The Eight," including John Sloan, George Luks, William Glackens, and Everett Shinn, who rejected American Impressionism, academic realism, and the conservative stance of the National Academy of Design. When shown in the *Exhibition of Independent Artists* in 1910, the drawing received

the drawing received notice in *The Nation*,
"George Bellows, in fact, forces expression to the
danger point." *Harper's Weekly* acquired rights to
reproduce the drawing in 1913.



Dogs, Early Morning, 1907,
graphite, pen and ink and
crayon, spray varnished,
Boston Public Library: Arts
Department, The George
Bellows Collection 1943.110

Fantasy

1916

lithograph, first state

Gift of Kristin L. Spangenberg
and John E. Gilmore III in memory
of Eric Karl Spangenberg

2023.61a

Bellows recorded this lithograph in his Record Book for 1916 as "Fantasy," printed in an edition of six. This impression was left unsigned in his estate, his daughter, Jean Bellows Booth, later signing his name, adding her initials J.B.B. The location, whether outdoors or at the entrance to a cave, remains vague. The rendering of the woman and child remains unchanged in both states. In the second state, Bellows altered the face of the male figure at right. He appears to carry a burden over his left shoulder while his left arm hangs down. In addition, parallel scratches are evident throughout his garment and the vegetation in the lower right. Except for this lithograph, Bellows outlined his subjects rather than show the irregular edge of the stone.

Verso: Untitled Studies

1916

black crayon

Gift of Kristin L. Spangenberg
and John E. Gilmore III in memory of
Eric Karl Spangenberg
2023.61b

This random crayon sketch suggests a connection with Bellows's 1916 lithograph *Splinter Beach* exhibited nearby. The head of the boy facing downward at the center could well be the semi-nude boy in the lithograph facing the viewer as he removes his shirt. The back view of the torso appears related to the standing figure at the center of the lithograph, below the bow of the tugboat.

Mother and Children

1916

lithograph, second state

Lent by Dr. James and Mrs. Lois Sanitato

Seeking relief from the heat and humidity of the city, the Bellows family spent the summer of 1916 on Penobscot Bay in Camden, Maine. For the first time, Bellows undertakes a family portrait. He struggles to capture the position of Anne, age five, and Jean, one year. In the first state, Emma's left hand holds baby Jean, while Anne faces left. In the second state, shown here, scratched lines disguise Emma's left hand, Anne faces her mother, and additional work is evident in the background. The lithograph in this state appeared in the June 1917 issue of *The Masses*. While he was satisfied with the print, he never completed the two oil sketches he attempted.

Prayer Meeting, No. 2 1916

lithograph and scraping

Lent by Dr. James and Mrs. Lois Sanitato

While raised in a strict Methodist household, Bellows was not strongly religious. His exploration of contemporary religious practices ranges from satirical to respectful. During the summer of 1913 in Monhegan, Maine, Bellows focused on seascapes. One exception was a quick sketch created while attending a small Methodist church. Back in New York City in December 1913, Bellows worked the sketch into a finished drawing, which he sold to *Harper's Weekly* for \$100. It appeared as a two-page spread in January 1914 with the caption "DESPONDENT TESTIFIES HE IS NO LONGER A SINNER." In 1916, Bellows returned to the drawing as the source for two lithographs with subtle satirical overtones. *Prayer Meeting No. 1* is a left-right reversal, while *Prayer Meeting, No. 2*, follows the orientation of the drawing. In *No. 2*, the provincial congregants' sharpened expressions center on Deacon Smith's declaration. For further intimacy, Bellows reduces the light sources and adds atmospheric subtleties.



Prayer Meeting, 1913,
pen and ink, Boston Public
Library: Arts Department,
The George Bellows
Collection, 1943.27

Artists Judging Works of Art 1916

lithograph, working proof with additions
in black crayon

The James and Lois Sanitato
George W. Bellows Collection
2018.247

Robert Henri, an advocate for non-juried exhibitions, organized the first *Exhibition of Independent Artists* in 1910, in which Bellows participated. Throughout his career, Bellows straddled the line, participating in traditional juried exhibitions, yet advocating for independent non-juried shows. *The Masses* published Bellows drawing for the lithograph, *Artists Judging Works of Art*, in their April 1915 issue. The lithograph shows three figures examining the painting and intensifies the expressions and interaction of the all-male jury. This impression is a working proof before the final edition. In the center foreground, Bellows draws still life elements with black crayon and adds vertical shading to the back of the center most judge, whose hair, in the earliest impressions, is the white of the paper. He includes Robert Henri, seated in the shadows in the lower right, and a self-portrait as the bald figure with arms

crossed observing the proceeding in the upper right.

Artists' Evening

1916

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

Petitpas was a French restaurant and boarding house at 317 29th Street between Eighth and Ninth Avenues in New York City. John Butler Yeats (1839–1922), Irish painter and father of the poet W. B. Yeats, made this address his final residence. Bellows' lithograph captures an intimate evening with friends. Emma Bellows sits at center, making direct eye contact with the viewer. To her right, Robert Henri points to Yeats with his right hand while Bellow's balding head appears behind, listening. The lithograph is in reverse of the drawing *Night at Petitpas*. *Artist's Evening* and *Benediction* were published in *Arts & Decoration* in May of 1916. The byline read, "they are the first essays in lithograph done by George Bellows. Neither has been shown or published before." Shortly thereafter, *Artists' Evening* was illustrated in the July issue of *The Masses*.



Night at Petitpas, 1914,
crayon and graphite,
Boston Public Library: Arts
Department, The George
Bellows Collection, 1943.1.17



Business Men's Class, 1913,
monoprint with graphite,
crayon, pen and ink and
scratchwork, Boston Public
Library: Arts Department, the
George Bellows Collection,
1943.17

Business-Men's Class

1916

lithograph and scraping

Lent by Dr. James and Mrs. Lois Sanitato

One of the nineteenth-century European masters Robert Henri recommended his students study was the French artist Honoré Daumier (1808–1879), whose lithographs appeared in the popular newspaper *Le Charivari*. Following Daumier's lead in satirizing contemporary life, Bellows focused on the efforts of sedentary urban males of all sizes and shapes to improve their well-being with exercise. His drawing of the subject appeared in the April 1913 issue of *The Masses*. Bellows lithograph of the subject provides a greater atmosphere and dignifies the motley group of athletes.

Preliminaries

1916

lithograph and scraping

Lent by Dr. James and Mrs. Lois Sanitato

Jess Willard, the world heavyweight boxing champion, battered Frank Moran of Pittsburgh for ten rounds on March 25, 1916, with a broken hand. Bellows only boxing-related lithograph where women are present captures high society figures, notably well-heeled fashionable women, attending the prize fight at Madison Square Garden in New York City. The freely drawn lithograph captures the arriving ticket holders as a mere sketch and the ring in the upper left as a band of light. The attendees are shown with men in top hats and women in evening gowns. One woman looks directly at the viewer while the action in the ring continues to be incidental. Note that the composition is in the same direction as his drawing.



Preliminaries, 1916, crayon,
black ink and brush,
Boston Public Library: Arts
Department. The George
Bellows Collection, 1942.12

Introducing John L. Sullivan 1916

lithograph and scraping
The James and Lois Sanitato
George W. Bellows Collection
2018.248

The prelude to the fight between Jess Willard and Frank Moran at Madison Square Garden on March 25, 1916, was the introduction of celebrated former champion boxers in the audience. John L. Sullivan (1858–1918), nicknamed “the Boston Strong Boy,” was an international heavyweight bare-knuckle champion whose career spanned the introduction of gloved boxing. In 1889, Sullivan fought Jake Kilrain in the last bare-knuckle heavyweight title bout, which went 75 rounds under London prize ring rules. He won that match and overcame his history of alcoholism to become an advocate for Prohibition. In 1919, Bellows recalled, “I saw Sullivan only once, and as I have him in this print. He was a great old Viking, walked on his toes, conscious of his breadth of beam and vast shoulders, and had a smile which included the whole of Humanity with himself well in the center... Willard is having his gloves adjusted for his fight with Moran.”

Splinter Beach

1916

lithograph and scraping

Private Collection

Rather than the idylls of the American Impressionists, Robert Henri encouraged his students to open their eyes to the realities of urban life. For 18 years, the activities on the East River captured Bellows's attention, including tenement youth bathing under the Brooklyn Bridge. This location, with its strong vertical bridge piers and the passing boat, provided a backdrop for the interaction of the boys lounging and swimming. A sketch of one of the boys, one of many, appears on the verso of his lithograph *Fantasy* exhibited nearby. Bellows scratched his name on the pilot house of the passing tugboat. He would return to the subject, influenced by Jay Hambidge's compositional theories of Dynamic Symmetry, in two paintings and a second lithograph in 1923–24.



Splinter Beach, 1912, pen and ink, brush and ink wash, with graphite under drawing and ruling and scratchwork, Boston Public Library: Arts Department, the George Bellows Collection, 1942.1.1



In the Park, Light, 1916, lithograph, Amon Carter Museum of American Art, Fort Worth, Texas, 1985.123

In the Park, Dark

1916

lithograph

Gift of Herbert Greer French

1940.80

In February 1912, Bellows recorded an ink wash drawing, *Luncheon in the Park*, in his Record Book. The relaxation of middle-class women and their children captured his attention. He returned to the theme, and it became the subject of a painting, *A Day in June*, and two lithographs. In all these works, Bellows eliminates the middle ground, focusing on the foreground figures in white, strolling or reclining and silhouetted against a wooded landscape with a building visible in the upper center. The lithographs in reverse of the drawing reflect his preference for lithography with its flexibility to rework the stone and re-etch the altered image. *In the Park, Dark* is the first in the sequence with its background comparable to the painting. In *In the Park, Light* Bellows gave the building greater prominence, and the trees, individual definition. Exhibited together in 1919, they reflect the beauty of the design and a rich range of tones.

The Novitiate

1916

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

“The characters of three nuns once impressed me in the Pennsylvania railroad station as I passed through. I don’t know why this drawing is further than this.” —George Bellows, 1919

Bellows contributed this lithograph, *The Novitiate*, to *The Masses* for the February 1917 issue. He sensitively renders the relationship between the three nuns working with the subtleties of black on black. Like three columns, the robes drive the focus upward to the novice’s pensive expression. She clasps the hand of her superior with her left hand while her right hand gestures to the left. The sister on the left concentrates her attention on the book in her left hand. Her other hand, and that of the elder sister at right, form a triangle with the figure of Christ on the cross in the upper left. This private moment of commitment is quite a contrast with *Prayer Meeting, No. 2*, created the same year.

The Studio, Christmas 1916 1916

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

Here, Bellows features his home at 146 East 19th Street, New York City, for the first of three family Christmas cards. When Emma Story accepted his proposal six years earlier, he acquired the three-story Federal-style house. Bellows remodeled the third floor as his studio having experience in construction as a youth working for his contractor father.

The Studio, Christmas 1916, shows him painting Emma while Jean, one, and Anne, five, play near the Christmas tree. Emma's mother is in the background, speaking on the phone. Bellow's printer, George C. Miller works on the press in the studio above. The inspiration may have been Diego Velázquez's painting *Las Meninas*, which Bellows would have known from a reproduction, as he never traveled abroad. He includes his portrait, reflecting his artistic status and his role as a family man. This greeting card once belonged to Lewis Henry Meakin (1850–1917), honorary curator

curator of painting at the Cincinnati Art Museum.

The Statuette

1917

lithograph and scraping

The James and Lois Sanitato

George W. Bellows Collection

2018.249

Historically, drawing the human figure has been one of the progressive steps in an artist's training. In this print, Bellows compares the nude figure with the statuette. He delineates the figure by placing her against a dark, unrelieved background. With direct light from the upper left, Bellows suggests the contours of the flesh and further contrasts the solidity of her body against the texture of the draped table covering. Bellows created 20 lithographs of nudes. Six of his earliest experimental nude lithographs are absent from his Record Book. Two of them were experiments with drawing on transfer paper and then transferring to the stone rather than drawing directly on the stone. Considering *The Statuette* successful, he gave it to *The Masses* for its May 1917 issue.

Electrocution, Large Detail

1917

lithograph in brownish black ink, third state

The James and Lois Sanitato

George W. Bellows Collection

2018.250

The Masses published debates of the death penalty in the days leading up to World War I, which may have been the catalyst for this print, although Bellows never identified the sitter. Unsatisfied with the composition showing the convicted surrounded by a priest on the left and observers on the right, Bellows shaved the sides, keeping the priest to the left as seen in this third state impression. In *Electrocution, Small Detail*, he further reduced the composition, eliminated all but the hands of the priest holding the Bible at left, keeping the figure communicating with the blindfolded prisoner at right.

The Life Class, No. 1

1917

lithograph, second state

The James and Lois Sanitato

George W. Bellows Collection

2018.251

Life drawing classes were introductory courses where a student learned to work from a model. They were held both during the day and at night. Bellows first tried to etch the subject, but the process was incompatible with his vigorous drawing style. He returned to the life class as a subject twice in lithography. During Robert Herni's night class, the nude model on the platform holds a standing pose. In the first state, her upper torso is in shadow. In the second state represented here, Bellows removed the shadow; as a result, the painting of the student in the foreground appears close to finished. A light source above and behind the painter in the foreground casts light on the model. The skylight in the background catches the nocturnal glow from the surrounding buildings.

The Street 1917

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

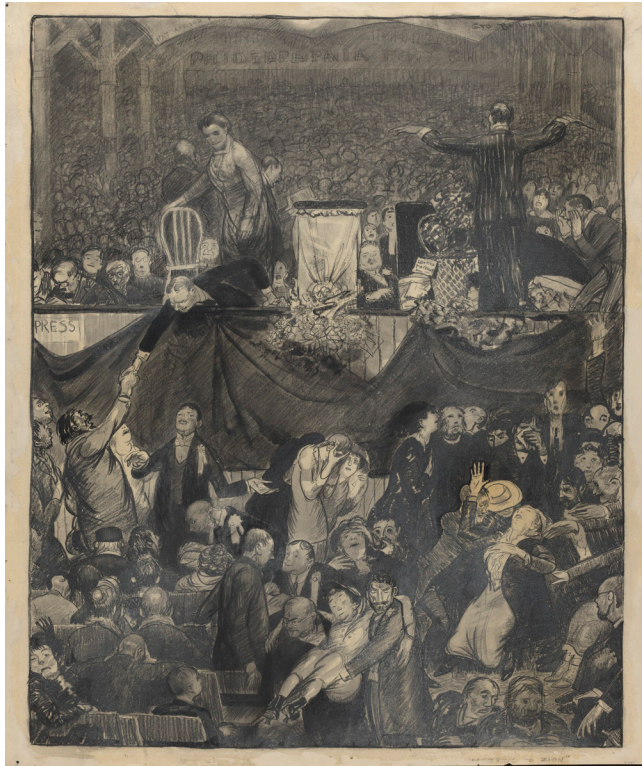
Bellows successfully balanced storytelling with real-life observation as his teacher Robert Henri encouraged him. Growing up in a quiet residential Columbus, Ohio, neighborhood, urban life in the dense tenements of the Lower East Side struck Bellows. *Harper's Weekly* paid Bellows a commission of \$100 to illustrate Curt Hansen's "Fixing the Responsibility," published on April 11, 1914. His drawing "I was Beatin' 'is Face" follows the storyline of a police officer breaking up a brawl between a Roman Catholic boy and a Jewish boy that attracted a crowd. A second drawing, *Pinched*, transforms the subject by replacing the officer with a woman and moves two stylishly dressed women hidden by the officer's arm to the foreground. Bellows adapted this drawing for the lithograph *The Street*, portraying two women striding arm-in-arm in the lower left and relegating the altercation to the background. All three versions occur in the tenement neighborhoods under the city's elevated transport system.

The Sawdust Trail 1917

lithograph, first state

Lent by Dr. James and Mrs. Lois Sanitato

Metropolitan Magazine commissioned Bellows in January 1915 to attend a revival meeting of Billy Sunday in Philadelphia to illustrate an article "Back of Billy Sunday" by the radical journalist John Reed which appeared in May 1915. Bellows revisits his drawing *Billy Sunday and the Sawdust Trail* for this lithograph. The first state, shown here, captures the crowd weeping, singing, and shouting as they publicly announce their new faith and grip the hand of the evangelist. In the second state, he reduces the height of the composition, removing the banner "Christ for Philadelphia / Philadelphia for Christ," further focusing on the emotions of the crowd of attendees. Bellows personally considered Sunday, "Death to imagination, to spirituality, to art... His whole purpose is to force authority against beauty... I want people to understand him." In addition to the lithograph, Bellows painted *The Sawdust Trial*, which mirrors the second state of the lithograph.



Billy Sunday and the Sawdust Trail, 1915, crayon, pen and ink, and brush and ink wash, spray and brush varnished, Boston Public Library: Arts Department, The George Bellows Collection, 1943.1.21



Francisco José de Goya y Lucientes (Spanish, 1746–1828), *Disparate Alegre (Merry Folly)*, circa 1816–17, etching, Cincinnati Art Museum Bequest of Herbert Greer French, 1943.526

Dance in a Madhouse

1917

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

In 1906, Bellows returned to Columbus for the first time since moving to New York City. Through a childhood connection, he visited the State Hospital for the insane. On Thursday nights, the patients indulged in "Round Dances," open to visitors. Each of his characters in this print represents a definite individual. "Happy Jack boasted of being able to crack hickory nuts with his gums. Joe Peachmyer was a constant borrower of a nickel... The Lady in the middle center assured the artist by looking at his palm that he was a direct descendant of Christ." Bellows' study of the old master Francisco José de Goya may have provided inspiration. The result of the visit was a spontaneous, action-filled multigure, multimedia drawing of a recreational dance by the patients completed in January 1907. Bellows successfully sold this drawing to *Harper's Weekly* for their August 1913 issue and returned to the drawing for the lithograph.

Love of Winter, Christmas 1917 1917

lithograph, second state
The James and Lois Sanitato
George W. Bellows Collection
2018.252

Love of Winter, Christmas 1917 celebrates a new form of urban leisure. Onlookers in the foreground observe skaters on a frozen pond in the midground. This lithograph is the second of his original family Christmas cards. The composition follows his painting of 1914 on the same subject. The figure between the woman and the child at its center is darkened in the second state exhibited here. Yearly, Bellows took up the challenge of painting a snow subject.

1918–1919 The War Series

The United States entered World War I in April 1917. Like many Americans, George Bellows opposed the war, but after America's formal entry, he volunteered for the Tank Corps, although not called for service. *The War Series* of lithographs and paintings focuses on the atrocities

committed by the Germans in Belgium. Bellows worked on the series for more than eight months between the spring and summer of 1918 with the assistance of the printer Edward Krause. While he knew nothing about combat and never visited the front overseas, he did portray with bold directness the viciousness of an invading army.

Bellows learned of the war crimes represented in his series through documentary reports. In February 1918, Brad Whitlock's series "Belgium: The Crowning Crime" appeared in *Everybody's Magazine* and the Bryce Report derived from twelve hundred eyewitness accounts of German atrocities during the invasion of Belgium during August 1914, which appeared in abridged form in the *New York Times* on May 13, 1915. He based seven lithographs on the Bryce Report, including *The Germans Arrive*, *The Barricade*, and *Bacchanale*. Beginning in July 1918, Bellows recreated his prints into monumental paintings. Three were exhibited in the *26th Annual Exhibition of American Art* at the Cincinnati Art Museum.

Murder of Edith Cavell 1918

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

On August 4, 1914, Germany invaded Belgium. Upon United States entry into the war in 1917, Bellows focused on war subjects. The murder of Edith Louise Cavell (1865–1915) provided Bellows with a romantic heroine. A British nurse working in a Belgian hospital, she aided Allied soldiers' escape. She was subsequently arrested for "war treason," a crime punishable by death. On October 12, 1915, she was executed by firing squad, prompting stories in the international press about her purity and Christian values.

Bellows's lithograph dramatically stages Cavell's journey and stop midway down a massive set of stone stairs. At the base, a prison guard directs her toward her executioners. Working proofs reveal Bellows reworked Cavell's head. The lithograph illustrated the series "Belgium: The Crowning Crime," by Brand Whitlock, U.S. Minister to Belgium, in *Everybody's Magazine* in 1918. The Allied Salon along Fifth Avenue in New York

City, and the May 1919 *26th Annual Exhibition of American Art* at the Cincinnati Art Museum included the painting created after the lithograph.

The Bacchanale, No. 2
1918

lithograph, first state
The James and Lois Sanitato
George W. Bellows Collection
2018.253

In the center of this work, soldiers, seemingly oblivious to their actions, hold rifles on which babies are bayoneted. Based on the Bryce Report, which appeared in an abridged version in the *New York Times* on May 14, 1915, Bellows freezes a moment of complete depravity by German soldiers invading Belgium. This is Bellows' second version of the lithograph where he has redrawn the subject and added atmospheric depth. Both versions retain the tension created by the laissez-faire attitude of the drunken invaders towards their fellow soldiers committing atrocities.

The Germans Arrive 1918

lithograph

The James and Lois Sanitato
George W. Bellows Collection
2018.254

The Germans Arrive portrays the height of savagery against innocent civilians. Bellows was likely inspired by first-hand testimony published in the *New York Times'* abridged version of the Bryce Report. Francisco de Goya's brutal series, *Disasters of War*, exhibited at Knoedler & Co. in New York City in 1915 may have also served as inspiration. In support of the war effort, this work appeared inside the back cover of *Collier's* in 1918 bolstering the U.S. Government Bonds Fourth Liberty Loan effort, captioned "There is no sharper contrast between German Kultur and the Civilization that our forefathers died for."



Francisco José de Goya y Lucientes (Spanish, 1746–1828), *There is No More Time*, from *Disasters of War*, 1810–14, etching and aquatint, Cincinnati Art Museum: Gift of Emily Poole, 1949.12.19



The Barricade, 1918, crayon, varnished, Boston Public Library: Arts Department, The George Bellows Collection, 1943.1.3

The Barricade, No. 1

1918

lithograph and scraping

Gift of Dr. and Mrs. Paul Hoxworth

1962.137

Based on a drawing by Bellows now in the Boston Public Library collection, *The Barricade, No. 1*, adds shock value with its graphic depiction of violence. The lithograph was printed from a stone, resulting in a left-right reversal, with the soldiers gripping their weapons left-handed. To correct the orientation, Bellows transferred the image to a zinc plate, which returned *The Barricade, No. 2*, to the original orientation with right-handed soldiers. In October 1918, Bellows completed a painting in the same orientation as the drawing.

Sniped
1918

lithograph

The James and Lois Sanitato
George W. Bellows Collection
2018.255

The July 19, 1918, edition of *Collier's* published *Sniped* and another lithograph titled *The Charge* to illustrate Donald Hamilton Haines's story "Something—I". Haines's story relates to British soldiers engaging with Russian troops in France in 1917 at the onset of the Russian Revolution. Although the story mentions a revolutionary red flag and the fallen man's face, the soldier's face in the lithograph is covered, and there is no evidence of a flag. The lithograph appears to be generic and appropriate for any number of contexts.

1920–1925

Only in 1920, after the end of World War I, did Bellows seriously return to lithography and to his successful collaboration with the expert printer Bolton Brown. In 1921, he created 60 lithographs, revisiting familiar themes like New York City scenes, fights, and satires. A new focus on portraiture at this time challenged his skills. In 1923, he completed commissions to illustrate two magazine serials: Donn Byrne's *The Wind Bloweth* and H. G. Wells' *Men Like God*. In 1923 and 1924, he translated many of his imaginative illustrations into lithographs. With new crayons designed for him by his printer, Bolton Brown, these lithographs, including *Nude Study*, *Woman Kneeling on a Pillow*, and a nostalgic childhood scene—*Sixteen East Gay Street*—take on a new refinement. He returned to an exciting boxing scene in *Dempsey and Firpo*, yet continued to create intimate portraits of his wife, daughters, and best friend, Eugene Speicher.

During his nine years as an artist lithographer, Bellows advocated for the fusion of subject, style, and medium, and for lithography as a fine art. In the *32nd Annual Exhibition of American Art*, the Cincinnati Art Museum featured his

lithographs. Bellows died of peritonitis on January 8, 1925. His mastery of the medium continues to resonate 100 years after his passing, having influenced generations of artists.

Hail to Peace, Christmas 1918 1918

lithograph

The James and Lois Sanitato
George W. Bellows Collection
2018.256

On November 11, 1918, the Allies and Germany signed an armistice to end hostilities on the Western Front of World War I. Shortly after that, the renowned dealer in Renaissance art, Joseph Duveen, approached Bellows on behalf of Helen Clay Frick to create two paintings, *Dawn of Peace* and *Hail to Peace*, in celebration of the end of the war. *Hail to Peace* became the third Bellows family Christmas card. Bellows pays tribute to the civilians of the American Red Cross, especially women, who unselfishly supported the war effort. The lithograph sends a message of thanksgiving for peace.

The Tournament

1920

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

The Great War was over with the armistice of November 11, 1918. In support of the Fourth Liberty Bond drive, the Cincinnati Art Museum exhibited Bellows war paintings, *Murder of Edith Cavell*, *The Massacre at Dinant*, and *The Return of the Innocents* in 1919 in the *26th Annual Exhibition of American Art*. That year, the family summered in Middletown, Rhode Island, where Bellows discovered lawn tennis. The Newport elite came to watch and be watched. The sport inspired two paintings, *The Tournament* (1919) and *Tennis at Newport* (1920). In *The Tournament*, like the painting, the spectators hide the right player, the net directs attention to the tiered boxes of viewers, and the umpire sits in the shadows at the upper right. Along with *Tennis*, these new lithographs began Bellows' collaboration with Bolton Brown, a master of lithographic printing.

Bolton Brown (American, 1864–1936)

The Mountain

1921

lithograph

Gift of Kristin L. Spangenberg

and John E. Gilmore III

2024.29

Bolton Brown was a mountaineer, painter, and a self-taught lithographer. In 1915, he turned to lithography after seeing an exhibition by Albert Sterner. Brown became a promoter of the medium, having developed exquisite control of tone and shading. During his career, he created over 400 lithographs focusing on landscapes and female nudes. In March 1919, Bellows was one of five artists invited to demonstrate lithography on stone in conjunction with an exhibition of Brown's lithographs at Pratt Institute. That fortuitous meeting led to his becoming Bellows' printer. Both men advocated for standards of lithography in the Arts and Crafts tradition, including drawing directly on stone. It was common practice for Brown to co-sign the lithographs he printed for Bellows.

Sunday 1897 1921

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

Sunday 1897 is a flashback to Bellows's youth. In this lithograph, the only one that includes an image of George Bellows, Sr, who died in 1913, Bellows manages to catch his own awkwardness as a teenager of 15, wearing a suit and straw hat. He looks directly at the viewer with a disgruntled expression as he and his father travel down Rich Street on the way to church. The family rides in a horse-drawn surrey—an open vehicle used only in fair weather. As they pass, his father hails the Reverend Purely A. Baker, the president of the local Anti-Saloon League. Bellow's mother, Anna, sitting in the back seat, would be the subject of paintings and prints in the 1920s. By contrast, the artist proudly portrays himself as the protector, husband, and father in his *My Family, No. 1* lithograph, created the same year.

Studies for Legs of the Sea 1919

pencil

The James and Lois Sanitato
George W. Bellows Collection
2018.257a

In 1919, the Bellows family spent the summer in Middletown, Rhode Island. Nearby, Newport's Third Beach provided recreation for the family and inspiration for Bellows. In this drawing, the artist selectively used individual figures for his painting, *The Beach, Newport (In the Sand)* and for a lithograph in 1921. The upside-down male standing figure appears on the left side of the painting while the sketch of the reclining woman went unused. The standing male figure with the cane appears in the lithograph *Legs of the Sea* on view nearby.



The Beach, Newport (In the Sand),
1919, oil on panel, Philadelphia
Museum of Art: Gift of C. K. Williams, II,
2009, 2009-145-1

Verso: Studies for Legs of the Sea
1919

pencil

The James and Lois Sanitato
George W. Bellows Collection
2018.257b

The reverse side of this drawing includes a series of equations and a drawing of an easel. The calculations indicate Bellows's enthusiasm for Jay Hambidge's compositional theory of Dynamic Symmetry, which he took a strong interest in after meeting Jay Hambidge in 1918. The .691 and its reciprocal 1.472 often appear in ancient Greek architecture, including specific dimensions of the Parthenon, and Bellows used this pleasing ratio to calculate the dimensions of a "square plus five root rectangle" canvas measuring 19 x 27.5 inches. Whether the artist intended to use these calculations for a future painting based on *Legs of the Sea* or another work is not known.

Legs of the Sea

1921

lithograph

The James and Lois Sanitato
George W. Bellows Collection
2018.258

With an enormous burst of energy between January and March 1921, Bellows created 57 lithographs. Like his painting, *The Beach, Newport (In the Sand)*, his focus in the lithograph *Legs of the Sea* is the reclining figure of Emma Bellows and Robert Henri at right angles to each other on a dune against the distant shoreline. *The Legs of the Sea* is in reverse of the sketch, *The Beach*, now in the Boston Public Library collection. The back view of the man with the cane in the *Studies for Legs of the Sea* is added immediately to the right of the figures at the top of the dune.



The Beach, 1919, graphite,
Boston Public Library: Arts
Department, The George
Bellows Collection, 1943.2.6

Morning Nude on Bed, No. 1
1921

lithograph

Lent by Dr. James and Mrs. Lois Sanitato
1940.79

There are two versions of *Morning Nude on Bed*. *Version No. 1* was referred to in his Record Book as "Morning (Nude on bed light)." Although he printed the lithographs in an edition of 27, Bellows was not satisfied with the contrasts of light and dark and the solidity of forms. As a result, he created *Morning Nude on Bed, No. 2*, in an edition of 57. This version has more depth, and he redrew the bedsheet so it did not drag on the floor. In both versions the nude subject lacks a convincing perspective of the right leg in relation to the bent left leg. Determined to rectify the situation, Bellows drew a third lithograph, *Evening Nude on Bed*. In this version, he silhouettes the figure against a dark interior with artificial lighting, and the thigh of the crossed leg convincingly flattens on the edge of the bed.

Evening Snow Storm

1921

lithograph and scraping

Gift of Herbert Greer French

1940.79

At the height of a winter storm, New Yorkers scatter from Columbus Circle. This impression has the alternate title written in the lower center, "Christmas Eve." Its inclusion enhances the scene's drama as pedestrians seek shelter. In the center, a family leans forward to protect their faces from the onslaught of stiff wind and pelting snow. Immediately to their right, a boy bends over to form a snowball while other youths scramble in the background, immune to the inclement weather. Bellows scrapes and nicks through the thick crayon layer on the stone, leaving exposed areas that print white on the paper as snow streaks and flakes. The illumination by a bare light bulb in the upper right adds to the eeriness of the moment during the storm's intensity. This lithograph and *Love of Winter, Christmas 1917*, in the previous gallery, are Bellow's only lithographs of winter subjects.

Counted Out, No. 1

1921

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

In *Counted Out, No. 1*, the referee's left hand becomes the top of a triangle with his right arm extended to the downed boxer's head. The extended arms of the fan, hanging on the rope, forms the opposite side of the triangle. The downward thrust of the standing fighter's arm forms the final side. The ring's ropes and the floor divide the scene into quarters. With this composition Bellows is actively utilizing Jay Hambidge's compositional theories of Dynamic Symmetry.

According to the Marquess of Queensberry boxing rules of 1867, when a fighter is down, the referee sends the other fighter to a neutral corner and begins a ten-count. The referee's count is considered a knockout victory if the downed fighter does not get up within ten seconds. *Counted Out, No. 1* is based on one of four Bellows illustrations commissioned by *The American Magazine* to illustrate L. C. Moise's story "The Last Ounce," published in April 1913.

Introducing Georges Carpentier 1921

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

The Fight Extra of the *New York Evening World* on July 2, 1921, carried the headline "Demsey Wins / DETAILED STORY OF THE CHAMPIONSHIP FIGHT BY ROUNDS / CARPENTIER KNOCKED OUT IN FOURTH ROUND BY A RIGHT AND LEFT TO THE JAW." By the 1920s, boxing had become a popular sport in America. More than 80,000 spectators attended the fight at Boyle's Thirty Acres in Jersey City, New Jersey. The knockout took only one minute and sixteen seconds in the fourth round. In this print, Bellows chose to focus on the ritual introduction of Georges Carpentier, standing right of center, who received a magnificent ovation from the crowd before his defeat and failure to capture the world heavyweight title.

Self-Portrait

1921

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

In the tradition of the old masters, Bellows contemplates himself at age 39 without artifice in this bust-length self-portrait, wearing a jacket and signature bow tie. His right hand on the lithograph stone conveys his confident mastery of this medium. His left hand holds a cigarette—or perhaps a crayon—ready to commit the next image to the limestone block. The Victorian mirror reflects his domain, the humble surroundings of his studio.



Rembrandt Harmensz van Rijn (Dutch, 1606–1669). *Self-Portrait Drawing at a Window*, 1648, etching, drypoint and engraving, fourth state, Cincinnati Art Museum: Bequest of Herbert Greer French, 1943.313

Four Friends

1921

lithograph, first state

Lent by Dr. James and Mrs. Lois Sanitato

Four Friends is a mild satire memorializing Bellows's longstanding friendship with three friends who shared his passion for art. The short man with the hawk-like nose and arms crossed is Leon Kroll (1884–1974), who Bellows met the day he married Emma Story in 1910. An argument about impressionist use of pure color versus mixing color with black began at the reception and continued into the night. Eugene Speicher (1883–1962) stands at the center, intent on the conversation. His relationship with Bellows dates to 1907, when they met at a YMCA basketball game. At right is Robert Henri, Bellows's mentor and friend. Bellows stands in the left background, listening. In the distant right background are their wives.

Elsie, Emma and Marjorie, No. 2 1921

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

In the early 1920s, the Speichers, the Henris, and the Bellows got together several evenings a week, often at the Bellows residence. The three wives—Elsie Speicher, Emma Bellows, and Majorie Henri—were friends and often gathered separately, without their husbands. Bellows drew two lithographs of the trio. In version *No. 2*, Bellows minimizes the interaction between the women. Instead, he focuses on the positioning of their hands and feet and puts a greater emphasis on the details of the dresses. In the background, the husbands, with Eugene Speicher in the center, Henri stands on the left, and a back view of Bellows is on the right, switching positions from version *No. 1*. The drawing below, in the Art Institute of Chicago collections, is a reverse of version *No. 2*.



Study, circa 1921, black crayon
over touches of graphite.
The Art Institute of Chicago:
Friends of American Art
Collection, 1922.5553

Portrait of Elsie Speicher 1920–24

pencil

Lent by Dr. James and Mrs. Lois Sanitato

What possessed Bellows to draw the back of Elsie Speicher's head? Fascinated with how long tresses are twisted and anchored so that they stay in position, this drawing is all about the hairdo. Note how the shoulders form the base of a triangle with the crown of her head.

Elsie Speicher was the wife of Bellows's longtime friend Eugene Speicher and like a member of the family. The artist never painted her portrait, but she is the subject of two lithographs and five group portraits, including *Elsie, Emma, and Marjorie, No. 2*, exhibited at left.

My Family, No. 1

1921

lithograph and scraping

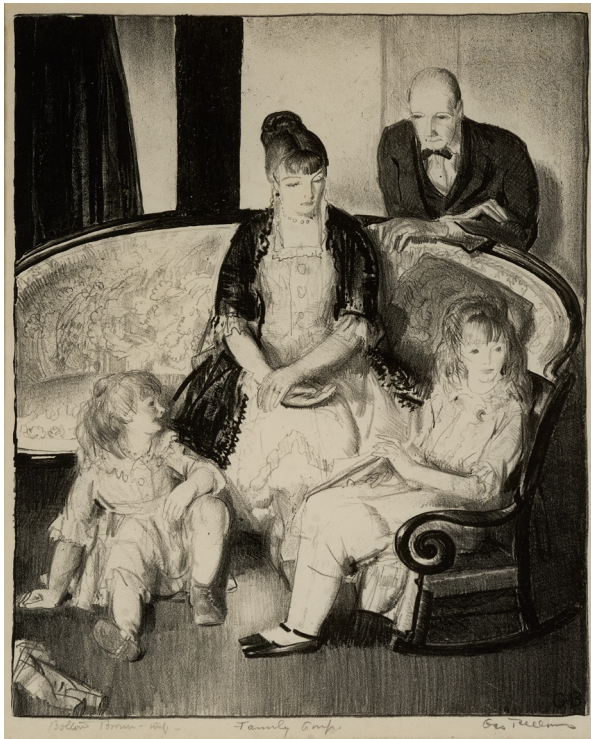
The James and Lois Sanitato

George W. Bellows Collection

2018.259

Between January and March 1921, Bellows created two versions of this lithograph: *My Family, No. 1* and *My Family, No. 2*. In his Record Book, he refers to them as "My Family I (course)" and "My Family II (fine)." Around this time Bellows was exploring Jay Hambidge's compositional theories of Dynamic Symmetry. "Hambidge has shown me a great many things that are profoundly true... even if it were not absolutely correct, it is anyhow useful to me."

In *My Family, No. 1*, Bellows places his left arm on the couch, proclaiming himself a proud protector and father. The gesture intimately encircles his wife and daughters, arranged in a triangular configuration. In *My Family, No. 2*, Bellows shows his arms crossed and draws the figures of Emma and the children in a formal way. Their interrelationships are subtly adjusted to solidify the image into a formal family portrait.



My Family, No. 2, 1921, lithograph,
Columbus Museum of Art, Ohio:
Museum Purchase with funds
provided by Lois Chope and Gift
of Mrs. William Neil King, by
exchange, 2002.018.019

The Black Hat

1921

lithograph

Gift of Kevin D. Ott

2016.146

Between 1914 and 1920, Bellows painted five portraits of his wife, Emma. Bellows's lithograph *The Black Hat* portrays her at 37 as matronly and less idealized than in his earlier portraits, providing gravity and dignity to her person. *The Black Hat* contrasts the solidity of her figure with the random pattern of the fabric against a bland background. Emma's clasped hands and arms provide a counterpoint to her shadowed face, and the brim of the hat interrupts the geometrical format of her torso. Overall, the range of crayon work brings the portrait to life. This print is the first of three "black hat" lithographs featuring the couple's daughters Anne and Jean created in 1923–24.

My Mother

circa 1921

brush and black gouache, black crayon, and fixative
Lent by Dr. James and Mrs. Lois Sanitato

"Fair Anna," as Bellows referred to his mother, was a tall, stout woman. *My Mother* is a study for a full-length portrait of Anna Bellows and relates to the earlier of two paintings at the Art Institute of Chicago created in March 1921. The folds of her dress and a related crayon sketch are followed in the painting. The background of this drawing lacks the coherent structure of the finished work. Here, Bellows places his mother in a historical Victorian setting. The fishbowl is set prominently to the right of Anna's chair, while in the Chicago painting, it moves to the left background. The room's horizontal and vertical architectural elements, including the curtained and shuttered window at the right (providing an external light source), remain unresolved.



Study for My Mother, circa 1921,
black crayon, The Art Institute of
Chicago: Friends of American Art
Collection, 1922.5556

Study of My Mother, No. 1 1921

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

Two lithographs are associated with Bellows's paintings of his 83-year-old mother. While in reverse, *Study of My Mother, No. 1* relates closely to the Art Institute of Chicago's painting *My Mother*. At this point in his career Bellows had studied the old masters and was significantly impacted by the portraits in the memorial exhibition of the American realist painter Thomas Eakins (1844–1916) held at the Metropolitan Museum of Art in November 1917. In the lithograph, Bellows places his mother higher on the sheet, her regal monumental figure in black commanding attention and respect and, for those who knew her, deep affection. As in the Art Institute of Chicago painting, the fishbowl has been moved further into the background.



My Mother, 1921, oil on canvas,
The Art Institute of Chicago:
Frank Russell Wadsworth
Memorial, 1923.975

Man in a Silk Hat

1921

lithograph and scraping

The James and Lois Sanitato

George W. Bellows Collection

2018.260

Bellows's father-in-law, William E. Story, was the subject of two lithographs. *Man in a Silk Hat* is the second version. He ages Story's facial features, and his slightly unfocused eyes shift to the right. Story's hands rest on his cane and hold his gloves, counterbalancing the silk top hat. Bellows gives Story a commanding presence in *Man in a Silk Hat*, placing him high in the composition. There is no record of Bellows ever painting a portrait of Story.

Portrait of Robert Aitken, No. 1
1921

lithograph and scraping
The James and Lois Sanitato
George W. Bellows Collection
2018.261

This half-length lithograph of Robert Ingersoll Aitken (1878–1949) captures the commanding presence of the sculptor. The arresting rough-hewn face appears as if carved and contrasts with the texture of his luxurious fur collar. Bellows scrapes through the thick layer of crayon on the stone at the sculptor's hairline. The resulting white lines confer a distinguished air. The direction of Aitken's gaze is countered by the opposing angles of the cane firmly gripped in his left hand.

Robert Aitken is best known for his sculpture of a group of figures surmounting the West Pediment of the United States Supreme Court building above the inscription "Equal Justice Under Law." In 1909, Aitken made a bust-length sculpture of George Bellows before he became bald. The sculpture was in the Armory Show in 1913.

Portrait of Mrs. R.

1922

lithograph

Gift of Herbert Greer French

1940.81

Portrait of Mrs. R. portrays her in formal daywear, gloved and wearing a fashionable cloche with a feather. Her husband, Mr. Walter H. Richter, a collector of Bellows prints, commissioned the portrait and a lithograph. Mr. Richter was unsatisfied with the painting and never claimed it; as a result, there is no record of payment, and it remained in Bellows's estate at the time of his death. The lithograph is in reverse of the painting. Bellows's Record Book logs a second lithograph, *Study of Mrs. R.* with arms crossed, the following year. The artist most likely drew on the stone at Mrs. R.'s same sitting—she wears the same outfit as in the portrait—but printed the lithograph the following year.

Anne 1921

1921

lithograph

Bequest of Kathryn Rogers Gates

1980.150

Bellows named his daughter Anne, born September 8, 1911, after his mother, Anna. Between 1912 and 1921, the artist painted nine individual portraits of his daughter, capturing her emerging personality. In addition, he drew six lithographs of Anne between 1921 and 1923–24. Although Bellows lists the print in his Record Book, the title suggests it relates to his painting *Anne in Purple Wrap*, created in 1921.

Throughout his career, Bellows remained a realist with a distaste for fashionable high-society portraits, preferring to retain the sitter's appearance. His lithograph of Anne captures the youthful oval of her face with bold framing strokes of crayon. Later, another hand added the crossbar and changed the date from 1921 to 1924.



Anne in Purple Wrap, 1921, oil on panel, Addison Gallery of American Art, Andover, MA: Gift of an anonymous donor. 1928.2

Jean 1923

1923

lithograph

Bequest of Kathryn Rogers Gates

1980.149

Jean Bellows (1915–2007) was the second daughter of George and Emma Bellows. Her father painted Jean four times between 1916 and 1924 and created four individual lithograph portraits. In this portrait, the veteran model at age eight, actively watches her father draw on the stone. "How long will it take?"

In July 1924, it took five days for the artist to paint his daughter as *Lady Jean* in a period dress. Jean's short hair, worn in bangs like her mother's, sets off her oval face. Using medium to soft crayons, Bellows builds up a range of blacks contrasting Jean's hair, dress, and ribbon against the delicate rendering of her facial features. Bolton Brown, his printer, believed that in a print such as this, "Bellows surpassed his more pretentious lithographs, such as prize-fight scenes."

Spiritual Potentate

1923

lithograph

The James and Lois Sanitato

George W. Bellows Collection

2018.262

Bellows never identified the name for the sitter of this satire. The pompous potentate, with his arms resting on the chair arms, fills the image with an attitude of self-importance as he looks down at the viewer. The trappings of his role—the cross, elaborate stole, and clerical collar—contribute to the rigid underlying structure following Jay Hambidge's theory of Dynamic Symmetry. Silhouetting the figure against a neutral background, Bellows plays the textures of lacy cuffs against the elaborate design of the embroidered stole. The formality of the sitter is quite in contrast to the *Portrait of Robert Aitken, No. 1*, and his *Self-Portrait*.

Billy Sunday

1923

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

Billy Sunday satirizes the adoring rapture of the audience through facial expressions and gestures. In January 1915, *Metropolitan Magazine* commissioned Bellows to create illustrations to accompany the article "Back of Billy Sunday" by the radical journalist John Reed. Eight years later, Bellows takes the drawing and further exaggerates Sunday's missionary zeal through gesture and his trademark stance. The audience has grown, with figures added in the foreground. Multiple lights have been added to the tabernacle, enhancing Sunday's electrifying message: "Everything the devil's in favor of I'm against...the rotten, licentious dances that have assassinated the characters of more girls than anything else in the world...It's devil's principal part to wreck women...."



Preaching (Billy Sunday), March 1915, crayon, pen and ink, brush and ink wash and scratchwork, spray, and brush varnished, Boston Public Library: Arts Department, The George Bellows Collection, 1943.1.6

Between Rounds, No. 2

1923

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

"Recuperating a boxer during the minute rest. The water bottle, fan, towels, and advice. Madison Square Garden, New York." —George Bellows, 1919

The 1923 lithograph, *Between Rounds, No. 2*, is the smaller format interpretation of a subject Bellows explored seven years earlier. The artist created the first lithograph from a drawing commissioned by *The American Magazine* to illustrate L. C. Moise's story "The Last Ounce." In this version, the bodies have greater substance than the coarser and darker first version. The boxer Tornado Black's exhausted body slumps on a chair; his face turned upward as he receives water and advice from his crew. The raised cooling fan catches the light as if he is already the winner. The rowdy fans in the foreground impatiently await the next round. Bolton Brown, Bellows's printer, developed new crayons from hard to soft, which expanded the range of tones Bellows achieved in the lithograph.

Crucifixion of Christ

1923

lithograph

Mr. and Mrs. Ross W. Sloniker Collection of
Twentieth Century Biblical and Religious Prints
1959.183

Sir Arthur Conan Doyle's short story "I Saw Him Crucified" appeared in the October 1922 issue of *Hearst's International Magazine*, accompanied by Bellows's illustration. Although Bellows never traveled abroad, he studied the old masters. In a 1917 interview in *The Touchstone*, he referenced "those wise old guys in Italy and Spain. I am mighty interested in what they did, because they used their own imagination." Among the old masters Bellows studied was the Spanish painter El Greco, whose paintings he viewed in New York City in the 1910s.

Doyle's story takes the form of a letter home from a Roman legate engaged in quashing the Judean rebellion (66–70 CE). The narrator recounts his meeting an elderly Roman, who as a young centurion, witnessed Christ's crucifixion. In both the drawing and the lithograph, Bellows captures the Baroque theatricality and figure mannerism inspired by El Greco.

Irish Fair

1923

lithograph

The James and Lois Sanitato

George W. Bellows Collection

2018.263

In 1922 *Century Magazine* commissioned Bellows to create 15 drawings to illustrate the romantic novel *The Wind Bloweth* by Irish author Donn Byrne. In the story, Shane Campbell, son of a Gaelic poet, sails the world in the last clipper ship in search of truth and life's meaning. Bellows selected four of the illustrations to make as lithographs. *The Irish Fair*, portraying part six, "The Bold Fenian Men," captures a small-town fair with "women in plaid shawls and frilled caps, men in somber black as befitted a monthly occasion," and the confusion of squawking ducks, squealing pigs, and bawling auctioneers. The delicate background reflects Bellows's collaboration with Bolton Brown, whose skill as a lithograph printer retained the subtle details of the landscape.

Irish Grandmother

1923

lithograph

Gift of Kevin G. Fletcher

2024.14

Many considered Bellows's depiction of children and older people his most sensitive work. In *Irish Grandmother* the artist captured the dignity of old age. Although the lithograph did not appear in the *Century Magazine* serialized version or the hardbound edition of Donn Byrne's *The Wind Bloweth*, the subject was probably inspired by the character of Mrs. Dolan in the novel.

Post-mortem Portrait of Isaac Rice 1915

pencil

Lent by Dr. James and Mrs. Lois Sanitato

At the death of entrepreneur Isaac Rice (1850–1915), his widow, Julia Rice, called John Sloan and Bellows to the Hotel Ansonia on November 4, 1915, and commissioned the two artists to record Rice on his deathbed. A German-born Jewish businessman, lawyer, and inventor, Rice acquired the Holland Torpedo Boat Company, renamed the Electric Boat Company, which supported early experiments in electric-powered submarines. This post-mortem portrait of Rice reclining on a bed was initially considered Bellows' study for *The Return to Life*, exhibited on the opposite side of this wall.

Post-mortem Portrait of Isaac Rice
1915

pencil

Lent by Dr. James and Mrs. Lois Sanitato

At the death of entrepreneur Isaac Rice (1850–1915), his widow, Julia Rice, called John Sloan and Bellows to the Hotel Ansonia on November 4, 1915, and commissioned the two artists to record Rice on his deathbed. A German-born Jewish businessman, lawyer, and inventor, Rice acquired the Holland Torpedo Boat Company, renamed the Electric Boat Company, which supported early experiments in electric-powered submarines. This post-mortem portrait of Rice reclining on a bed was initially considered Bellows' study for *The Return to Life*, exhibited on the opposite side of this wall.

Post-mortem Portrait of Isaac Rice
1915

pencil

Lent by Dr. James and Mrs. Lois Sanitato

On the verso of the Post-mortem Portrait of Isaac Rice, Bellows focuses on his serene face.

The Return to Life 1923

lithograph

Lent by Dr. James and Mrs. Lois Sanitato

A commission to illustrate H. G. Wells's utopian fantasy *Men Like Gods* in 1924 followed Bellows's success illustrating Donn Byrne's 1922 novel *The Wind Bloweth*. *Hearst's International Magazine* serialized the drawings between November 1922 and June 1923. *The Return to Life* was one of six drawings that Bellows reinterpreted as a lithograph. He relies on Jay Hambidge's theory of Dynamic Symmetry, an intricate system of angles and planes, for the underlying composition. The lithograph retains the same orientation with its dramatic sun breaking over the idyllic landscape. In hopes that Wells would use it in the published volume, Bellows sent the author a lithograph along with a letter, "I have had amazing pleasure in trying to follow the course of your thought and in seeing what effect it has on my own imagination in the process of my own work."

The Drunk, No. 2 1923–24

lithograph

The James and Lois Sanitato
George W. Bellows Collection
2018.264

The proponents of Prohibition believed alcohol was the root of societal problems and could erupt in physical violence. Bellows received this *Good Housekeeping* commission to accompany journalist Mabel Potter Daggett's (1871–1927) article supporting the National Prohibition Act better known as the Volstead Act in February 1924. *The Drunk, No. 2*, was the second version of the lithograph used in the article. The triangular composition demonstrates Bellows's fascination with Jay Hambidge's theory of Dynamic Symmetry. The unsteady drunk takes a combative stance as his wife and daughter work to restrain him. Their limbs reinforce Bellow's triangular arrangement of the figures. In the left background, the children recoil in alarm. The overturned chair and the quilt folds reinforce the scene's violent disruption.

Nude Study, Woman Kneeling on a Pillow 1923–24

lithograph

The James and Lois Sanitato
George W. Bellows Collection
2018.265

One of eight nude lithographic studies by Bellows created in 1923–24, *Nude Study, Woman Kneeling on a Pillow* is a tour de force for the artist and his printer, Bolton Brown. Bellows tests the harder lithographic crayons that Brown specially manufactured for his use. In single strokes, the artist establishes the contour of the figure. He then proceeds to fill in the subtleties of the model's contours, achieving much of his success implying volume by rubbing the strokes of crayon. Note the parallel shading strokes on the incomplete left arm's underside adjacent to the subtle shading on the left shoulder. On the right side of the figure, Bellows provides a minimal suggestion of a background with short strokes of parallel hatching setting off the figure. Once Bellows was satisfied and the study was complete, he handed the stone to Brown to print. Nude figure drawing remained an ongoing exercise for Bellows to maintain his skills as a draftsman.

Dempsey and Firpo

1924

lithograph and rubbing

Gift of Albert P. Strietmann

1953.243

"FIRPO FELLED TEN TIMES / Champion Downed Twice and Punched through Ropes at Outset." — *New York Times*, September 15, 1923

Bellows's boxing paintings and lithographs established his reputation early in his career. When he returned to the subject, the laws governing boxing in New York State had changed, making matches a public spectacle. The *New York Evening Journal* commissioned Bellows to illustrate the Dempsey and Firpo fight on September 14, 1923. Because of a printers' strike, the illustration never appeared.

The artist's preliminary figure drawings preceded this lithograph capturing the dramatic moment of the match between Jack Dempsey (1895–1983), the "Manassa Mauler," and Luis Ángel Firpo (1894–1960), the "Wild Bull of the Pampas." The composition's structural and volumetric elements

use aspects of Dynamic Symmetry. Bellows self-portrait as the bald man appears in the lower left corner. He followed the lithograph with a painting created in June 1924, now in the Whitney Museum of American Art.

Sixteen East Gay Street 1923–24

lithograph and scraping

Lent by Dr. James and Mrs. Lois Sanitato

Compared to the hustle and bustle of New York City, traffic on the streets of Bellows's childhood home moved at a slower, more relaxed pace. In August 1923, George and Emma traveled to Columbus, Ohio, to be with Anna Bellows, whose health was declining. The visit was a moment of reflection for Bellows, which he captured in a drawing. During the heat of the day, porches on the tree-lined streets became a place of cool refuge. He freezes a moment in time while locals stroll in the foreground. Anna Bellows passed away on August 21. During the winter or early spring of 1923–24, Bellows revisited the drawing, adding a column at the left foreground stepping back from the activity in the foreground.

Anne in a Black Hat

1923–24

lithograph and rubbing

The James and Lois Sanitato

George W. Bellows Collection

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At age 13, Anne is on the cusp of womanhood. This is the fifth portrait of Bellows's elder daughter and the second in the "black hat" series. Dressed for the outdoors, the fur of the coat collar and cuffs provide a textural contrast to her face, hands, and hair. The rim of the hat is a counterpoint to the contour of the chair's back and seat. The shape of her scarf inverts the pointed thrust of Anne's outstretched hands. Anne's profound mien subtly captures her growing maturity.

Portrait of Eugene Speicher, No. 2
1923–24

lithograph

The James and Lois Sanitato
George W. Bellows Collection
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Portrait of Eugene Speicher, No. 2 captures, without artifice, his rare friendship with a fellow artist. They met in October 1907 at the YMCA gym on West 57th Street in New York City, where Bellows played basketball. They shared an interest in sports, and both aspired to a career as an artist. According to Bellows, "He painted my portrait and made some lithographs of me, and I painted him. The oil portraits were destroyed, we talked two much." The first version of the lithograph flipped the bust-length portrait from left to right. By creating a second version in reverse, Speicher's hair part appears as Bellows saw him.

Upon Bellows's passing on January 8, 1925, Speicher assisted Emma Bellows in selecting 35 lithographs for the *32nd Annual Exhibition of American Art* at the Cincinnati Art Museum. Many of those lithographs are in this exhibition.

Self-Portrait in Costume for the Maverick Festival 1920–24

black crayon and pencil

Lent by Dr. James and Mrs. Lois Sanitato

During the summers between 1920 and 1924, the Bellows family summered in Woodstock in the house with a separate studio that George built. This tiny village, surrounded by mountains, lakes, and fields, inspired Bellows as he explored modernist landscape painting. The community of artists with whom he painted, philosophized, and played sports provided a further attraction. The entire family enthusiastically participated in the Maverick Festival's annual musical and dramatic entertainment. For the occasion, George would conceive his costume and then assume the character as he recorded in this drawing quite a contrast with his proud and assured *Self-Portrait* lithograph of 1921.

1882

Born on August 12 at 265 East Rich Street, Columbus, Ohio, to Anna Smith Bellows and George Bellows, Sr.

1901–1904

Attends Ohio State University. Contributes cartoons for the *Ohio State Journal* and college publications.

1904 Fall

Leaves university at the end of junior year without taking exams. Moves to New York City and enrolls in William Merritt Chase's New York School of Art, where he studies with Robert Henri.

1907 Spring

Exhibits the painting *River Rats* at the National Academy of Design.

1908 May

Participates for the first time in the Cincinnati Art Museum's *Fifteenth Annual Exhibition of American Art*. Exhibits every year except 1910 and 1911.

1909 April

Elected youngest Associate of the National Academy.

1910

Begins teaching Life and Composition classes at the Art Students League.

April

Exhibits in the *Exhibition of Independent Artists* organized by Robert Henri.

August

Buys a house at 146 East 19th Street, New York City. Residence serves as his home and studio.

September

Marries Emma Louise Story.

1911

Continues teaching at Art Students League.

January

Exhibits at the Madison Gallery, New York City, in his first one-person show.

September

Daughter Anne is born.

December

Joins Association of American Painters and Sculptors.

1912

Becomes A Member Of The Planning And Installation Committee For The Armory Show.

1913 Febuary–March

Exhibits Five Paintings And Four Drawings In The Armory Show. Studies European Avant-Garde Art.

May

Joins Art Staff Of *The Masses* Under John Sloan And Contributes 25 Illustrations From 1913 To 1917. Elected A Full Member Of The National Academy.

1915

Installs a lithographic press in his studio. George C. Miller became his first printer.

February

Awarded Gold Medal at Panama-Pacific Exposition in San Francisco.

April

Daughter Jean is born.

November

Exhibits 25 paintings at the Cincinnati Art Museum in one-person show.

1916

Produced about 35 lithographs.

April

Exhibits lithographs for the first time at Frederick Keppel & Company, New York City.

Fall

Attends lectures by Jay Hambidge compositional theories on Dynamic Symmetry.

1917

Produces 15 lithographs; paints very little.

1918 January–November

Cincinnati Art Museum exhibits three lithographs as part of the first traveling exhibition of the Painters-Gravers of America.

Produces 17 lithographs and five paintings on German atrocities against Belgians.

Armistice declared ending World War I.

1919 May

Five World War I paintings, including *Murder of Edith Cavell*, added to the *Twenty-Sixth Annual Exhibition of American Art* at the Cincinnati Art Museum.

1921 January–March

Produces 58 lithographs with new printer Bolton Brown.

1923–1924

Produces 64 lithographs; a number relate to commissions to illustrate for *The Wind Bloweth* and *Men Like Gods*.

1925 January

Dies of peritonitis following surgery for a ruptured appendix.

May

Cincinnati Art Museum features 36 lithographs in the *Thirty-Second Annual Exhibition of American Art*.

October

Memorial Exhibition of the paintings and prints by George Bellows at the Metropolitan Museum of Art.

1966

Cincinnati Art Museum acquires oil painting titled *Golf Course*.