



GEORGE BELLOWS

**THE ART INSTITUTE
OF CHICAGO**

**GEORGE
BELLWS**

**PAINTINGS, DRAWINGS
AND PRINTS**

January 31 through March 10

1946

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ACKNOWLEDGMENTS

WE wish to express our sincere gratitude to Emma Bellows for her untiring efforts in assisting with the exhibition, as well as for her generosity in making available the paintings still in her possession, photographs, press clippings, letters, and the records which Bellows so carefully kept of all his paintings. We wish also to thank Eugene Speicher for telling of his associations with George Bellows and especially for the thoughtful recollections which he wrote for this catalogue. We should also like to thank the many other people who assisted in locating paintings, lending photographs, or in assembling biographical information: Mrs. Harry B. Arnold, Mr. and Mrs. Albert M. Miller, Howard B. Monett (the artist's nephew), and Philip Adams, all of Columbus; Mr. and Mrs. Frank Seiberling of Toledo; Mrs. Marie Sterner Lintott, Mrs. Helen Appleton Read, Mrs. Juliana Force, H. V. Allison, Gordon Allison, and Robert McIntyre, all of New York; Edward R. Keefe of New London; Miss Carolyn D. Tyler, Mrs. Frances Strain Biesel, and Emil Armin of Chicago.

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A PERSONAL REMINISCENCE

GEORGE BELLOWES and I first met one late afternoon in October, 1907, in a gymnasium on West 57th Street, New York City. I was watching a basketball game and asked an attendant who the tall, vigorous fellow was—unquestionably the best player. After the game he introduced us, and I found myself talking to "Ho" Bellows from Columbus, Ohio—a star player on the Ohio State University team. I had already heard of him in Buffalo, where I, myself, played the game on a Buffalo team. As a matter of fact, our youthful interests and activities had been strangely similar.

We talked for a while about basketball and finally went out to a restaurant for dinner, where we continued discussing athletics in general. After dinner, we walked up Broadway to the place where he lived, which to my amazement turned out to be a studio in the old Lincoln Arcade Building at Broadway and 65th Street. He then divulged that he was a painter, studying with Robert Henri, and I explained that I also was a student at the Art Students' League, and we talked far into the morning about art. That evening was the beginning of a rare friendship, which ended only with his untimely death in 1925.

We saw each other constantly for many months and I found him a stimulating companion. Through his persuasion, I later joined the Henri evening painting class, and it was there that I had a glimpse of his extraordinary talent. We took many walks together up and down the Hudson, through the Bowery and lower East Side, down around the docks and Brooklyn Bridge. I was always astonished at his vivid memory. He would paint his impressions of these walks and fill the canvases with data which had special flavor and character. He seldom, if ever, used models or even made drawings for these pictures.

We discussed everything from Ty Cobb to El Greco. While George had strong opinions and liked to talk, he was also a good listener. We seldom argued and never resorted to guarded conversations. He was a robust, healthy American type with an amazing zest for life. He was uninhibited, clearheaded, and forceful—a man without meanness.

Robert Henri, a great teacher and animator, was the ideal man for him to come in contact with at that particular time, and Henri soon saw Bellows' potentialities. Bellows, on the other hand, confident of his own abilities, was encouraged by Henri to be himself and to paint his own observations and impressions of the world around him. He soon had unbounded admiration for Henri, the man, and Henri, the teacher, and commenced to produce those vital and original canvases which were to make their quick mark in the American art world. One of his first exhibition pictures, *Forty-two Kids*, created somewhat of a sensation when first seen.

To Henri should be given the credit for encouraging students to be themselves and to paint American subject matter; and, at that time, that kind of teaching was unique. In his composition classes, he would give such subjects as impressions of Central Park, the Bowery, Childs Restaurant, Mattewan Asylum, prize fights, and sports of all kinds—a forerunner of what is now referred to as the American Scene. He recommended reading Whitman, Poe,

Melville, and O. Henry; attending concerts and performances by Isadora Duncan. In this atmosphere, George reacted with enormous enthusiasm.

Henri and Bellows had unfailing esteem and respect for each other, and their firm and lasting friendship, without jealousy, was most unusual as a relationship between master and pupil.

George and I married within six months of each other and, as the girls got along well, that made it possible for the four of us to have many happy and memorable days and years together.

We joined the Gramercy Park Squash Club and played at each other like tigers. George and his wife and two little daughters, Anne and Jean, finally settled in Woodstock near us, where we painted landscapes together, played tennis and baseball and, in the evening, poker with the girls. He enjoyed cabinet work and carpentry, designed and built with his own hands much of his house in Woodstock, and helped workmen remodel his house and studio in New York.

He painted my portrait and made some lithographs of me, and I painted him. The oil portraits were destroyed; we talked too much!

George was six feet tall and weighed around one hundred and eighty pounds; he looked and moved like an athlete, which he was. He had a rich baritone voice, took vocal lessons, and liked to sing for his friends. He had a wonderful sense of humor and a quick wit as demonstrated in his already well-known retort to Joseph Pennell. When the latter accused him of being a slacker for having painted the execution of Edith Cavell without having witnessed it, Bellows replied that, though he had not witnessed the execution, neither had Leonardo da Vinci been present at the Last Supper! He was impressionable and enthusiastic; a warm sympathetic human being with a great heart and a touch of the romantic.

The last time I saw George Bellows was the night of January first, 1925, at a dinner party in Henri's studio. The Glackens, the Krolls, the Henris, the Bellows, and ourselves were there, and there had never been a gayer evening with that crowd, so often together. George was in his best form, and we were all still hilarious when we said good night at three A.M. down on the sidewalk in front of 10 Gramercy Park, Henri's studio for many years. It seemed later, to all of us, the most fitting spot and happy friendly atmosphere for that sudden and tragic farewell to have taken place.

EUGENE SPEICHER

CHRONOLOGY

- 1882 Born Columbus, Ohio, August 19
- 1901-1904 Ohio State University
- 1904 Went to New York, studied at the New York School of Art under Robert Henri
- 1906 Christmas in Columbus
- 1906-1910 Had studio in the Lincoln Arcade, 1947 Broadway
- 1909 Was made an Associate Member of the National Academy on April 15
- 1910 Did over the house at 146 East 19th Street
Married Emma Louise Story of Upper Montclair on September 23
Spent their honeymoon at Montauk Point, Long Island
- 1910-1911 Taught at the Art Students' League
- 1911 Went to Monhegan Island, Maine, with the Henris for the summer
Mrs. Bellows in Montclair with her family
Anne born September 8
- 1912 Summer in Montclair, October in the Catskills, winter in Columbus
- 1913 Became a full Academician
- 1913-1914 Summers at Monhegan Island, Maine
- 1915 Jean born April 23
Summer spent in Ogunquit, Maine
- 1916 Began lithography, George C. Miller became his printer
Summer spent in Camden, Matinicus, and Criehaven, Maine
- 1917 Summer in Carmel, California, and one month in Santa Fe
Taught at the Art Students' League during November and December
- 1918 Summer in Middletown, near Newport, Rhode Island
Became interested in Jay Hambidge's theory of dynamic symmetry
- 1919 Summer in Middletown, Rhode Island
Taught at the School of the Art Institute of Chicago during the fall
- 1920 Rented the Shotwell house in Woodstock, New York, during the summer
- 1921 Bolton Brown took over the printing of Bellows' lithographic stones
Rented the Shotwell house again during the summer
- 1922-1924 Built his own house in Woodstock. Spent summers there
- 1925 Died in New York, January 8



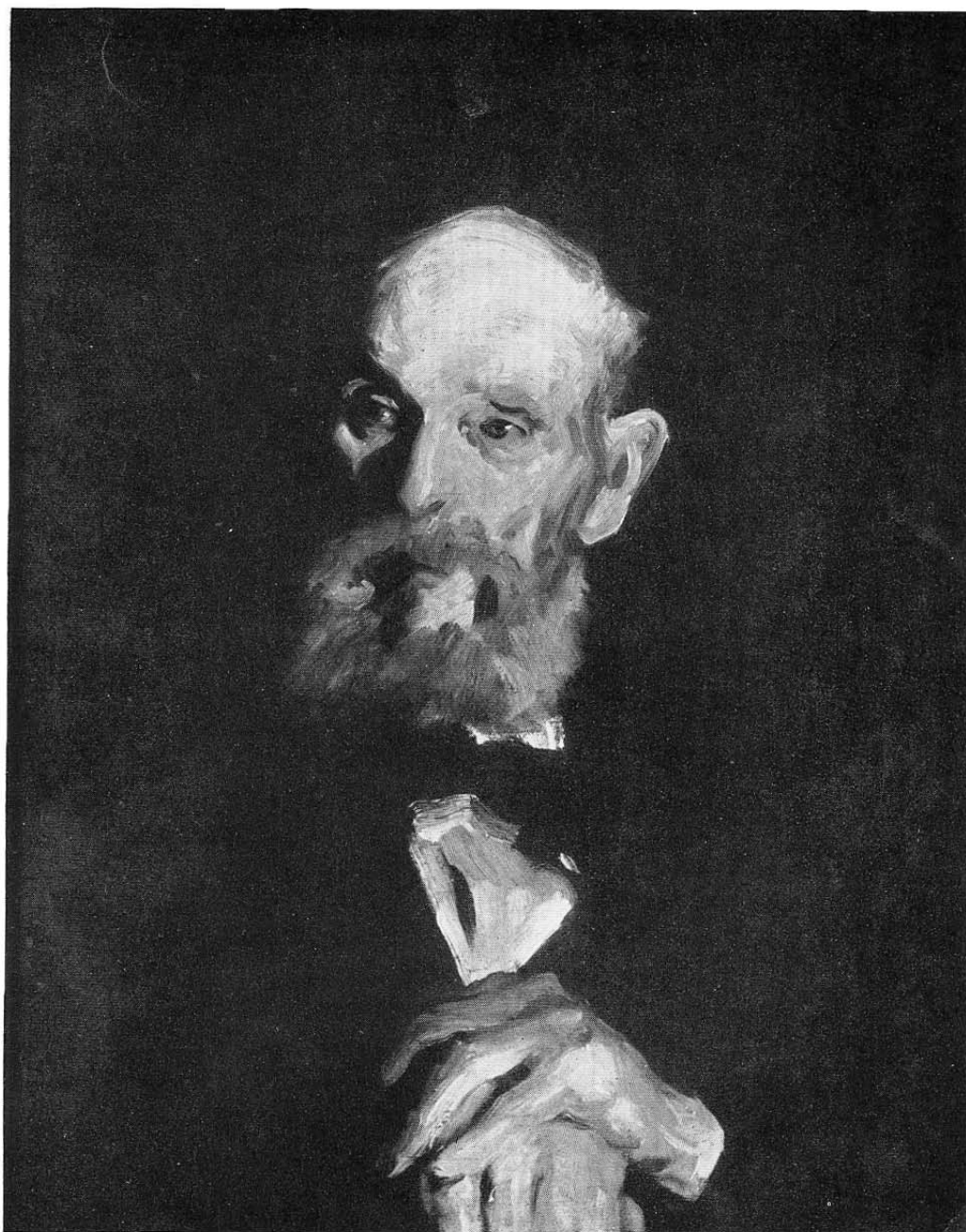
George Wesley Bellows

DURING the first decade of the present century, American painting went through a lusty period of revitalization. Of the artists at work during these years, none made a more vigorous contribution than George Bellows. He appeared in New York in 1904, a gangling athlete from Ohio with a portfolio of schoolboy drawings under his arm and an unassailable determination to make his mark as an artist. His early efforts were tasteless and crude imitations of Howard Chandler Christy, James Montgomery Flagg, and Charles Dana Gibson—scarcely material to impress any worthwhile art teacher—but Robert Henri was keen enough to sense Bellows' potentialities. In a remarkably short space of time, the Gibson-like drawings gave way to brilliantly executed canvases which set the art world humming. The baseball player from Columbus was a success. Bellows' affability, self-assurance, and dogged independence would have enabled him to accomplish almost anything he set out to do. Even as a boy he made a deep impression on his home town, and those who knew him have today a vivid recollection of their early associations. Bellows' father, an architect and builder, was a highly respected citizen and an ardent Methodist, who would rather have seen his son a bishop than an artist. They lived in the older section of Columbus in an ample, two-story Victorian house, where George was born August 19, 1882. Laura, a considerably older half-sister, was the daughter of the senior Bellows by his first wife and the only other child in the family, though Charles Blakeley, a boy about George's age, came to live with them as a foster child and handy man. Charlie later became an undertaker, an interest which had its beginning in the mock funerals the boys held in the backyard.

Originally the name was Bellaux—a Norman-French family who went to England at the time of William the Conqueror and later Anglicized the name to Bellows. First on this side of the Atlantic was a fifteen-year-old boy, Benjamin Bellows, who came to Massachusetts in 1632, bound by indenture to some family. Not this same one, but Capt. Benjamin Bellows, a descendant some five generations later, went to Walpole, New Hampshire, in the eighteenth century and in 1761 became an early proprietor of a new town in Vermont named after him Bellows Falls. Some years later the family moved to Goodground (now Hampton Bays), Long Island, where Bellows' father was born and brought up. He married first Lucy Squires and in 1849 they took their furniture, went through the Erie Canal, and down to Columbus, Ohio. Here, Laura was born in 1864. George's mother, the second wife, was Anna Wilhelmina Smith, the daughter of a Long Island whaling captain who lived in a big square white house in Sag Harbor.

When George was born, Mrs. Bellows' maiden sister Fanny, or Elinor as she was sometimes called, came to live with them. She helped keep the house as spic and span as the neat white home in Sag Harbor had been and saw to it that young George was correspondingly immaculate. As he grew older, he revolted against Aunt Fanny's standards of cleanliness and developed a carefree attitude about tidiness. It was perhaps fortunate that Fanny in middle life married and moved to California. Henry Daggett had been after her for years, but, as he was divorced, she did not consider him a suitable husband. Only when the erstwhile wife died, did Fanny deem the situation respectable enough for her to consent to the marriage.

When George was a small boy, his sister Laura married Benjamin Monett, who was most sympathetic towards the budding artistic interest of his young brother-in-law. Their son Howard, scarcely five years George's junior, was a close companion even though he



1 Portrait of My Father

Lent by Howard B. Monett

was sometimes made to feel the authority of the uncle-to-nephew relationship.

George went through the public schools just as almost all the other boys in Columbus did, graduating in 1901 from Central High School, where he showed marked athletic prowess. *Kero*, the school paper, noted in the March, 1900, issue that "Bellows surprised even his most ardent admirers with his fine showing, as he threw half the goals thrown by Central besides playing an admirable all-around game." He is listed on the staff of the paper as "George Wesley Bellows—Artist," having executed the masthead decoration. Though the design is no more distinguished than the work of any other high school boy, the idea was already established in Bellows' mind that, despite his being an athlete, he was destined to follow a career in the arts.

He entered Ohio State University in the fall of 1901, continued with athletics—he was especially noted as shortstop on the ball team—and likewise enlarged his activities as an artist through various types of illustrations for the college papers, *The Lantern* and *The Makio*. In addition to this, he sang second bass in the Glee Club and played the drum—two forms of self-expression he indulged in during the rest of his life. Another great passion started at this time was compiling scrapbooks. At first these were largely composed of newspaper clippings of athletic events but later included accounts of art exhibitions, reproductions of work he admired, and of course his own press notices.

During his childhood, Bellows had often accompanied his family to Long Island in the summer where they kept up early associations. By the time he was in college, he felt the need of earning money in the summer and was able through his work on the college papers to get a job doing illustrations for the *Columbus Dispatch*. In this way he saved five hundred dollars, which gave him a talking point when he decided to give up college and go to New York to study art.

His closest friend on the Ohio State faculty was Joseph Russell Taylor, Professor of English. Joe Taylor, as he was familiarly known, was genial and outwardgoing, just the sort of man to appeal to Bellows. In addition to this, he was an amateur painter considerably above the average in ability. He encouraged George constantly and was probably the strongest single influence at the outset of his career. By the end of his Junior year, Bellows decided that getting started in a good art school was more important than waiting another year to obtain a college degree. Joe Taylor undoubtedly supported him in this viewpoint; so did Benjamin Monett, who even advanced funds to help towards expenses and was the one who really convinced George's father of the wisdom in letting him go east to study art.

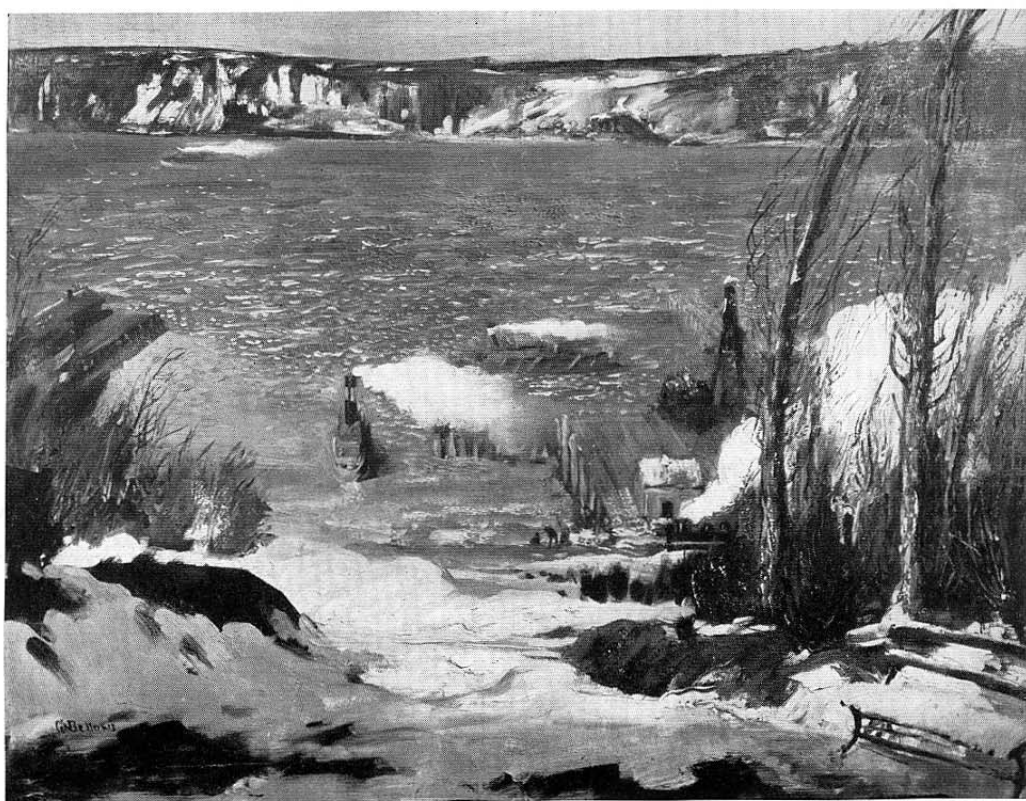
In the fall of 1904, George Bellows left his home town with a reluctantly obtained parental blessing, a modestly sufficient sum of money and all the self-assurance in the world. As he knew of Robert Henri who hailed from Cincinnati, he enrolled in the New York School of Art, at Sixth Avenue and 57th Street. Douglas John Connah ran the place, but William Merritt Chase, then at the height of his career, came in once a week to give criticisms and was the leading instructor. More important in the actual teaching was Robert Henri, who conducted the men's life class and the composition class for both men and women. Henri and his attractive wife were abroad when Bellows arrived at the Chase School, as it was popularly called, but, on returning in November, he was shown the lanky Ohioan's portfolio of drawings done for the *Columbus Dispatch* and the college papers. "Haven't I seen these before?" was Henri's comment on the pseudo-Dana-Christy illustrations.



2

Pennsylvania Excavation

Lent by Frederic S. Allen



3

North River

*Lent by
The Pennsylvania Academy of
the Fine Arts*

Bellows, undaunted by this criticism, worked earnestly and furiously in Henri's classes and in a relatively short time was receiving commendations from his teacher for skill in direct painting. Henri advocated this method instead of working from a preliminary sketch because it allowed for greater freedom. On settling in New York in 1901, Henri was full of enthusiasm for the liberal painters of Europe whose work he had been studying during trips abroad for the past dozen years. His great contribution to the development of American art lay in his ability to electrify his classes and instill in them an interest in humanity and faith in themselves. Throwing aside all academic methods of teaching, he got his students excited over Courbet and Manet, showed them the methods employed by Rembrandt, Hals, and Velazquez, taught them to see the importance of their own countrymen, Eakins and Ryder, and even read Walt Whitman aloud to the class. All this was extremely revolutionary thinking in the first decade of our century. Henri was not actually such a progressive painter; his ideas were radical and he had the rare ability of instilling enthusiasm in others. As a teacher, he was a genius.

Bellows' nest egg could not last forever, so he sought out means to augment his income. He earned a modest fee as soloist in church choirs on Sunday and played professional baseball in Brooklyn.

In 1906 he took a studio in the Lincoln Arcade at 1947 Broadway (at the corner of 65th Street), which he shared with Ted Ireland, a Columbus boy who went into commercial advertising, and Edward Keefe, a painter from New London. Fred Connell, another Columbus friend, was also with them part of the time. In recalling these days Keefe writes: "Bellows was a fine athlete, baseball and basketball. We played together with various pro basketball outfits in and around the New York area, which helped to keep a skylight over our heads. Bellows' interests did not include the prize fighting rings at that stage of his career. It happened that a lad from New London, one Mose King by name and lightweight boxer by profession, was appearing at various New York fight clubs. Being a home town boy, I watched his progress with great interest and eventually prevailed upon Bellows to enjoy the pastime."

Robert Henri started a school of his own in the same building after leaving the Chase School. This made it convenient for Bellows to obtain criticisms even after he ceased being a regular student. His first portrait, the *Cross-Eyed Boy*, was painted in the studio that summer, less than two years from the time he left Columbus, and was exhibited with two other portraits before the year was out. Though this study of the street urchin, Thomas McGlannigan, is painted in somber tones in a manner reminiscent of Henri, qualities are already present here which are to characterize Bellows' later work. It is forcefully executed and at the same time it is a sympathetic treatment of the subject. The best work of 1906 is the portrait of his father (No. 1) which he did while at home for Christmas. Henri's broad technique and strong highlighting are even more apparent, but there is a genuine psychological insight in this study of an old man which Henri could never have achieved. The true Bellows is evident here for the first time.

On returning to New York, he was fascinated by the preparations for building the Pennsylvania Station, and in February, 1907, completed the most successful of his early outdoor scenes, *Pennsylvania Excavations* (No. 2). This was shown in 1908 at Carnegie, together with his first fight picture, and marked his *début* at Pittsburgh's great International.

Though he had painted a rather ponderous female nude in the studio in the fall of 1906,



5 Stag at Sharkey's

Lent by The Cleveland Museum of Art

his first important picture of the human body in action was inspired by the kids he saw swimming in the East River and the Hudson. In 1906 he painted *River Rats*, a group of boys swimming in the Hudson off the base of a precipice. This was shown in the National Academy in 1907, his first picture exhibited there. *The Nation* for March 28 said, "River Rats, No. 18, by George W. Bellows, is so sordid a theme that it proves afresh that the artist and not the subject makes the work." During the summer of 1907, he painted *Forty-two Kids*, a sprawling group of naked city youngsters scattered over an old dock, diving and swimming. A contemporary newspaper cartoon ridiculed it as the eighty-four legs. Eakins in the *Swimming Hole*, done in 1883, had been a pioneer in depicting a group of nude men swimming, but the man diving is static and the action not wholly convincing. Bellows' composition is much more informal, as well as sparkling with life. Its only fault would be that it is a little slapdash. *Forty-two Kids* caused a sensation when it was exhibited at the National Academy in 1908 and was the talk of the Carnegie International in Pittsburgh in May and June, 1909. Robert C. Hall, an astute local collector, bought it out of the exhibition for \$300. This was not, as has often been stated, Bellows' first sale, but his second. The *New York Herald* for March 7, 1909, reported that Robert Henri, a few weeks before, had left the New York School of Art to open a school of his own and that the previous day he had opened an exhibition of his students' work. "Mr. Bellows," the article went on to say, "yesterday sold his painting, *The North River*, which was exhibited a year ago at the National Academy of Design, to the Pennsylvania Academy of Fine Arts." According to Bellows' own records, this was his first sale and brought him \$250. Furthermore it won him his first prize, having been awarded the Second Hallgarten Prize (\$200) at the National Academy in 1908 (No. 3). The *Sun* for March 21, 1908, said, "The North River, by George Bellows, is alone worth a trip to West Fifty-seventh Street. It is the best landscape this young man has yet shown to the public." In sending Bellows the official notice of the prize, Harry Watrous added a postscript in longhand, "Keep up the good work my boy. I have my eye on you."

By 1909 Bellows had really hit his stride. On April 15, he was advised of his election as Associate Member of the National Academy of Design—the youngest man to receive this honor. Five of the most notable canvases from this banner year are included in the present exhibition.

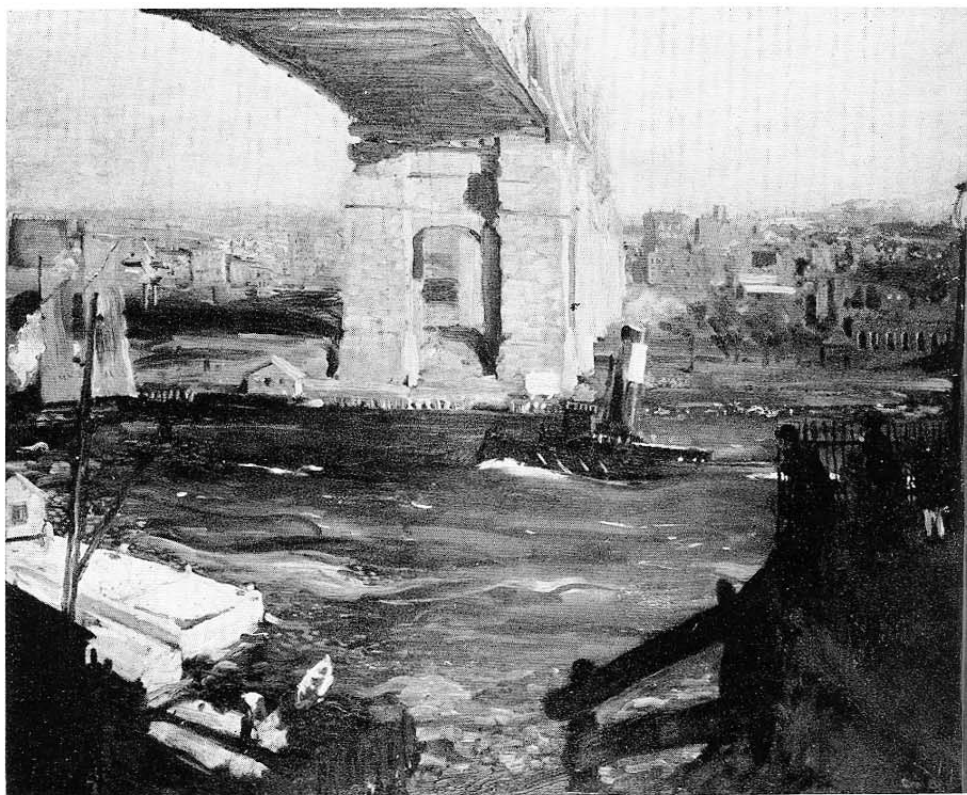
Half a block down West 66th Street, just across Lincoln Square from his studio, was Tom Sharkey's club where professional prize fights were staged. As paid boxing was illegal, ring managers got around the law by declaring their establishments to be clubs. The most popular of these was run by Sharkey, a former sailor and ex-pugilist. Here Bellows spent many hours watching fighters in action, after having his interest in the sport aroused by Ed Keefe. Being a ball player himself and a great admirer of sports, he got a big thrill from observing trained athletes at work. This to his mind constituted a really worth-while life class. His three early fight pictures were all inspired by scenes at Sharkey's. *Club Night* (then called *Stag at Sharkey's*) was painted the summer of 1907, and in quick succession from August to October, 1909, he completed *Stag at Sharkey's* (No. 5) (then called *Club Night*) and *Both Members of This Club* (No. 6). In 1922, when the Cleveland Museum bought *Club Night*, they thought *Stag at Sharkey's* a more provocative title so the names of these two canvases were switched. Most people have forgotten this fact and *Stag at Sharkey's* is now associated in everyone's mind with the Cleveland picture. As the fighters were not



4

**Summer Night,
Riverside Drive**

*Lent by
Frederick W. Schumacher.*



7

Blackwell's Bridge

*Lent by
The Toledo Museum of Art*

identified and were not in any case famous pugilists, the artist gladly agreed to the exchange of titles. The combatants in *Both Members of This Club* are believed to be Kid Russell and the Negro fighter, Joe Gans. Bellows, still only three years out of art school, became the most talked about artist in New York. Such violent action and dynamic force had never been expressed in American painting before. Thomas Eakins, to be sure, had painted three or four fight pictures, such as *Taking the Count* and *Salutat*, both of 1898, and *Between the Rounds*, done the next year, but they were not scenes of action. He had carefully observed many boxing matches in order that the details of his paintings would be correct, but he never attempted to show the fighters in actual combat. George Luks had painted *The Wrestlers* in 1905 showing the brutality of such a scene. This indeed was closer in spirit to Bellows who was unquestionably impressed by the older "rebels," like Sloan, Luks, Shinn, and Glackens, who made up the circle around Robert Henri known as *The Eight*. Though their only group exhibition was the one held at the Macbeth Gallery in 1908, they exerted a considerable influence on young independents like George Bellows.

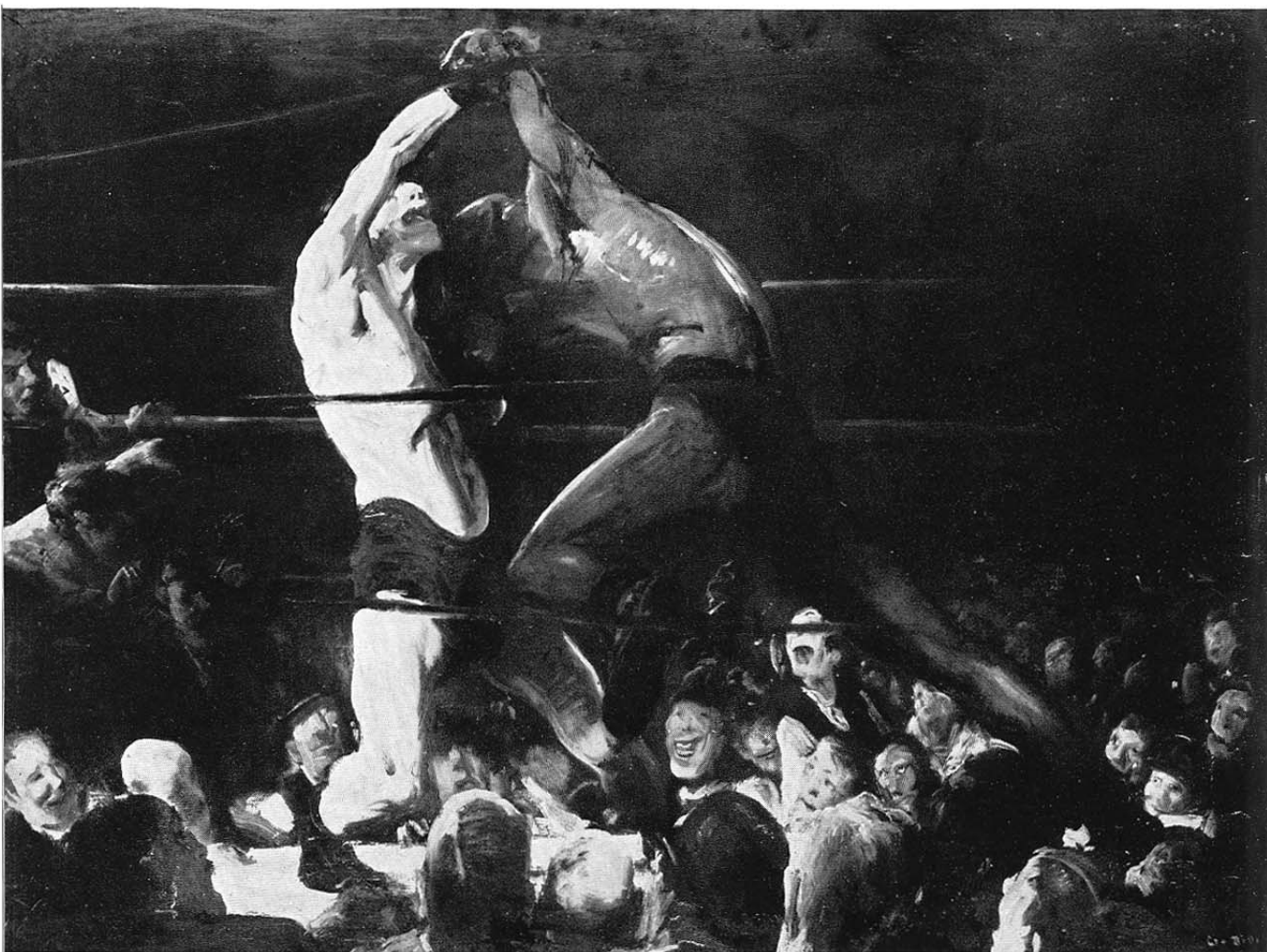
Added to the fight pictures were vigorous city scenes such as *Blackwell's Bridge* (No. 7) and *The Lone Tenement* (No. 8), and his lyrical *Summer Night, Riverside Drive* (No. 4). Contrasts such as these were to characterize Bellows through his whole career.

On December 11, 1909, the *New York Evening Post* said, "He has contrived to combine the drastic energy of Courbet with the clear palette of the neo-impressionists, though, like Manet, he fears not black when he needs it."

Joseph Edgar Chamberlain of the *New York Mail* remarked, "Mr. Bellows is developing a sympathetic sensitiveness to color which is admirable. Note the ripe, deep, mellow color of such a picture as *The Lone Tenement*; contrast it with the fierce brutality of everything in the prize fight scene, *Club Night* [Stag at Sharkey's]; and then dream over the tender night effect in *Summer Night, Riverside Drive*. What variety and scope are here! *The Lone Tenement* is a great picture . . . Of course the prize fight picture, *The Club*, is about as brutal a piece of work as was ever exhibited to the American public."

In January, 1909, Bellows went to an old ramshackle farmhouse in Zion, New Jersey, for a few weeks with Ed Keefe and Eugene O'Neill, the playwright, who had known Keefe since boyhood in New London. "O'Neill spent most of the time on the woodpile and dashing off random bits of poetry while Bellows and I splashed paint over the surrounding country. As I recall, Bellows returned with about twenty-five completed canvases." Mr. Keefe thus described the Zion trip and also recalled that at this period George worked with Everett Shinn redecorating the Belasco Theater on 42nd Street. "Bellows was a bear for work."

Though Bellows was an Associate Academician, he was one of the leaders in liberal artists' organizations and helped arrange the Independent Artists Exhibition which opened at 29-31 West 35th Street on April 1, 1910. Over two thousand people attended the opening of what was the most sensational American show up to that time. Two hundred and sixty paintings were included, as well as 344 drawings and a group of sculpture. On April 4, the *New York Press* published a review: "The exhibition is the result of a long-continued spirit of revolution among artists against the conventionalism which rules in the councils of the National Academy of Design, and its purpose is to give New Yorkers an opportunity to see what really is being done here by local painters . . . It is only three weeks since the idea of the exhibition was born, and yet in that time a small group of painters and sculptors has arranged a show that is the greatest art exhibition ever held in this city, if not in the



6 Both Members of This Club

Lent by the National Gallery of Art

country, and one which marks an epoch in the history of art in America." Stag at Sharkey's created a furor and was one of the most talked-of canvases of the period.

19

In the fall of 1910, Bellows was appointed to take F. Luis Mora's morning life class at the Art Students' League. He was made a Life Member of the National Arts Club and had a one-man exhibition at the Madison Galleries on Madison Avenue at 42nd Street.

During the summer of 1910, he was busy doing over his newly acquired house at 146 East Nineteenth Street, which his father had helped him finance, and was converting the third floor into a studio. On September 23, he married Emma Louise Story of Upper Montclair, who had been a fellow student at the Chase School. They spent a brief honeymoon at Montauk Point where the sketch was made from which Shore House (No. 12) was painted.

Being busy with teaching and getting settled in the Nineteenth Street house, Bellows had no such productive year as in 1909. The following summer his wife spent with her family in Montclair; their daughter Anne was born September 8. Bellows managed to pay a short visit to the Henris at Monhegan Island, Maine, his first trip to New England. This was a favorite resort for artists who admired the rugged open seacoast and it had come into prominence when Rockwell Kent spent the winter of 1907 there. Kent, though born the same year as Bellows, had begun his art training earlier and was the envy of the newer students at the Chase School. Bellows was a great admirer of Kent and was considerably influenced by him in his early work. This is especially apparent in Monhegan scenes where identical subject matter is treated in much the same way.

Due to political maneuvers among the other teachers, Bellows' teaching contract at the League was not renewed. This gave him more time for his own painting and freedom from routine. Men of the Docks (No. 14), one of the most forceful of his New York scenes, was painted that winter and the two circus pictures were done in Montclair early the following summer. The dock painting won the Sesnan Medal at the Pennsylvania Academy and The Circus (No. 16) received First Honorable Mention at Carnegie.

The summer of 1912 was spent in Montclair where George divided his time between the local ball team and the Crescent Athletic Club in Brooklyn.

As his father was ill, he took his wife and small daughter out to Columbus for the winter. While there, he used the studio of the Pen and Brush Club and did several portraits including Mrs. Harry Arnold (No. 19), a leader in the art movement which resulted in the founding of the Columbus museum. Her portrait is conceived with an elegance and dash seldom seen in his work. He did a fine, spirited, informal portrait of his great friend Joe Taylor (No. 18) and an impressive full-length of Dr. William Oxley Thompson, President of Ohio State (No. 20). This was the best of his official portraits, though it was "official" only in pose, for it was not a commission.

One of his most charming pictures was A Day in June (No. 21) done in Central Park soon after returning to New York. This has much of the elegance of feminine costumes that we associate with early paintings by William Glackens and has an almost French smartness.

In 1913 he was made a full member of the National Academy. This interested him less than might be supposed, as he was allied with all the liberal art movements; after 1918 he ceased to exhibit at the Academy. He was, however, one of the organizers of the Armory Show in 1913 and exhibited five oils and four drawings in this first great showing of international modern art. In 1916 he also worked with Henri, Sloan, and Kuhn to found the Society of Independent Artists.

8

The Lone Tenement

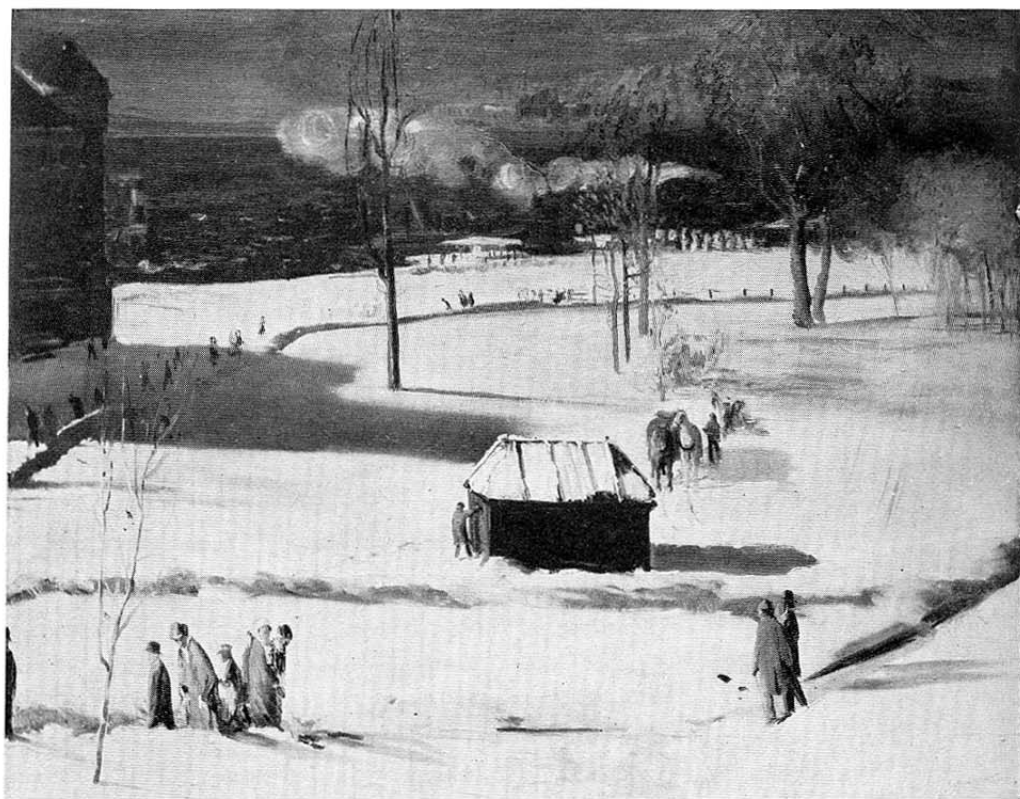
*Lent from
The Chester Dale Collection*



11

Blue Snow, the Battery

Lent by Mr. and Mrs. Otto Spaeth



During the four summers of 1913 to 1916, the Bellows went to Maine, spending two seasons at Monhegan, one at Ogunquit, and the last at Camden, with excursions to the islands of Matinicus and Criehaven. From these years come many of the best sea pictures, often small in size but monumental in feeling. These were happy summers spent in the company of artist friends such as Robert and Marjorie Henri, John and Dolly Sloan, Leon Kroll, Randall Davey, and others. "Grandma" Bellows was often with them and the second daughter, Jean, born April 23, 1915, spent her first summer at Ogunquit surrounded by her family's artist friends. Later at Woodstock they enjoyed having their old friends Elsie and Gene Speicher as near neighbors.

In March, 1915, the *Metropolitan Magazine* commissioned Bellows to go to Philadelphia with John Reed, the American liberal who was later active in the Russian Revolution, to cover the activities of the evangelist, Billy Sunday. Bellows did two drawings and the next year completed a large painting, *The Sawdust Trail* (No. 27), which is a sharp commentary on mass hysteria and shows his satirical side, seldom apparent in his paintings, though often present in drawings and lithographs.

For a change of scene, the Bellows were induced to spend the summer of 1917 in California at the art colony in Carmel. One of his best sea pictures, the *Sand Cart* (No. 30), was done there. On the way back, they spent a month in Sante Fe, but Bellows disliked Indians and was not at all at home in the Southwest. This was an experience he was glad to have over and he never went west again.

The two summers, 1918 and 1919, were spent on a farm at Middletown, three miles out of Newport, Rhode Island. Again this was the period of producing many fine small pictures. From sketches made here, he painted the big *Tennis at Newport* (No. 40) and he also did the two portraits of Mrs. Chester Dale (No. 33), who came down from New York to pose for him.

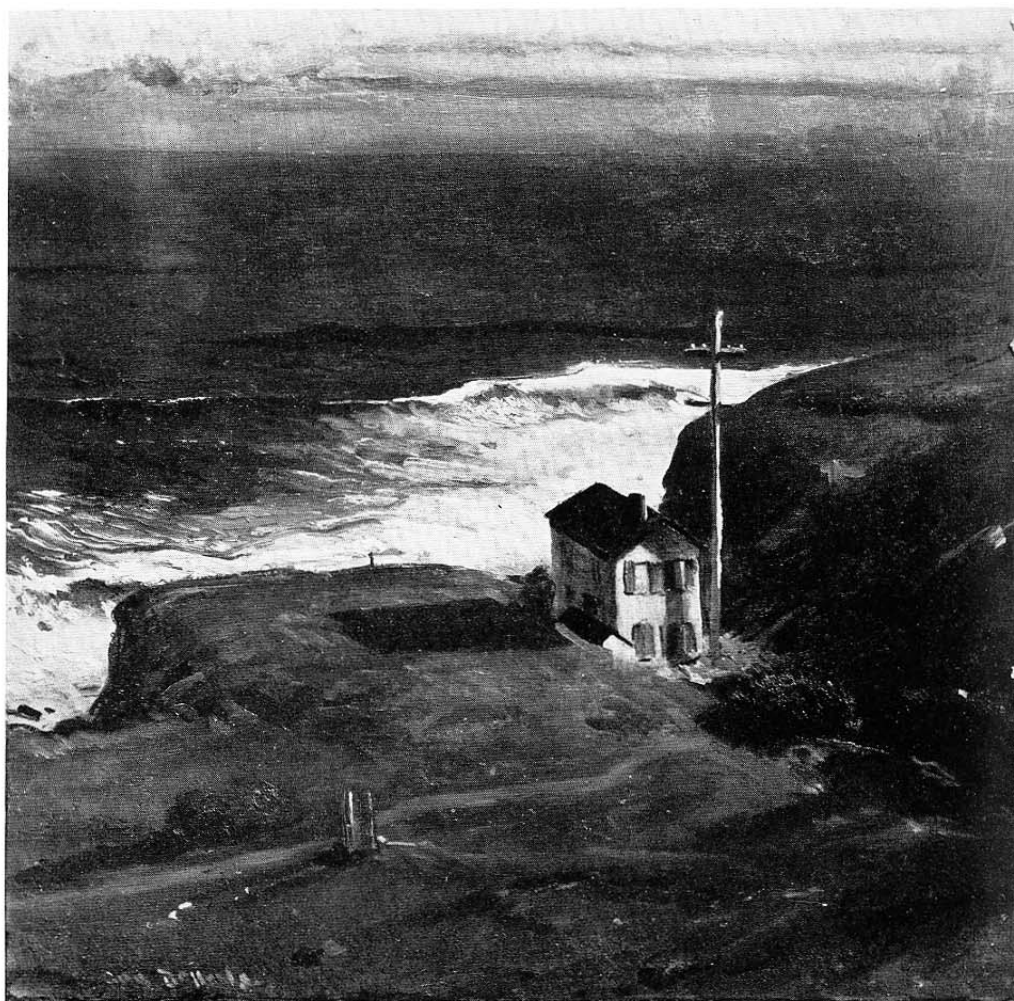
Bellows became very much interested in the color system of Hardesty G. Maratta, a Chicago painter who worked out a system whereby a full range of 144 tones was arranged on a zinc palette, thus obviating the necessity of an artist's mixing colors while at work. This appealed to Bellows who liked to dash into a painting, once he had started, and wanted to have everything at hand to work with. He never used a hand palette, always had a large palette placed on a table at a considerable distance from his model. In the early years, he often used a tin or zinc palette, then a wooden one, later a marble or glass table top. He was very active while painting, would go up to look at his model closely, rush back to his easel and make a few strokes, then consult the model again.

In the fall of 1919, Bellows came to Chicago to teach for a term at the School of the Art Institute. According to those who studied with him, he was the most vital force that ever entered the school. He did not teach so much about the technique of painting, but he filled his students with enthusiasm, taught them to have faith in themselves and to go at their problems in a direct, unhampered manner. He passed along the methods of Robert Henri delivered with the full Bellows punch. This delighted his students but annoyed his fellow teachers. At a reception at the Arts Club in Chicago, he met a charming old lady, Mrs. Tyler, only four feet ten inches tall, who was as remarkable for her graciousness and her wit as she was for the elegance of her old-fashioned costumes. Her father, William H. Brown, had been a prominent lawyer and banker in Chicago, and in 1850 he built a luxurious mansion on Michigan Avenue opposite where the Art Institute now stands. (The house



10
Polo at Lakewood

*Lent by
The Columbus Gallery
of Fine Arts*



12
The Shore House

*Lent by
H. V. Allison and Company*

was burned in the Chicago Fire.) Here his daughter Mary, or "Bunny" as she was called, lived until her marriage in 1863. Bellows induced Mrs. Tyler to pose for him first in a wine silk dress of the late sixties and then in her wedding dress, a beautiful creation in cream satin and lace. She sat four times for each portrait in the Bellows' suite at the Stratford Hotel. Though among the most distinguished portraits Bellows ever painted, the Tyler family did not consider either of them good likenesses so they were known simply as "Mrs. T." Bellows has not only painted the handsome wedding costume with brilliance, he has rendered with amazing insight the vital character of a distinguished old lady (No. 38). The portrait has the intensity of a Goya.

His inspiration went by fits and starts; sometimes he felt that he could not paint at all and destroyed canvases which dissatisfied him, at other times he was full of ideas and could not put them on canvas fast enough; nor indeed did he ever do better work than in these periods of furious activity. And 1919 was an active year; he painted with all the impressive simplicity of a Venetian master the very solid portrait of Waldo Peirce (No. 39), completed the rather stagey but elegant Tennis at Newport (No. 40), and in May did Gramercy Park (No. 42), another of his delightful park scenes. That summer at Woodstock, surrounded with his whole family, he painted Aunt Fanny (No. 44); Elinor, Jean, and Anna (No. 45); as well as the portrait of his mother now in the museum at Columbus. These simple, sturdy, characterful women in their tidy black silks make splendid company for the aristocratic and keen Mrs. Tyler. The dignity and grandeur of elderly women had not been more magnificently expressed in American painting since Copley.

In 1918 Bellows became interested in Jay Hambidge's theory of dynamic symmetry which he found no difficulty in understanding as he had been interested in higher mathematics while at Ohio State. He said, "I have no desire to destroy the past. I am deeply moved by the great works of former times, but I refuse to be limited by them." He went on to say, "There are no successful pictures without a geometrical basis." Hambidge's theory was supposedly merely a revival of the principles of design used first by the Egyptians, then by the Greeks, according to which all good compositions can be reduced to a basic geometric law. Elinor, Jean, and Anna (No. 45), as well as Aunt Fanny (No. 44), were conceived on the basis of dynamic symmetry; the second version of the portrait of his mother (No. 46), now in the Art Institute, was composed according to this method and, perhaps because of this, has gained in forcefulness over the first. His structural layout may be studied in the preliminary sketch for Jean (No. 75) included among the drawings.

During the spring and summer of 1922, Bellows was busy building his own summer place at Woodstock and there was little time left for painting. The most important output of that fall was *The White Horse* (No. 51), a picture with a mystical quality about it that is impressive and haunting.

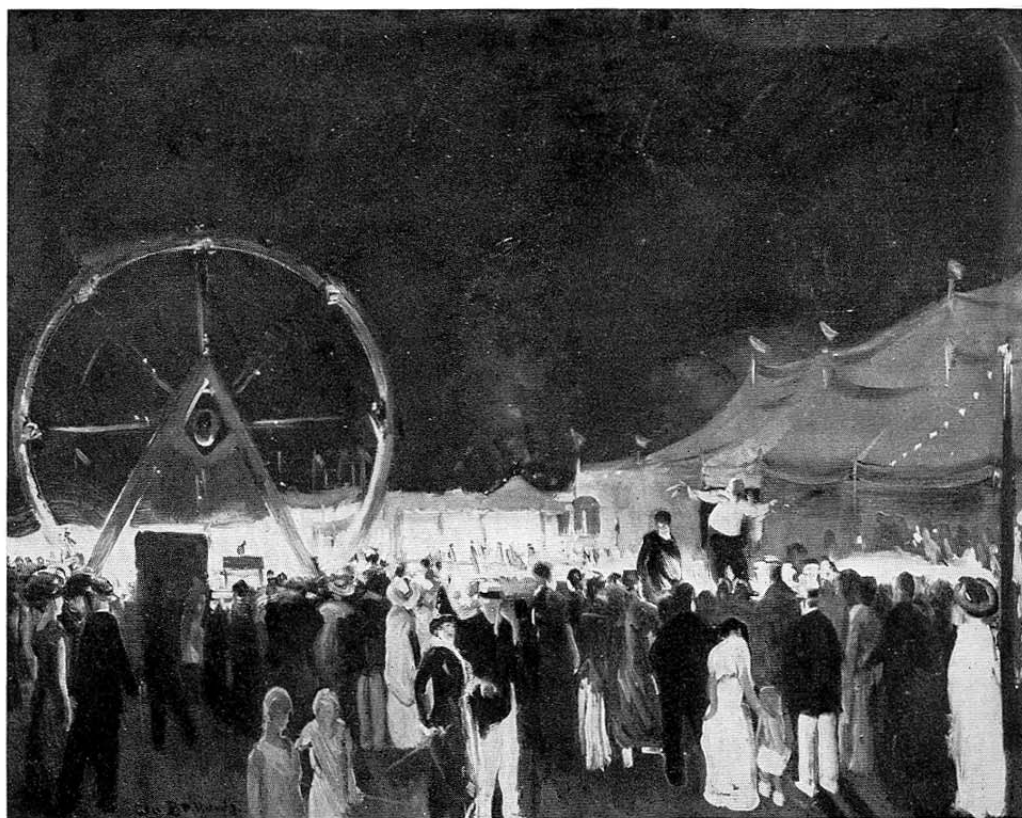
The following summer at Woodstock he worked up to another of his intensely productive periods. *Emma and Her Children* (No. 52), *Emma in Purple Dress* (No. 54), and *Fisherman's Family* were all outstanding examples of sympathetic renderings of his wife and children, the last of the group being the memory of a summer in Monhegan ten years earlier, as recalled to him by a photograph. These pictures are painted with such elegance and suavity that it is hard to think of their creator as having any connection with the prize ring. While three years earlier he had portrayed so skillfully the inherent qualities of elderly women, he now showed all the freshness and beauty of his lovely wife and children. Though



13

Spring Sunshine

Lent by Mrs. George W. Bellows



15

Outside the Big Tent

*Lent by the
Addison Gallery of American Art,
Andover*

it has often been said that he was inspired by Renoir's painting of Madame Charpentier and Her Children in the Metropolitan Museum, the similarity extends scarcely beyond the general arrangement. Bellows' composition, *Emma and Her Children*, has none of the sparkling flavor of the French master and no attempt was made to ape Impressionist technique. His methods are entirely his own, the mood is introspective rather than gay, intimate but not worldly.

Besides these, in October he completed *The Crucifixion*. This was his only religious picture and was inspired by his reading some newly published documents which supposedly gave a Roman centurion's reaction to the actual scene. Bellows' conception is unconventional in arrangement and dramatic in the extreme. Having no precedent to follow in organizing such a composition, he fell back on various European sources. *The Crucifixion* itself has more than a little of the flavor of Rubens about it, and the nude figure in the right foreground is straight out of El Greco. At the left stands a very mannered figure whose shrunk-on clothes come from both Greco and Mantegna, but by way of Rockwell Kent. Forceful and arresting though it may be, the picture is weakened by overacting and false gestures. Despite this, the violent circular movement of the composition is so compelling that one cannot fail to be impressed.

His intense activity continued on through 1924 with several large canvases. *The Picnic* (No. 55) is a good example of his lyrical mood at this time, when he made use of curious shades of blue and green—sometimes referred to as his aniline dye period. His figures become stiff, much simplified and mannered, in fact almost abstract. He experimented with various arrangements, often not too successfully, such as *Two Women*, a sort of modern version of *Sacred and Profane Love*, showing a nude and a fully clothed woman on a sofa. The effect is awkward and inept. Mr. and Mrs. Wase, an elderly native Woodstock couple, seated on a Victorian sofa, are stiff and "posed," lack the intensity and dignity of his other portraits of old people, such as his mother (No. 46) or Aunt Fanny (No. 44). Bellows was commissioned by the *New York Journal* to cover the Dempsey-Firpo fight in Jersey City on September 14, 1923, at Boyle's Thirty Acres, and made sketches on the spot. He also did a lithograph of the subject and ultimately the painting, but in each successive version he lost both freshness and vitality. None of the force of the early fight pictures is left. *Ringside Seats* (No. 56), though not an action picture, is far more convincing in giving the excitement of the prize ring.

In July, 1924, he painted his younger daughter in a dress of the seventies which had been given her by a southern woman. *Lady Jean* (No. 57) is inevitably an appealing picture and shows Bellows' constant ability to depict children sympathetically.

Late in the fall he was busy working with Marie Sterner on an important one-man show which was scheduled for a February opening at Durand-Ruel's. Much of the time he did not feel well but was too disinterested in his own well-being to have any careful check made. Then came the sudden seizure with acute appendicitis. Though rushed to the Post-Graduate Hospital, his appendix burst and peritonitis set in. Even the skillful surgery of Dr. John Erdman could not save him. He died January 8, 1925.

On January 10 the *New York Times* ran the following editorial:

"It is a misfortune not only for his many friends but for America and art that George Bellows should have died before his work was done. He had the experimental temper from the first to the last. He was continually seeking new solutions of the ancient problems with which



19 Portrait of Mrs. Harry B. Arnold
Lent by Mrs. Harry B. Arnold

every artist is confronted, continually interested in and hospitable to fresh theory, and in all his ventures and speculations he was consistently himself. He was a valuable driving force in art and his talent was great. Time can only enhance the effect of his sound craftsmanship and personal vision."

Bellows believed that there was truly great art in his time, but also lamented the fact that it was not sufficiently a part of everyday life. In a long letter he wrote to an art critic, but never sent, he remarked, "I am glad to believe that we have among us examples of greatness, that I am contemporary with some of the world's great characters, that I even know personally some of its greatest painters . . . What this world needs is Art, Art, and more Art. Art in social, civic, economical relations, in religion, in government. We have a vast deal of science, of flying machines, singing, talking, moving, breathing, tasting, smelling, feeling machines but a great emptiness of imagination, a great barrenness of beauty."

To say that Bellows died at the height of his career is to imply that, had he lived, he would have begun to decline. Such a vigorous person could not help but continue to produce. What sort of work he would have done can only be speculation; we must judge him on the record he has left us. This has definite meaning to us today, but must also be considered in relation to the tastes of the period in which it was produced. He began painting during the opening years of a great revolt in American art and lined up with the New York realists who depicted in vigorous terms the life they saw around them. None was more dynamic than Bellows, but there was one great difference—he was never vulgar, sordid, nor in questionable taste. His world, be it the East River gamins or the bullies of the prize ring, is healthy and active. For all his free and easy manner, he had enough Methodism in his background to keep him on the normal and proper side almost to the point of prudery. The burlesque queen and the prostitute, the gambler and the man-about-town did not enter his side of New York. He was a family man and worldly habits were not to his taste, aside from the fact that he was a constant cigarette smoker. Nonetheless, he enjoyed amusing parties, went in for violent arguments with conservatives like Joseph Pennell, and was full of horseplay. Marie Sterner said of him in a manuscript never published, but written shortly after his death, "The absence of temperamental indulgences in Bellows, his sense of order, and general demeanor in accordance with good citizenship, made him a personality of exceptional interest among artists, where so many felt it incumbent upon them to have all manner of idiosyncracies." She goes on to speak of the most entertaining parties at the house of Everett Shinn on Eighth Street, where they all met. "Bellows was one of the celebrities to take part in the tryouts of Shinn's extraordinary burlesques, that were later produced on the regular stage with great success. Those that I remember best were 'The Prune Hater's Daughter' and one entitled 'More Sinned against Than Usual.'"

In 1916 he took up lithography. This, together with dynamic symmetry which he began to study soon after, resulted in his paintings being less direct in the Henri manner, more deliberately planned as to design, and more linear. Heavy impasto and wide brush strokes gave way to more carefully considered texture and more emphasis on drawing.

Bellows was always an unconventional colorist and has been accused of having no color sense at all. This is scarcely true, though he never had as much taste in color as he did in design. His early color came direct from Henri back of whom were various European influences—Courbet, Manet, the Munich School. By 1910 his palette lightened considerably with black, dark browns or greens contrasting with white and grays. His interest in the



21

A Day in June

*Lent by
The Detroit Institute of Arts*



22

The Big Dory

*Lent by the
New Britain Institute*

Maratta palette resulted in the use of a greater variety of tones but also probably accounts for his color aberrations. He was fond of experimenting, the results of which were sometimes unfortunate. Arsenic green and aniline blue were unhappy choices which are disturbing elements in pictures like *The Picnic* (No. 55) and *Dempsey-Firpo*. In *Lady Jean* (No. 57), however, he has integrated the colors very skillfully. It is quite possible that, if he had studied abroad, he would have acquired certain refinements of taste, but, on the other hand, the crudities which are apparent in his work are to some degree responsible for the freshness and vigor which are so innately a part of almost everything he did. Bellows talked about going to Europe but had no wish to study there; he merely wanted to see more of the work by artists whom he admired. Henri had taught him to revere Courbet and Manet and others; Maillol had long been a favorite; he was fascinated by Daumier and also, strangely enough, by the illustrator, Charles Keene. If this does not seem very discriminating to us today, we must remember that Bellows was a simple sort of person and never was, nor did he aspire to be, an intellectual sophisticate. One can easily imagine that he would have been intensely annoyed by foreign customs, and that, if he had gone abroad, he would have been ready to throw out continental breakfasts and obsequious servitors in order to return to a decent cup of coffee and a rigorous ball game. What is more to the point is that study abroad would have had no more effect on Bellows than it did on Winslow Homer. He was an American and had great faith in his fellow Americans.

He died in the midst of the furor of a post-war age when prosperity was sweeping up to a tragic climax. The theatre and concert stage were full of activity and the art world not far behind. Katharine Cornell appeared in the *Green Hat*, Charlie Chaplin in the *Gold Rush*, and Greto Garbo, the devastating Swedish movie actress, arrived in Hollywood. The *Chauve Souris* was here from Moscow, Igor Stravinsky was acclaimed the leader of modern music, the Lunts were delighting New York in the *Guardsman*; while Fred and Adele Astaire danced to fame in *Lady Be Good*, Beatrice Lillie and Gertrude Lawrence brought down the house in the first American appearance of Charlot's *Review*. Ivan Meštrovič, the Slavic sculptor, had just held a successful exhibition in Brooklyn, and Ignacio Zuloaga, the Segovia painter, packed in 70,000 visitors in four weeks at the Reinhardt Galleries. *Vanity Fair* remarked that he "successfully revived the glory of Spanish painting and rivaled the triumph of his great predecessors, El Greco, Velazquez, and Goya."

Bellows had all this to compete with at a period when the product from France, Spain, England, Russia, and Sweden was far easier to sell than the home-grown article. Despite this fact, American art was on its way to a position of respect. Bellows, more than any other artist of the day, was responsible for the gaining of that respect. He attained an eminent position early in his career, then, during the remainder of his life, steadily enlarged his reputation, which, during the twenty-one years since his death, has not wavered. His position today is more solid than ever, due to the fact that sufficient time has elapsed for us to be able to see him objectively in his proper relationship to the whole development of art in America. Free from sentimental or personal consideration, we can discount his failures as plausible experimentations and judge his best work for its own inherent qualities. The shock value which brought many of his pictures to prominence when first painted is no longer a potent factor. What is important for us today is that he caught the brute force of the prize fighter, the ruggedness of the country pasture, the dignity of old age, the essence of childhood and recorded them appropriately not only for his own generation but for all time.

FREDERICK A. SWEET



26 Laura

Lent by Mrs. George W. Bellows

Lithographer and Draughtsman

GEORGE BELLOWS has achieved considerable fame in this country as a lithographer and draughtsman. Generally he is immediately identified as the recorder of tense scenes in boxing matches, such as the ever-popular Stag at Sharkey's and Dempsey through the Ropes. Though less known for his satirical work, his lithographs of *The Street*, *Artists Judging Works of Art*, *The Shower Bath*, *Benediction in Georgia*, and similar subjects have had a more telling influence on American graphic art. The many depictees of the American Scene, such as Peggy Bacon, Don Freeman, and the numerous WPA printmakers of this general type, are unimaginable without Bellows as a precursor. And this was not the only important role he played in the history of our graphic arts. It was largely due to him that lithography again became one of the most used of the graphic media in the United States. Previously, etching and the facile drypoint had been practically the only print medium of American artists. In this they followed closely a firm tradition established in England and transplanted to this country. The American collector frowned—and still looks distrustfully—at the simple lithograph, whilst he became positively lyrical over the juicy, velvety blacks of the Bones, Camerons, McBeys, the scintillating, etheric dreams of a Whistler and his faithful apostle, Pennell. And although the print-lover in America is far from being over his romantic attachment to the polite, but oh-so-dull niceties of the twentieth century copper plate, it is to George Bellows' undying credit that he broke the spell in which the buying public was held. Not so very long ago, our leading print dealers raised their eyebrows when asked for examples of the great Daumier's work, which they did not handle, because they were "only lithographs" and not sufficiently "rare." Secretly some of them still feel that way even about the lithographs of their idol, James McNeill Whistler. Through Bellows, for the first time, Fifty-seventh Street became convinced that lithography might be permitted to join the ranks of the "fine print" class and command a high price. That indeed was interesting and, when Stag at Sharkey's had reached \$3000, Fifty-seventh Street's aversion to lithography rapidly vanished.

Much more important, however, than the acceptance of lithography by the big print dealers was the fact that Bellows' success encouraged a great many younger artists to take up the medium. The result has been wholesome, for lithography does not lend itself so well to all the "teasers" that were invented by etchers to make a print rare and precious, acceptable to the snob. The edition of a lithograph can be quite large without any loss of quality, and the printer, once the stone is etched, can play few tricks with the artist's work. The etchers and their boosters had turned print collectors into stamp collectors who hardly had time to give any thought to the real value of a work of art. Lithography, undoubtedly, has proved the worthlessness of this approach to prints. The thousandth proof from one of Daumier's stones is just as good as and sometimes better than the first one.

Bellows did not begin lithography until late in his career. He took up the medium in 1916, when he was thirty-four years old. We do not know what really started him, but once he had experimented with the medium, he liked it so much that he produced 34 or 35 lithographs in the first year. In 1917 another sixteen were added, and so he continued until his death—the total number being 195 lithographs.* Some of Bellows' most important stones, including the famous Stag at Sharkey's (1917), fall in these early years.

In connection with Bellows' beginning as a lithographer—and his whole approach to

*195 items are listed in the catalogue of Bellows' lithographs. Two must be deducted from this list since they represent later states of a subject already listed. Two undescribed lithographs are to be added (Nos. 133 and 134 of this catalogue).



27 The Sawdust Trail

Lent by Mrs. George W. Bellows

the subject—the following letter, never before published, is of interest. On March 15, 1917, he wrote to his friend Joseph Taylor, Professor of English at Ohio State University in Columbus:

"Lithographs—I have been doing what I can to rehabilitate the medium from the stigma of commercialism which has attached to it so strongly. I didn't have this motive as a starter and it is by no means dominant. I chose to lithograph instead of to etch as I like it better. It is really in the same high plane as a medium, but the mechanics are such as to drive away the artists who contemplate its use. I, however, have a place and enough capital to do it up brown, and my little shop in the gallery you may note in the Xmas lithograph is a corking little place. I draw direct on giant stones which I have invented ways and means of handling. I have a stone grainer come in to remove the old drawings and regrind the stone with proper surface, and an expert printer three nights a week to help me pull the proofs. I print approximately fifty proofs of each stone and, while the stone is easy to spoil and change, by expert handling the proofs can be made to vary or not and the limit is only that of practicality or desire. The great disadvantage is that all the edition must be pulled of course before a new drawing can be made on the stone. I have six stones and can draw on both sides. The process is chemical and not mechanical as in etching and engraving, the principle being the opposition of grease and water. We draw with sticks of grease loaded with lampblack, with greasy ink or wash on a special and rare limestone. The white parts are kept wet when inking for printing and the stone is treated with slight etch and gum arabic to reduce the grease and keep it in place.

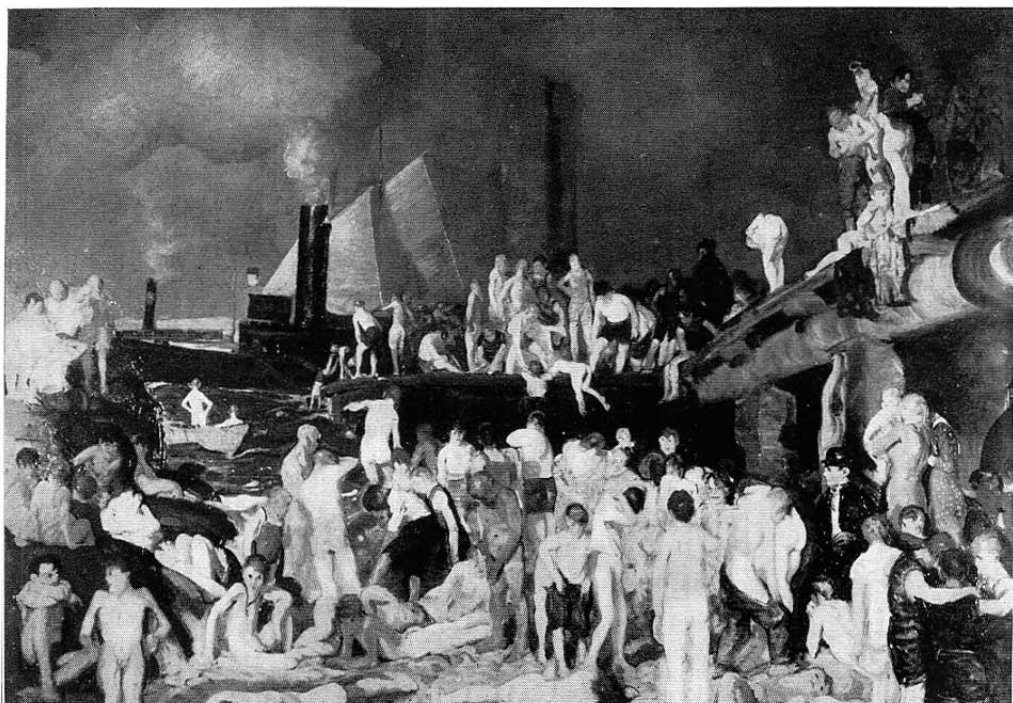
"I hope to show you my portfolio sometime. I have made one successful etching also and may take it up sometime.* This is great work for bright and dark days of which there are too many here in New York in winter, and I am as busy as the proverbial bee."**

Bellows' early lithographs were printed by George C. Miller under the close supervision of the artist. From 1921 on, Bolton Brown did his printing and also etched his stones. Though Bolton Brown's work with Bellows has generally won high praise, I cannot help but feel that he introduced elements into Bellows' work which did not add to its quality in general. The lithographs coming from Brown's press all have the same fuzzy dullness about them; it is characteristic of every proof that Brown pulled. The brilliant contrasts of Bellows' earlier works are totally lacking. The quality is as unmistakable as it is bad in its effect on the finished work. The reasons are not easily reconstructed. The etching of the stone has something to do with it. The ink he used is probably also to blame. The type of paper, a very soft Japanese paper, is another important reason; Bellows' early lithographs were printed on an excellent Chinese paper which absorbs less ink and consequently holds richer blacks. In general, they have a much more vigorous quality about them.

One of Bellows' strongest sides was his talent as a draughtsman. His compositions are bold and vigorous, the approach to his subject direct and uninhibited. He could tell a story dramatically and, on the whole, he avoided sensationalism. In many of his drawings he strives for and attains pictorial completeness to a high degree. At times he will use a large variety of materials in a single drawing to achieve this end. Peculiarly and quite against the rule in American art in general, he practically never made pure water colors (as a matter of fact, he seems to have left only two or three small ones), though he did make discreet use of color washes in some of his drawings. Color, however, is completely subor-

*This intention, however, never materialized, for the plate he mentioned in this letter, *Life Class*, remained the only one he ever did (see No. 136 of this catalogue).

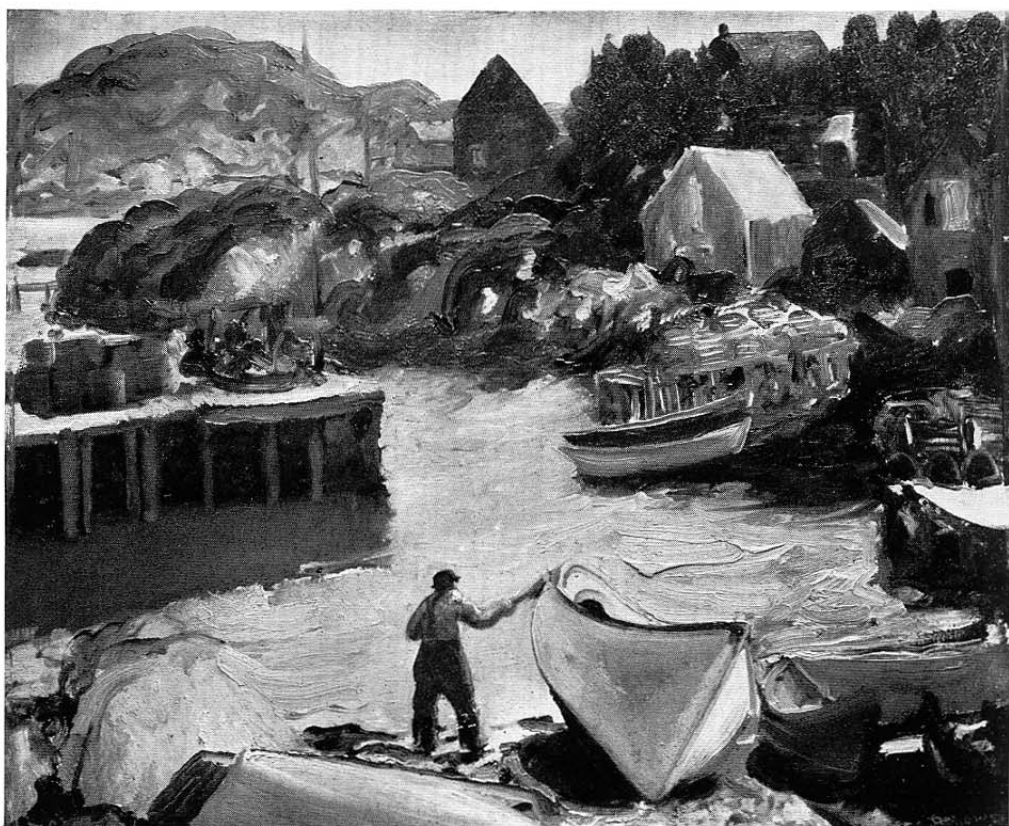
**I am indebted to Mrs. George Bellows for permission to publish this letter and to Frederick A. Sweet for communicating its contents to me.



24

River Front, No. 1

*Lent by
H. V. Allison and Company*



28

**Cleaning His
Lobster Boat**

Lent by Mrs. George W. Bellows

minated to a purely graphic, linear conception of his composition. It is not astonishing, therefore, that Bellows became a printmaker. And, since in many of his drawings he practically paints his way into pictorial completeness, it seems quite natural that he should have chosen lithography as his own particular print medium. In lithographs he could combine linear treatment and three-dimensional conception with dramatic use of light and shade, as is the case in so many of his drawings. Few of these have been stopped while they were still in a sketchlike stage but, where this is the case, his linework is brilliant.

Although careful records were kept of the dates of his paintings and lithographs, we have little precise knowledge on the chronology of Bellows' drawings. He almost never dated a drawing, and the issue becomes confused through the fact that many of his lithographs are often based on an earlier work.

Once Bellows had become enthusiastic about lithography, he drew heavily on earlier compositions, both paintings and drawings, for his subjects; his lithograph, *Dance in a Madhouse*, which was made in 1917, was a close repetition of a drawing created in 1907. Bellows' reason for such close repetitions of himself is not easy to understand. He may have been interested in experimenting with the translation of the color scheme of a painting into pure black and white; he may have wished to dramatize a composition; or at times he may merely have wished to experiment with the possibilities of the medium as such, without abandoning himself to a purely creative process.

Thus, some of his lithographs come as afterthoughts to powerful, original compositions which have preceded them. Afterthoughts—reproductions of an artist's own work—rarely show any progress in fundamental artistic achievement; more often, "the work after the work" reveals decreased emotion, intensity, and conviction. That which was spontaneous and convincing in the first version becomes off- and second-hand emotionally; tiresome artistically—a weaker repetition. There are numerous examples of such lack of appreciation for the original qualities of the "original" print. Many great painters have committed the same error. Manet and Renoir, for instance, frequently lost their way, notwithstanding their exceptional graphic talents, by reproducing their paintings in etching or lithography. It is significant that Daumier's paintings (with one or two exceptions) are never found repeated in his prints, which run into the thousands. In the repetition of a painting or a highly finished drawing, an artist rarely deducts or summarizes, which might add to the power of his composition. On the contrary, he is apt to add detail after detail, much to the original's detriment. In Bellows' *Sand Cart* for instance, his broad treatment of the fore- and background of the painting is turned into a record of topographic detail which does not help the lithograph in the least.

Bellows has been compared in his lithographs to Daumier. The comparison is unfortunate. In more than one way, however, he seems to parallel the Frenchman Forain. His satire lacks the profound, kindly humor of a Daumier. He does not rise above the situation; on the contrary, he seems unhappily entangled with it. He lacks also the shattering drama of a Goya, though Bellows undoubtedly admired both masters and would have wished to emulate them. His satire is without the deep soul-searing qualities of either of them.

The end result of Bellows' career as a draughtsman and lithographer is positive and telling. He was a born draughtsman with a quicker, sharper eye than most of the contemporaries of his environment. He knew how to simplify and showed that he realized the value of essentials. He knew the importance of drawing as the starting point in all forms of art. He worked at it earnestly and successfully. Bellows was sincere in his endeavor, though not always convincing in the presentation of his cause. He has had a stimulating effect on a whole generation of our younger artists and for this we should be grateful to George Bellows.

CARL O. SCHNIEWIND



29

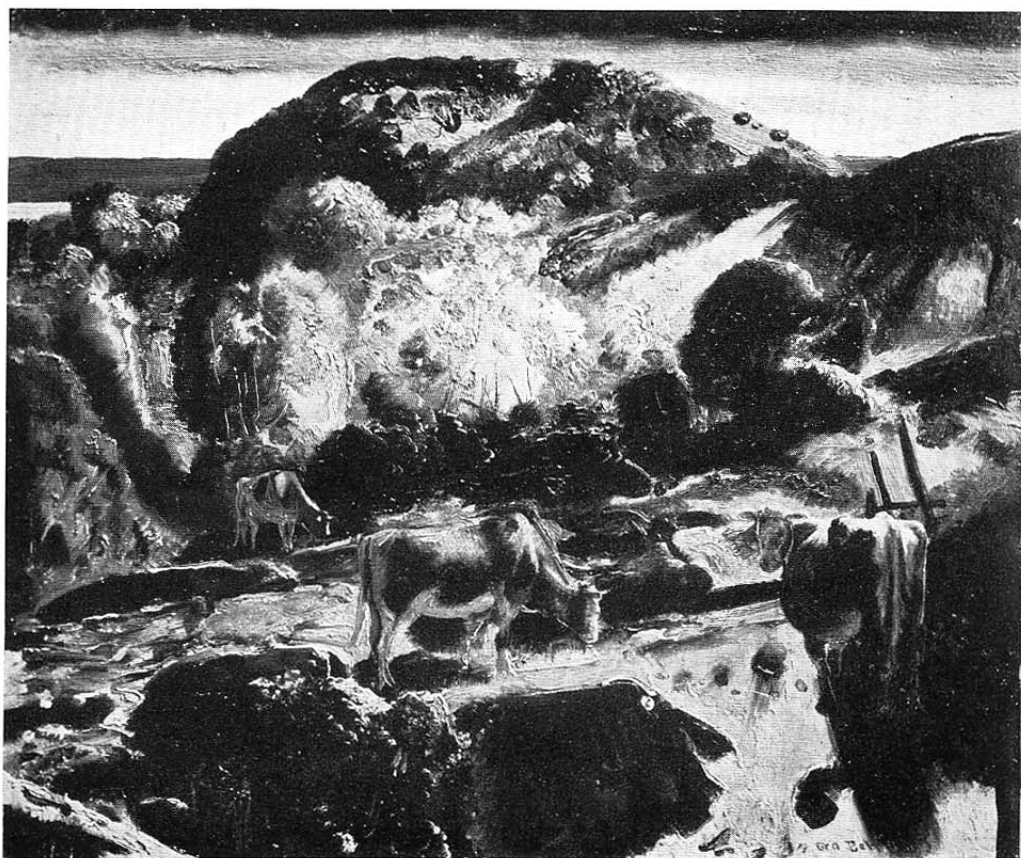
Romance of Criehaven

Lent by Mrs. George W. Bellows

37

Swamp Pasture

Lent by Mrs. George W. Bellows



The paintings are listed in chronological order by year and month according to Bellows' own records. Dimensions are given in inches without frame; height precedes width.

- 1 1906 December **Portrait of My Father**, 28 x 22 inches (Illustrated page 10)
Painted in Columbus when the artist went home for Christmas.
Lent by Howard B. Monett, Columbus, Ohio
- 2 1907 February **Pennsylvania Excavation**, 34 x 44 inches (Illustrated page 12)
Breaking ground for the Pennsylvania Station in New York.
Lent by Frederic S. Allen, Pelham Manor, New York
- 3 1908 February **North River**, 33 x 43 inches (Illustrated page 12)
First of a series of pictures painted along the Hudson side of Manhattan. This was awarded the Second Hallgarten Prize at the National Academy of Design in 1908 and it was sold to the Pennsylvania Academy of the Fine Arts on March 6, 1909, for \$250, his first sale.
Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia
- 4 1909 August **Summer Night, Riverside Drive**, 35½ x 47½ inches (Illustrated page 16)
Lent by Frederick W. Schumacher, Columbus, Ohio
- 5 **Stag at Sharkey's**, 36¼ x 48¼ inches (Illustrated page 14)
Represents a stag night at Sharkey's Athletic Club on West 66th Street, New York. Called Club Night until 1922 when the titles were switched.
Lent by The Cleveland Museum of Art (Hinman B. Hurlbut Collection)
- 6 October **Both Members of This Club**, 45¼ x 63⅛ inches (Illustrated page 18)
The fighters represented are supposed to be Kid Russell and the Negro, Joe Gans.
Lent by the National Gallery of Art (Gift of Chester Dale), Washington, D.C.
- 7 December **Blackwell's Bridge**, 33½ x 44 inches (Illustrated page 16)
Now called Queensboro Bridge, it spans the East River at 59th Street over Welfare Island (formerly Blackwell's Island).
Lent by The Toledo Museum of Art (Edward Drummond Libbey Collection)
- 8 **The Lone Tenement**, 36 x 48 inches (Illustrated page 20)
Painted while the old buildings were being wrecked for the construction of the approach to Queensboro Bridge.
Lent from The Chester Dale Collection, New York
- 9 1910 January **Floating Ice**, 45 x 63 inches
Another in the series of his paintings of the Hudson.
Lent by the Whitney Museum of American Art, New York
- 10 April **Polo at Lakewood**, 45 x 63 inches (Illustrated page 22)
Painted at Lakewood, New Jersey, at the country estate of Jay Gould.
Lent by The Columbus Gallery of Fine Arts



33 Portrait of Mrs. Chester Dale
Lent from The Chester Dale Collection

- 11 December **Blue Snow, the Battery**, 34 x 44 inches (Illustrated page 20)
Battery Park is at the southern tip of Manhattan Island.
Lent by Mr. and Mrs. Otto Spaeth, Dayton, Ohio

- 12 1911 January **The Shore House**, 40 x 42 inches (Illustrated page 22)
Painted from a sketch made at Montauk Point, Long Island, while the Bellows were on their honeymoon the previous September.
Lent by H. V. Allison and Company, New York

- 13 May **Spring Sunshine (Emma on the Porch)**, 10 x 16 inches (Illustrated page 24)
Mrs. Bellows' parents' home in Upper Montclair, New Jersey.
Lent by Mrs. George W. Bellows, New York

- 14 1912 February **Men of the Docks**, 45 x 63 inches
Painted in New York. Won the Sesnan Medal at the Pennsylvania Academy of the Fine Arts in 1913.
Lent by the Randolph-Macon Woman's College, Lynchburg, Virginia

- 15 June **Outside the Big Tent**, 30 x 38 inches (Illustrated page 24)
Circus scene at Montclair.
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

- 16 **The Circus**, 34 x 44 inches
A benefit performance at Montclair. Won the First Honorable Mention at the Carnegie International of 1913.
Lent anonymously

- 17 October **Autumn Hills, Onteora**, 10 x 16 inches
Painted in the Catskills while the Bellows were visiting the American portrait painter, Ben Ali Haggin.
Lent by Mrs. George W. Bellows, New York

- 18 December **Portrait of Joseph Russell Taylor**, 37½ x 31½ inches
Professor of English at Ohio State University, Taylor encouraged Bellows to study painting.
Lent by Mrs. Wesley G. France, Columbus, Ohio

- 19 1913 January **Portrait of Mrs. Harry B. Arnold**, 76 x 36¼ inches (Illustrated page 26)
She was Grace Russell of Montclair and since her marriage has been active in promoting art in Columbus, where Bellows painted her. He began the portrait in November, 1912.
Lent by Mrs. Harry B. Arnold, Columbus, Ohio

- 20 May **Dr. William Oxley Thompson**, 80 x 40 inches
Won the Maynard Portrait Prize at the National Academy of Design in 1914. Dr. Thompson was the President of Ohio State University. Although official in character, this portrait was not a commission.
Lent by Mrs. George W. Bellows, New York

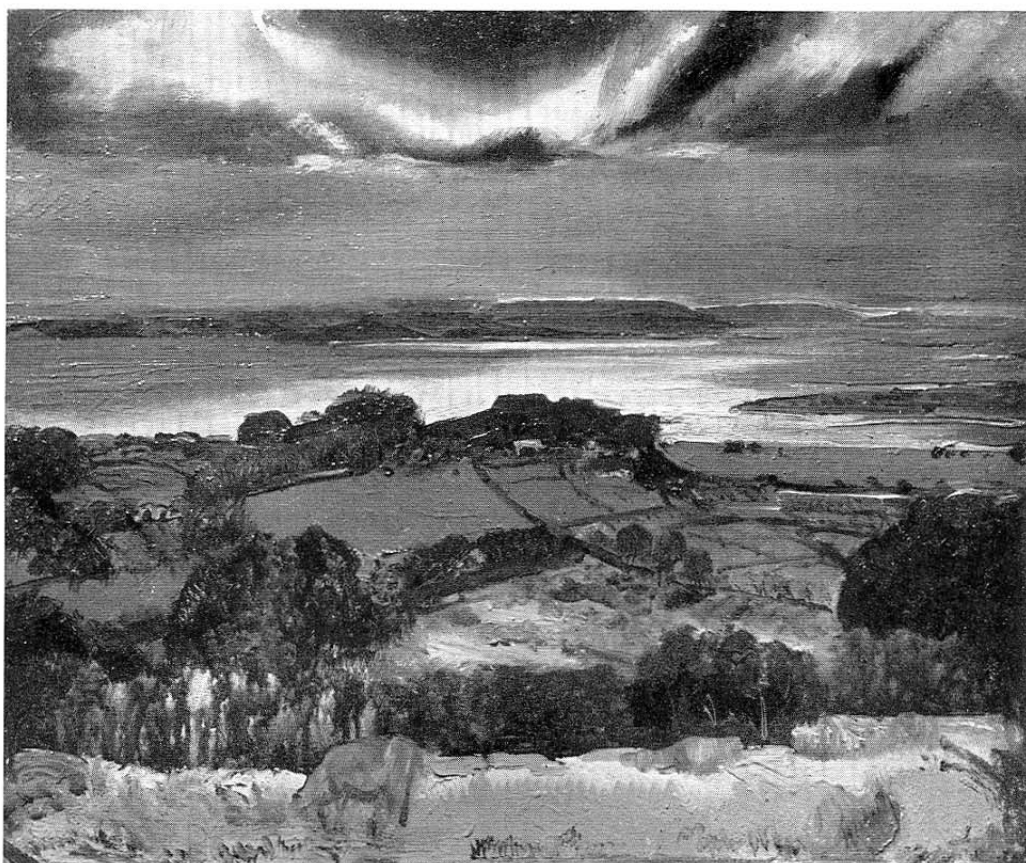
- 21 June **A Day in June**, 42 x 48 inches (Illustrated page 28)
Won the Temple Medal at the Pennsylvania Academy of the Fine Arts in 1917. The scene is Central Park, New York.
Lent by The Detroit Institute of Arts



41

Cat and Pheasant

Lent by Mrs. George W. Bellows



Dark Day

36

Lent by Mrs. George W. Bellows

- 22 October **The Big Dory**, 18 x 22 inches (Illustrated page 28)
 Monhegan Island off the coast of Maine.
Lent by the Art Museum of the New Britain Institute, New Britain, Connecticut
- 23 1914 February **Love of Winter**, 32½ x 40½ inches
Owned by The Art Institute of Chicago
- 24 1915 January **River Front, No. 1**, 45 x 63 inches (Illustrated page 34)
 Won the Gold Medal at the Panama-Pacific Exposition at San Francisco in 1915. The scene is the East River near 59th Street.
Lent by H. V. Allison and Company, New York
- 25 April **Paul Manship**, 30 x 25 inches
 One of two versions of a portrait painted when Manship was elected to the National Academy.
Lent by Mrs. George W. Bellows, New York
- 26 July **Laura**, 32 x 40 inches (Illustrated page 30)
 The artist's half-sister; painted at Ogunquit, Maine.
Lent by Mrs. George W. Bellows, New York
- 27 1916 February **The Sawdust Trail**, 63 x 45 inches (Illustrated page 32)
 Painted from sketches made in March, 1915, when *The Metropolitan* magazine commissioned Bellows to cover the activities in Philadelphia of Billy Sunday, the evangelist.
Lent by Mrs. George W. Bellows, New York
- 28 September **Cleaning His Lobster Boat**, 18 x 22 inches (Illustrated page 34)
 Matinicus Island off Penobscot Bay, Maine.
Lent by Mrs. George W. Bellows, New York
- 29 **Romance of Criehaven**, 18 x 22 inches (Illustrated page 36)
 Criehaven is a small island adjacent to Matinicus. Bellows also did a larger version of this picture.
Lent by Mrs. George W. Bellows, New York
- 30 1917 June **The Sand Cart**, 32½ x 44 inches
 Painted in Carmel, California.
Lent by The Brooklyn Museum
- 31 **Anne in Black Velvet**, 37½ x 29½ inches
 Painted in his New York studio.
Lent by Amherst College, Amherst, Massachusetts
- 32 1918 October **Bull and Cows**, 20 x 24 inches
 A field at Middletown, near Newport, Rhode Island.
Lent by Mrs. George W. Bellows, New York
- 33 1919 July **Portrait of Mrs. Chester Dale**, 41¾ x 39¾ inches (Illustrated page 38)
 Second version of the portrait painted at Middletown. This was the only woman's portrait commission ever given to Bellows.
Lent from The Chester Dale Collection, New York
- 34 August **The Red Sun**, 18 x 22 inches
 Middletown, Rhode Island.
Lent by Mrs. George W. Bellows, New York



38 Mrs. T. in Cream Silk, No. 2

Lent by H. V. Allison and Company

- 35 September **Bull and Horse**, 22 x 28 inches
Middletown, Rhode Island.
Lent by Mrs. George W. Bellows, New York
- 36 **Dark Day**, 20 x 24 inches (Illustrated page 40)
Painted at Rockridge Farm, Middletown, Rhode Island.
Lent by Mrs. George W. Bellows, New York
- 37 **Swamp Pasture**, 18 x 22 inches (Illustrated page 36)
Painted in Middletown, Rhode Island.
Lent by Mrs. George W. Bellows, New York
- 38 1920 January **Mrs. T. in Cream Silk, No. 2**, 53 x 43 inches (Illustrated page 42)
Mrs. Mary Brown Tyler, wearing the dress in which she was married in 1863. Painted in New York from the earlier version of the portrait for which she posed the winter Bellows was teaching at the School of the Art Institute of Chicago.
Lent by H. V. Allison and Company, New York
- 39 February **Waldo Peirce**, 53 x 43 inches (Illustrated page 46)
Portrait of the well-known contemporary American artist at 36; painted in Bellows' New York studio.
Lent by H. V. Allison and Company, New York
- 40 March **Tennis at Newport**, 57 x 63 inches
Painted in his New York studio from sketches made at the Newport Casino during the previous summer.
Lent by Mrs. George W. Bellows, New York
- 41 May **Cat and Pheasant**, 16½ x 24 inches (Illustrated page 40)
Painted in Woodstock, New York
Lent by Mrs. George W. Bellows, New York
- 42 **Gramercy Park**, 34 x 44 inches (Illustrated page 60)
Gramercy Park is just around the corner from the Bellows' New York house and the children often played there. Amusingly enough, the artist has introduced a couple of dogs, never allowed in Gramercy Park. The girl in the foreground is his daughter Anne.
Lent by Mr. and Mrs. Cornelius Vanderbilt Whitney, Old Westbury, Long Island
- 43 June **Anne in White**, 53 x 43 inches
Painted in Woodstock, New York
Lent by Carnegie Institute, Pittsburgh
- 44 August **Aunt Fanny**, 44 x 34 inches (Illustrated page 48)
Mrs. Henry Daggett, his mother's sister, who was spending the summer with the Bellows in Woodstock. Won the Gold Medal and First Prize of \$600 at the National Arts Club in New York in 1921 and, in the same year, the Norman Wait Harris Gold Medal and Prize of \$500 at the Art Institute of Chicago.
Lent by the Des Moines Art Center (The Edmundson Memorial Foundation), Des Moines, Iowa
- 45 September **Elinor, Jean, and Anna**, 59 x 66 inches (Illustrated page 50)
Elinor was another name for Aunt Fanny; Jean is his younger daughter and Anna, his mother. Painted in Woodstock. Won the Beck Medal at the Pennsylvania Academy in 1921 and, the follow-

49

Sunset, Shady Valley*Lent by Mrs. George W. Bellows*

50

Storm Weather*Lent by Mrs. George W. Bellows*

ing year, won the First Prize of \$1500 at the Carnegie International.
Lent by the Albright Art Gallery, Buffalo, New York

45

- 46 1921 March **My Mother**, 83 x 49 inches (Illustrated page 52)
Second version painted in the New York studio after a portrait done from life the previous summer at Woodstock. The background is the parlor of the old home in Columbus as he remembered it. Won the Mr. and Mrs. Frank G. Logan Purchase Prize of \$1500 at the Art Institute of Chicago.
Owned by The Art Institute of Chicago
- 47 September **Anne in a Purple Wrap**, 40 x 32 inches (Illustrated page 62)
The artist's elder daughter.
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
- 48 October **Cornfield and Harvest**, 18 x 22 inches (Illustrated page 60)
Painted in Woodstock, New York.
Lent by Mrs. George W. Bellows, New York
- 49 1922 October **Sunset, Shady Valley**, 16½ x 24 inches (Illustrated page 44)
Study for *The White Horse*; painted in Woodstock.
Lent by Mrs. George W. Bellows, New York
- 50 **Storm Weather**, 20 x 24 inches (Illustrated page 44)
Painted in Woodstock, New York.
Lent by Mrs. George W. Bellows, New York
- 51 November **The White Horse**, 34¼ x 43 inches (Illustrated page 56)
Painted in Woodstock, New York.
Lent by the Worcester Art Museum, Worcester, Massachusetts
- 52 1923 September **Emma and Her Children**, 59 x 65 inches (Illustrated page 54)
The artist's wife and daughters. Awarded the First William A. Clark Prize and the Corcoran Gold Medal at the Ninth Corcoran Biennial in 1923.
Lent by the Museum of Fine Arts, Boston
- 53 October **Crucifixion**, 59 x 65 inches (Illustrated page 58)
His only religious canvas. Painted in Woodstock.
Lent by Mrs. George W. Bellows, New York
- 54 **Emma in Purple Dress**, 63 x 51 inches (Illustrated page 63)
Finished at Woodstock after he had worked on it for three years.
Lent by Mrs. George W. Bellows, New York
- 55 1924 April **The Picnic**, 30 x 44 inches (Illustrated page 56)
The scene is Woodstock and shows the artist, his wife and children, and, at the right, Eugene Speicher.
Lent by the Peabody Institute, Baltimore, through the courtesy of the Baltimore Museum of Art
- 56 May **Ringside Seats**, 59 x 65 inches (Illustrated page 64)
The scene is the old Madison Square Garden.
Lent by Mrs. George W. Bellows, New York
- 57 July **Lady Jean**, 72 x 36 inches (Illustrated on cover)
The artist's younger daughter in a dress of the 1870s which had been given to her by a Southern lady.
Lent by Stephen C. Clark, New York



39 Waldo Peirce

Lent by H. V. Allison and Company

Measurements are given of the drawn surface: height, first, followed by width. The drawings are listed in alphabetical order. The initial B., followed by a number, refers to T. Beer and E. S. Bellows, *George W. Bellows, His Lithographs* (New York, 1927), the definitive catalogue of Bellows' work in lithography.

58 Artists' Evening (Illustrated page 75)

Black crayon and pencil. Signed: "Geo. Bellows," upper right corner; "Petitpas's Geo. Bellows," lower right margin. Not dated. $8\frac{5}{8}$ x 12 in. (143 x 335 mm.).

Study for the lithograph (B. 34) executed in 1916. John Butler Yeats, Robert Henri, and George Bellows are seen in the foreground.

Lent by The Albert H. Wiggin Collection, Boston Public Library

59 Billy Sunday (Illustrated page 71)

Black crayon, pen and India ink. Signed: "Geo. Bellows," lower right. Not dated. 15 x 28 in. (381 x 709 mm.).

Probably executed in 1915 when Bellows was commissioned by the magazine, *The Metropolitan*, to report on the revival meetings of Billy Sunday. The date of the lithograph (B. 111) of the same subject is 1923.

Lent by The Albert H. Wiggin Collection, Boston Public Library

60 Boy on Dock (Illustrated page 83)

Black crayon. Signed: "Geo. Bellows." Not dated. 10 x $7\frac{1}{8}$ in. (253 x 202 mm.).

Sketch for the figure seen on the extreme left of the lithograph, *Splinter Beach* (B. 63), executed in 1916.

Lent by H. V. Allison and Company, New York

61 Bridge Builders

Water color. Signed: "Geo. Bellows," upper right corner. Not dated. $5\frac{3}{4}$ x $8\frac{3}{4}$ in. (147 x 222 mm.).

Said to have been executed before 1910.

Lent by Miss Antoinette Schulte, New York

62 The Cliff Dwellers (Illustrated page 84)

Charcoal, black crayon, India ink with brush, touched with water color. Signed: "Geo. Bellows" in ink, lower right. Not dated. $21\frac{7}{8}$ x $27\frac{1}{8}$ in. (542 x 688 mm.).

Study for the painting of the same subject, dated 1913, now in the Los Angeles County Museum. The date of this drawing may be presumed to be the same.

Owned by The Art Institute of Chicago (The Olivia Shaler Swan Memorial Collection)

63 Dance in a Madhouse (Illustrated page 66)

Charcoal, black crayon (?), pen and ink, slight touches of red crayon and Chinese white. Signed: "Geo. Bellows" in ink, lower right. Not dated. $18\frac{7}{8}$ x $24\frac{1}{8}$ in. (480 x 627 mm.).

This drawing was exhibited at the Pennsylvania Academy in 1907 which, according to Mrs. Bellows, was the year it was executed. The lithograph (B. 92) was made in 1917.

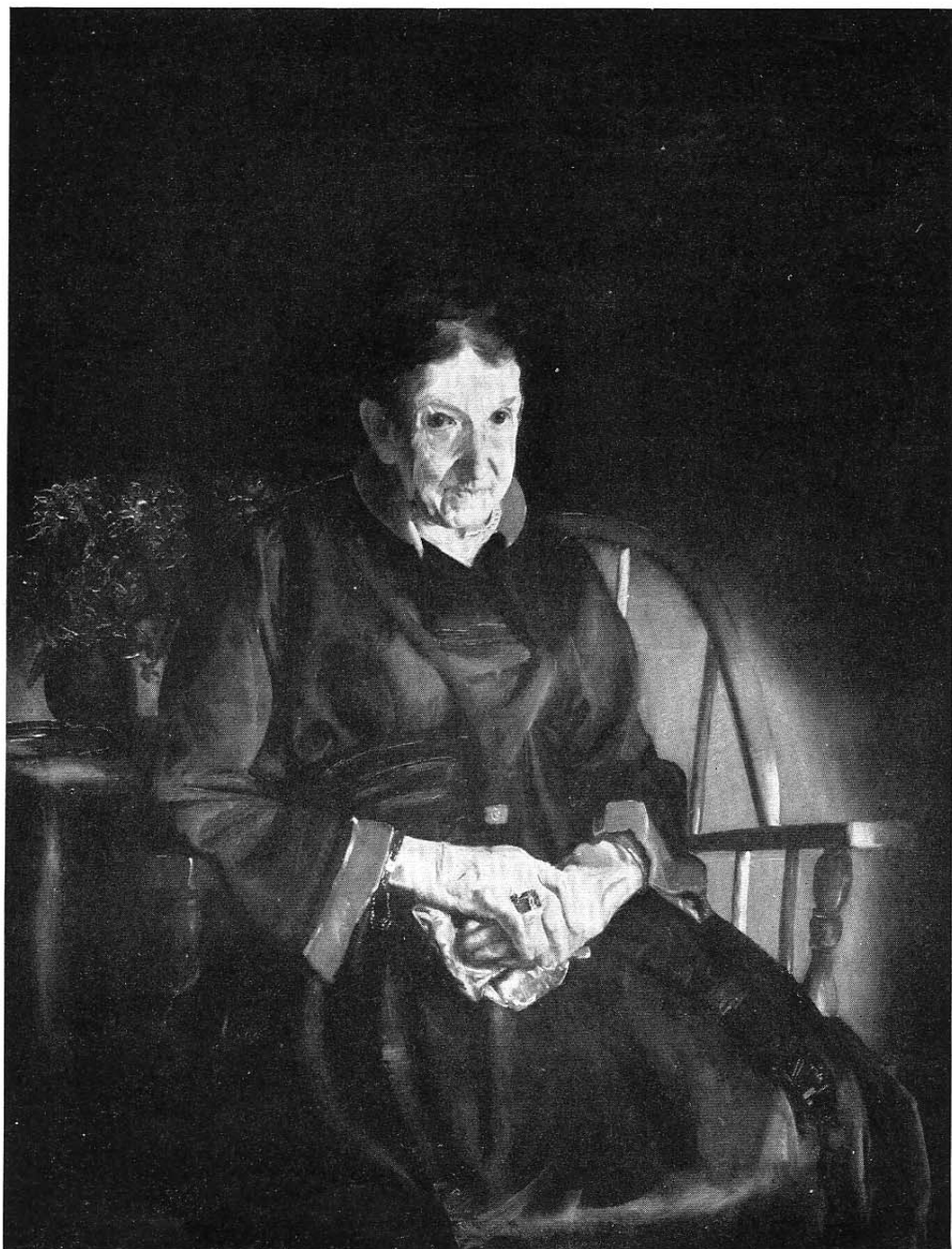
Owned by The Art Institute of Chicago (The Charles H. and Mary F. S. Worcester Collection)

64 The Dead Line (Illustrated page 75)

Black crayon. Signed: "Geo. Bellows," lower right. Not dated. 12 x $10\frac{3}{4}$ in. (305 x 272 mm.).

Drawing for the lithograph (B. 15) executed in 1923.

Lent by The Albert H. Wiggin Collection, Boston Public Library



44 Aunt Fanny
Lent by the Des Moines Art Center

65 Dempsey through the Ropes (Illustrated page 77)

Black crayon. Signed: "Geo. Bellows," lower center. Not dated. $21\frac{1}{2} \times 19\frac{5}{8}$ in. (545 x 499 mm.).

Bellows was commissioned to make a drawing for the *New York Journal* of the Dempsey-Firpo fight which took place on September 14, 1923. The lithograph (B. 90) was executed in 1924 before the painting done in the same year. There is another lithograph (B. 90) which is based on this drawing.

Lent by The Metropolitan Museum of Art, New York

66 The Drunk (Illustrated page 68)

Black crayon. Signed: "Geo. Bellows," lower right. Not dated. 16×13 in. (407 x 330 mm.).

This may be the drawing which was exhibited at the Pennsylvania Academy in 1907 under the title, *The Struggle with the Drunk*. The lithograph (B. 60) is dated 1924.

Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

67 The Eve of Victory (Illustrated page 79)

Pencil and black crayon. Signed: "Geo. Bellows for Red," lower right. Not dated. $23 \times 19\frac{3}{8}$ in. (584 x 487 mm.).

The painting, *The Dawn of Peace*, for which this is a sketch, was executed in 1918 as part of a commission to do two paintings commemorating the signing of the Armistice.

Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)

68 Girl Sewing (Illustrated page 80)

Black crayon. Signed: "Geo. Bellows E.S.B." (Signed by Emma Story Bellows in 1943.) Not dated. $12\frac{1}{2} \times 10$ in. (318 x 254 mm.).

The lithograph (B. 180) for which this is a study was executed in 1923.

Lent by The Albert H. Wiggin Collection, Boston Public Library

69 Gramercy Park (Illustrated page 67)

Pencil. Signed: "Geo. Bellows," lower right. Not dated. $10\frac{3}{4} \times 15\frac{3}{4}$ in. (272 x 399 mm.).

A drawing for the painting which was executed in 1920.

Lent by T. E. Hanley, Bradford, Pennsylvania

70 Hungry Dogs

Black crayon, pen and India ink. Signed: "Geo. Bellows," lower left corner. Not dated. $13\frac{1}{2} \times 9\frac{3}{4}$ in. (343 x 248 mm.).

The drawing represents a scene in the West 50s, New York. Bellows lived in that district until 1910 and this drawing has every characteristic of his early work. Study for the lithograph (B. 98) executed in 1916.

Lent by The Albert H. Wiggin Collection, Boston Public Library

71 Introducing Georges Carpentier (Illustrated page 76)

Black crayon. Signed: "Geo. Bellows," lower right. Not dated. $19 \times 25\frac{1}{4}$ in. (483 x 642 mm.).

Represents the opening of the Jack Dempsey-Georges Carpentier fight which took place on July 2, 1921. Herbert Bayard Swope, Executive Director of *The New York World*, commissioned the artist to make a drawing for publication of this international championship fight. Study for the lithograph (B. 116).

Lent by The Albert H. Wiggin Collection, Boston Public Library



45 Elinor, Jean, and Anna

Lent by the Albright Art Gallery

72 Introducing the Champion (Illustrated page 76)

Black crayon and India ink wash. Signed "Geo. Bellows," upper left. Not dated. $24\frac{3}{4} \times 20\frac{3}{4}$ in. (628 x 527 mm.).

Study for the lithograph (B. 31) executed in 1916.

Lent by Frederic S. Allen, Pelham Manor, New York

73 "I Remember Being Initiated into the Frat" (Illustrated page 66)

Black crayon, pen and India ink. Signed: "Geo. Bellows," lower left. Not dated. $19\frac{1}{4} \times 24$ in. (488 x 609 mm.).

Study for the lithograph (B. 176) which was executed in 1917. On the basis of style, however, this drawing must have been done several years earlier.

Lent by The Columbus Gallery of Fine Arts

74 "I Was Beatin' 'is Face!" (Illustrated page 71)

Pencil, black crayon, pen and India ink. Signed: "Geo. Bellows," lower center. Not dated. $28\frac{9}{16} \times 22\frac{1}{2}$ in. (725 x 573 mm.).

For a magazine illustration. Similar to The Street (No. 88).

Lent by H. V. Allison and Company, New York

75 Jean (Illustrated page 83)

Black crayon and pencil. Not signed. Not dated. $18\frac{1}{4} \times 11\frac{1}{2}$ in. (465 x 292 mm.).

This is a drawing for the central figure in the painting, Elinor, Jean, and Anna, executed in the summer of 1920 in Woodstock, New York. It shows lines constructing the composition according to Jay Hambidge's theory of dynamic symmetry.

Lent by the Albright Art Gallery, Buffalo, New York

76 Lady Jean (Illustrated page 81)

Black crayon. Not signed. $22 \times 13\frac{5}{16}$ in. (559 x 354 mm.).

Study for the painting, executed in 1924, which is undoubtedly the date of this drawing.

Lent by the Fogg Museum of Art, Harvard University (Paul J. Sachs Collection)

77 The Last Ounce (Illustrated page 69)

Black crayon and India ink wash. Signed: "Geo. Bellows," lower left. Not dated. $23\frac{5}{16} \times 18\frac{1}{8}$ in. (591 x 460 mm.).

Illustration for *The American Magazine*.

Lent by H. V. Allison and Company, New York

78 The Law Is Too Slow (Illustrated page 74)

Black crayon. Signed: "Geo. Bellows," lower right. Not dated. 21×17 in. (534 x 433 mm.).

This drawing is an illustration for Mary Johnston's story, "Nemesis," which was published in the magazine, *The Century*, in May, 1923. A lithograph of the same subject (B. 73) was also executed in 1923.

Lent by The Albert H. Wiggin Collection, Boston Public Library

79 Mother and Child (Illustrated page 82)

Black crayon. Signed: "Bellows," lower right. Not dated. $10\frac{1}{16} \times 7\frac{1}{16}$ in. (255 x 180 mm.).

Acquired by the Art Institute of Chicago in 1921.

Owned by The Art Institute of Chicago (Gift of The Friends of American Art)

80 "Old Varsity Men Break through and Give Advice"

Black crayon. Signed: "G.B.," center. Not dated. 23×29 in. (584 x 736 mm.).

Lent by Mrs. George D. Pratt, New York



46 My Mother

Owned by The Art Institute of Chicago

- 81 On the East Side** (Illustrated page 78)
Black crayon, charcoal, and India ink (shellacked). Signed: "Geo. Bellows," lower left. Not dated. $12\frac{7}{8} \times 10\frac{5}{16}$ in. (326 x 262 mm.).
An early drawing, cannot be dated.
Lent by H. V. Allison and Company, New York
- 82 Polo at Lakewood**
Wash drawing. Signed: "Geo. Bellows," lower left corner. Not dated. $15\frac{1}{4} \times 19\frac{3}{4}$ in. (387 x 501 mm.).
Executed in 1910, the same year as the painting.
Lent by Winthrop Taylor, New York
- 83 Portrait Sketch of Mrs. T. (Mrs. Mary Brown Tyler)** (Illustrated page 81)
Black crayon. Signed: "Geo. Bellows," lower right. Not dated. $14\frac{7}{8} \times 10\frac{3}{16}$ in. (378 x 259 mm.).
Study for the painting, Mrs. T. in Wine Silk, executed in Chicago in December, 1919.
Lent by the Fogg Museum of Art, Harvard University (Paul J. Sachs Collection)
- 84 Preliminaries to the Big Bout** (Illustrated page 72)
Black crayon and India ink wash. Not signed. Not dated. $17 \times 22\frac{1}{2}$ in. (432 x 571 mm.).
Study for the lithograph (B. 21) which was done in 1916.
Lent by The Albert H. Wiggin Collection, Boston Public Library
- 85 The Sawdust Trail** (Illustrated page 73)
Black crayon, pen and India ink, and India ink wash. Signed: "Geo. Bellows," upper right corner. Not dated. $26\frac{1}{2} \times 20$ in. (672 x 557 mm.).
Like the drawing, Billy Sunday (No. 59), this was probably executed by Bellows when he was commissioned in 1915 to report on the revival meetings of Billy Sunday. The date of the lithograph of this subject (B. 76) is 1917.
Lent by The Albert H. Wiggin Collection, Boston Public Library
- 86 16 East Gay Street**
Black crayon. Signed: "Geo. Bellows," lower left. Not dated. $9\frac{3}{4} \times 11\frac{3}{4}$ in. (248 x 298 mm.).
Study for the lithograph (B. 84) which was executed in 1924.
Lent by The Albert H. Wiggin Collection, Boston Public Library
- 87 Spring, Central Park** (Illustrated page 84)
Black crayon. Signed: "Geo. Bellows," lower right corner. Not dated. $13\frac{1}{2} \times 10\frac{3}{4}$ in. (343 x 273 mm.).
Study for the lithograph (B. 72) executed in 1921. To judge from the costumes, this drawing may have been made around 1912.
Lent by The Albert H. Wiggin Collection, Boston Public Library
- 88 The Street** (Illustrated page 70)
Black crayon, pen and India ink. Signed: "Geo. Bellows," lower right. Not dated. $20 \times 15\frac{1}{2}$ in. (508 x 419 mm.).
Study for the lithograph (B. 9). This drawing is almost identical with "I Was Beatin' 'is Face!" (No. 74).
Lent by The Albert H. Wiggin Collection, Boston Public Library
- 89 The Struggle** (Illustrated page 74)
Black crayon, charcoal, pen and India ink (shellacked). Signed: "Geo. Bellows," lower right. Not dated. $11\frac{3}{4} \times 14\frac{9}{16}$ in. (298 x 369 mm.).
Very similar in style to Dance in a Madhouse which was executed in 1907.
Lent by H. V. Allison and Company, New York



52 Emma and Her Children

Lent by the Museum of Fine Arts, Boston

- 90 Study for Portrait of Emma** (Illustrated page 82)
Black crayon. Signed: "Geo. Bellows," lower left. Not dated. $9\frac{3}{8} \times 8\frac{3}{8}$ in. (238 x 212 mm.).
Owned by The Art Institute of Chicago (The Joseph Brooks Fair Collection)
- 91 Study for Portrait of My Mother** (Illustrated page 80)
Black crayon. Signed: "G. Bellows," lower right. Not dated. $15\frac{3}{4} \times 8\frac{1}{8}$ in. (390 x 227 mm.).
Study for Portrait of My Mother, at the Art Institute of Chicago, executed in 1921.
Owned by The Art Institute of Chicago (Gift of The Friends of American Art)
- 92 Three Women in a Drawing Room** (Illustrated page 72)
Black crayon. Signed: "Geo. Bellows," lower left. Not dated. $11\frac{1}{8} \times 13$ (296 x 350 mm.).
A drawing for the lithograph, Marjorie, Emma, and Elsie (B. 4), which was executed in 1921. Right to left: Elsie Speicher, Emma Bellows, Marjorie Henri. In the right background are seen Leon Kroll, Eugene Speicher, and Robert Henri.
Owned by The Art Institute of Chicago (Gift of The Friends of American Art)
- 93 Tin Can Battle, San Juan Hill, N. Y.** (Illustrated page 67)
Black crayon, charcoal, pen and India ink (shellacked). Signed: "Geo. Bellows," lower left. Not dated. $20\frac{7}{8} \times 24\frac{5}{16}$ in. (530 x 617 mm.).
Early drawing, probably for a magazine illustration.
Lent by H. V. Allison and Company, New York
- 94 Under the Elevated** (Illustrated page 70)
Water color. Signed: "Geo. Bellows," lower right. Not dated. $5\frac{3}{4} \times 8\frac{7}{8}$ in. (147 x 227 mm.).
Probably executed before 1910.
Lent by The Museum of Modern Art (Gift of Mrs. John D. Rockefeller, Jr.)

PRINTS

All items in this section are lithographs with the exception of The Life Class (Nos. 135-136), which is an etching. Measurements are given of the printed surface: height, first, followed by width. Entries in this section are arranged in the order of the definitive catalogue, T. Beer and E. S. Bellows, *George W. Bellows, His Lithographs* (New York, 1927), to which B., followed by a number, refers.

- 95 Study of My Mother, No. 2**
1921 (B. 1). $11\frac{1}{8} \times 7\frac{1}{8}$ in. (290 x 201 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 96 Allan Donn Puts to Sea** (Illustrated page 86)
1923 (B. 2). $15\frac{1}{8} \times 19\frac{5}{8}$ in. (398 x 490 mm.).
Illustration for *The Wind Bloweth* by Donn Byrne.
Owned by The Art Institute of Chicago (Gift of George F. Porter)
- 97 Marjorie, Emma, and Elsie**
1921 (B. 4). $11\frac{5}{8} \times 13\frac{1}{8}$ in. (288 x 353 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 98 The Street**
1917 (B. 9). $19\frac{3}{8} \times 15\frac{5}{8}$ in. (488 x 389 mm.).
Owned by The Art Institute of Chicago (The Mr. and Mrs. Carter H. Harrison Collection)



55

The Picnic

*Lent by the Peabody Institute,
Baltimore*

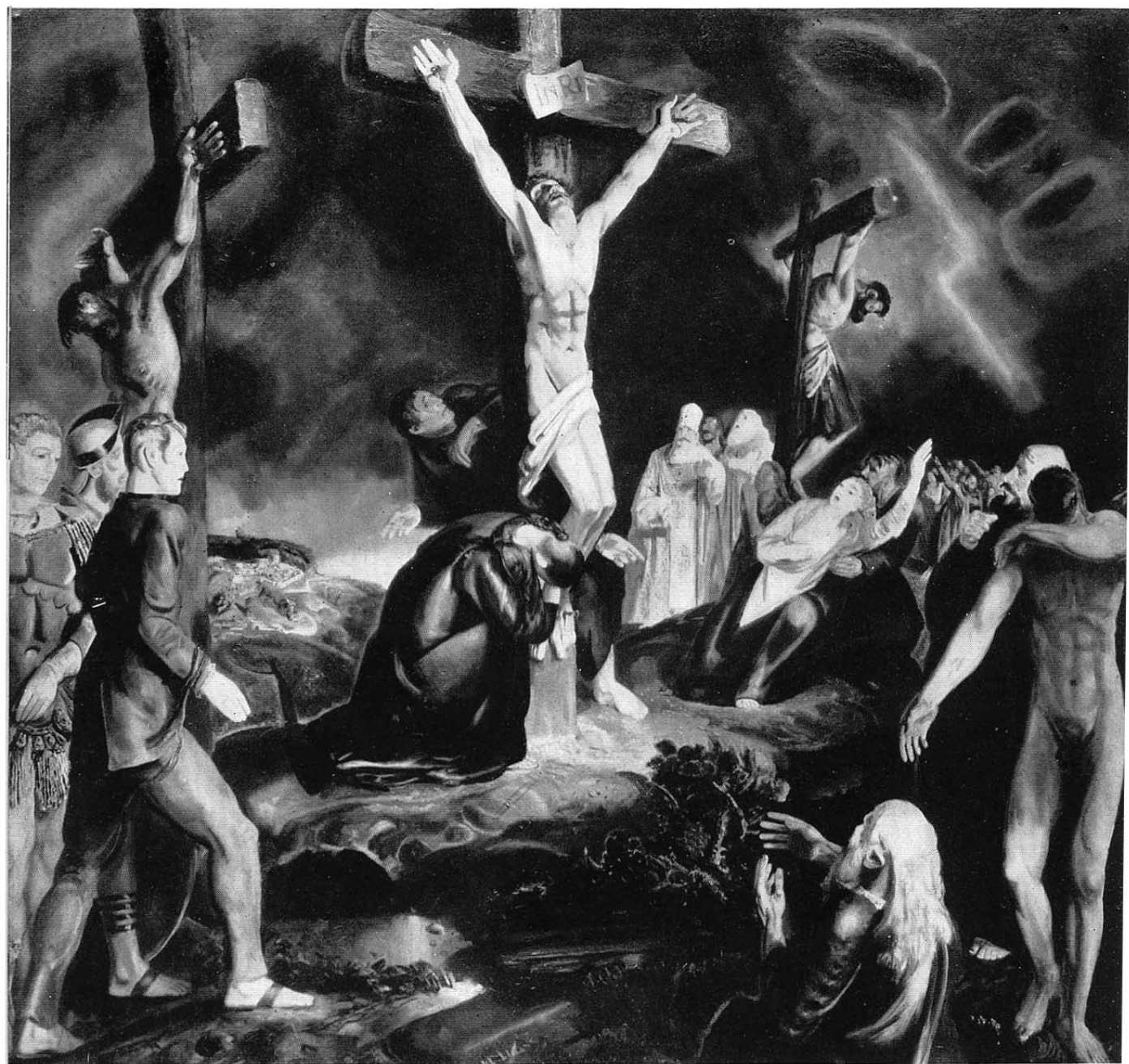
51

The White Horse

*Lent by the
Worcester Art Museum*



- 99 My Family, No. 2**
1921 (B. 10). $10\frac{3}{16} \times 8\frac{1}{16}$ in. (259 x 205 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 100 The Murder of Edith Cavell** (Illustrated page 88)
1918 (B. 11). $18\frac{1}{8} \times 24\frac{7}{8}$ in. (477 x 632 mm.).
Owned by The Art Institute of Chicago (The Joseph Brooks Fair Collection)
- 101 The Dead Line**
1923 (B. 15). $12\frac{1}{16} \times 10\frac{15}{16}$ in. (307 x 277 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 102 Old Billiard Player** (Illustrated page 85)
1921 (B. 19). $9 \times 7\frac{1}{2}$ in. (229 x 191 mm.).
Owned by The Art Institute of Chicago (The Charles H. and Mary F. S. Worcester Collection)
- 103 The Last Victim**
1918 (B. 25). $18\frac{5}{8} \times 23\frac{1}{2}$ in. (480 x 597 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 104 Artists' Evening**
1916 (B. 34). $8\frac{5}{8} \times 12\frac{1}{4}$ in. (219 x 311 mm.).
Owned by The Art Institute of Chicago (The Albert H. Wolf Memorial Collection)
- 105 Prayer Meeting, No. 2** (Illustrated page 90)
1916 (B. 39). $18\frac{1}{4} \times 22\frac{1}{4}$ in. (463 x 565 mm.).
Owned by The Art Institute of Chicago (The Joseph Brooks Fair Collection)
- 106 Sniped**
1918 (B. 43). $8\frac{7}{8} \times 11\frac{5}{16}$ in. (226 x 287 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 107 Caricature of Speicher, Kroll, and Bellows**
1921 (B. 46). $7\frac{1}{8} \times 10\frac{1}{2}$ in. (198 x 266 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 108 Pool Player**
1921 (B. 58). $5\frac{1}{8} \times 10\frac{1}{16}$ in. (130 x 255 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 109 Jean**
1923 (B. 65). $9\frac{3}{16} \times 6\frac{1}{16}$ in. (233 x 176 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 110 Counted Out, No. 2**
1921 (B. 69). $15\frac{7}{16} \times 11\frac{1}{2}$ in. (391 x 292 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 111 Between Rounds, No. 1**
1916 (B. 70). $18\frac{1}{4} \times 14\frac{1}{16}$ in. (463 x 373 mm.).
Owned by The Art Institute of Chicago (The Mr. and Mrs. Carter H. Harrison Collection)
- 112 Stag at Sharkey's**
1917 (B. 71). $18\frac{3}{4} \times 23\frac{1}{8}$ in. (476 x 607 mm.).
Owned by The Art Institute of Chicago (The Joseph Brooks Fair Collection)



53 Crucifixion

Lent by Mrs. George W. Bellows

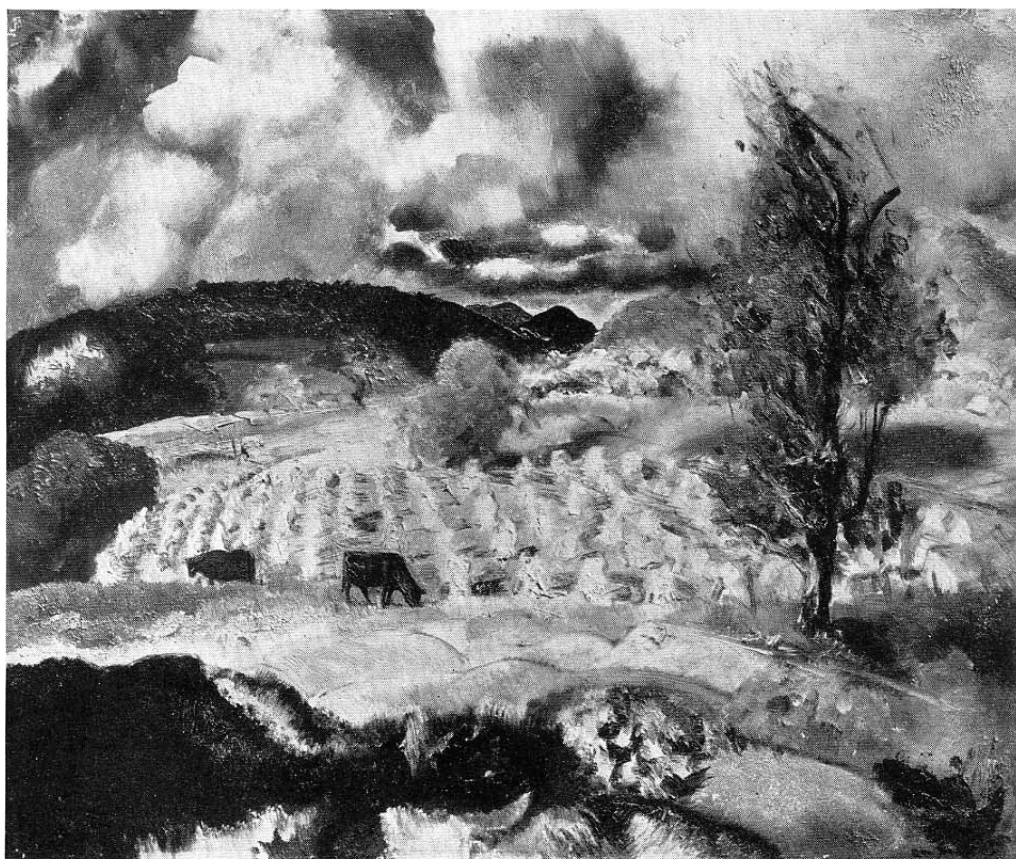
- 113 Speicher Seated in a Chair**
1924 (B. 74). $14\frac{5}{8} \times 11\frac{1}{4}$ in. (372 x 300 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 114 The Sawdust Trail** (Illustrated page 88)
1917 (B. 76). $25\frac{3}{8} \times 19\frac{7}{8}$ in. (646 x 505 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 115 A Knockout** (Illustrated page 91)
1921 (B. 78). $15\frac{5}{16} \times 21\frac{1}{16}$ in. (388 x 551 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 116 The Crowd**
1923 (B. 80). $14\frac{3}{4} \times 11\frac{7}{8}$ in. (375 x 302 mm.).
Illustration for *Men Like Gods* by H. G. Wells.
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 117 Dempsey through the Ropes**
1924 (B. 90). $17\frac{7}{8} \times 16\frac{1}{2}$ in. (455 x 419 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 118 Hungry Dogs**
1916 (B. 98). $13\frac{7}{16} \times 9\frac{1}{4}$ in. (342 x 252 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 119 Billy Sunday**
1923 (B. 111). $8\frac{1}{4} \times 16\frac{1}{16}$ in. (226 x 411 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 120 Introducing Georges Carpentier**
1921 (B. 116). $14\frac{1}{2} \times 20\frac{7}{8}$ in. (369 x 532 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 121 Portrait of Eugene Speicher, No. 2** (Illustrated page 89)
1924 (B. 122). $9\frac{1}{8} \times 8\frac{1}{16}$ in. (232 x 205 mm.).
Owned by The Art Institute of Chicago (The Charles H. and Mary F. S. Worcester Collection)
- 122 Businessmen's Class, Y. M. C. A.**
1916 (B. 128). $11\frac{9}{16} \times 17\frac{1}{4}$ in. (293 x 438 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 123 Legs of the Sea**
1921 (B. 131). $8\frac{1}{2} \times 10\frac{1}{16}$ in. (216 x 271 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 124 The Journey of Youth**
1923 (B. 133). $6\frac{1}{16} \times 17\frac{1}{16}$ in. (172 x 455 mm.).
Illustration for *The Wind Bloweth* by Donn Byrne.
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 125 Polo Sketch**
1921 (B. 142). $8\frac{1}{4} \times 10\frac{3}{8}$ in. (210 x 263 mm.).
Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)
- 126 Artists Judging Works of Art** (Illustrated page 90)
1916 (B. 147). $14\frac{3}{4} \times 19\frac{3}{16}$ in. (374 x 487 mm.).
Owned by The Art Institute of Chicago (Gift of The Print and Drawing Club)



42

Gramercy Park

*Lent by
Mr. and Mrs. Cornelius Vander-
bilt Whitney*



48

Cornfield and Harvest

Lent by Mrs. George W. Bellows

127 The Return of the Useless

1918 (B. 149). $19\frac{1}{8} \times 21\frac{5}{8}$ in. (503 x 548 mm.).

Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)

128 Philosopher on the Rock

1916 (B. 156). $19\frac{1}{8} \times 18\frac{1}{8}$ in. (500 x 480 mm.).

Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)

129 Evening Snowstorm

1921 (B. 169). $7\frac{1}{4} \times 9\frac{3}{8}$ in. (183 x 248 mm.).

Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)

130 The Life Class

1917 (B. 193). $13\frac{1}{8} \times 19\frac{7}{8}$ in. (354 x 494 mm.).

Lent by The Cleveland Museum of Art (Gift of Mrs. Marie Sterner)

131 Self-Portrait (Illustrated page 92)

1921 (B. 194). $10\frac{1}{2} \times 7\frac{7}{8}$ in. (267 x 200 mm.).

Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)

132 Four Friends

First state, 1921 (B. 195). $10\frac{1}{8} \times 7\frac{3}{8}$ in. (256 x 186 mm.).

Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)

133 Mrs. Bellows Reading to Her Daughter Anne (Illustrated page 92)

(Not in B.) $8\frac{1}{8} \times 7\frac{7}{8}$ in. (220 x 200 mm.).

Unpublished lithograph. This is probably the only known impression from this stone.

Lent by The Cleveland Museum of Art (Leonard C. Hanna, Jr., Collection)

134 The Life Class (Illustrated page 86)

Ca. 1916 (Not in B.). $12\frac{1}{2} \times 16\frac{5}{8}$ in. (318 x 421 mm.).

A hitherto unpublished lithograph and probably the only known impression. At various times, this lithograph has been mistaken for a drawing. The technical imperfections of this print may lead to the conclusion that it is probably one of Bellows' earliest—if not his first—lithograph.

Lent by H. V. Allison and Company, New York

135 The Life Class

Etching; ca. 1916. Original copper plate. (Not in B.) 7 x 9 in. (177 x 228 mm.).

Lent by The Albert H. Wiggin Collection, Boston Public Library

136 The Life Class

Etching; ca. 1916. First and fifth states. (Not in B.) 7 x 9 in. (177 x 228 mm.). plate measurements.

A First state (Illustrated page 87)

The figure of the nude is smaller and the head does not reach the inscription on the rear wall of the studio.

B Fifth state (Illustrated page 87)

The nude figure has been enlarged and the head partly conceals the inscription on the rear wall of the studio. The plate is signed in the lower right corner.

Both states hitherto unpublished. There are impressions of all five states in the Albert H. Wiggin Collection, Boston Public Library.

Lent by The Albert H. Wiggin Collection, Boston Public Library



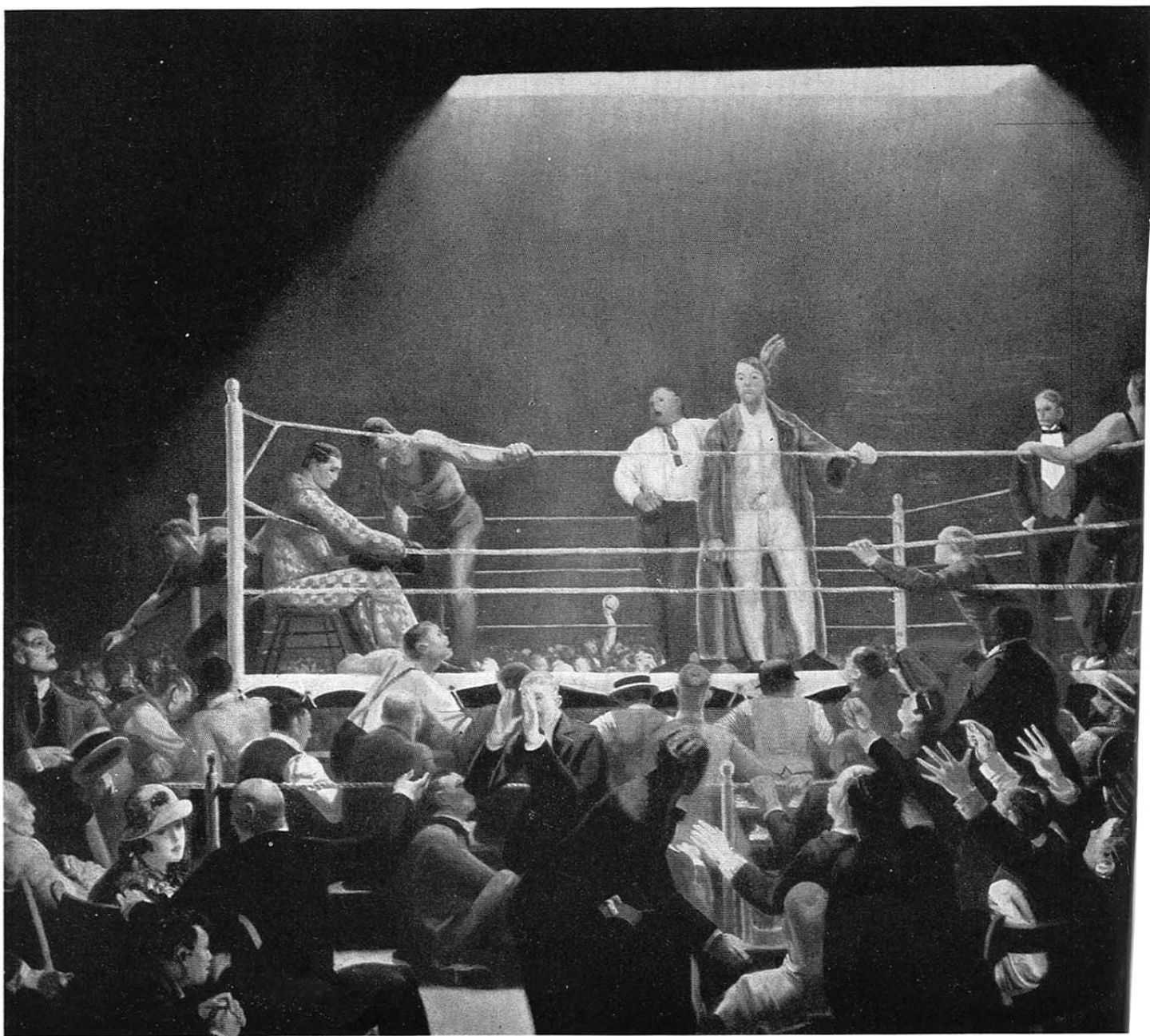
47 Anne in a Purple Wrap

Lent by the Addison Gallery of American Art, Andover



54 Emma in Purple Dress

Lent by Mrs. George W. Bellows



56 Ringside Seats

Lent by Mrs. George W. Bellows

DRAWINGS AND PRINTS



63

Dance in a Madhouse

Drawing

*Owned by
The Art Institute of Chicago*

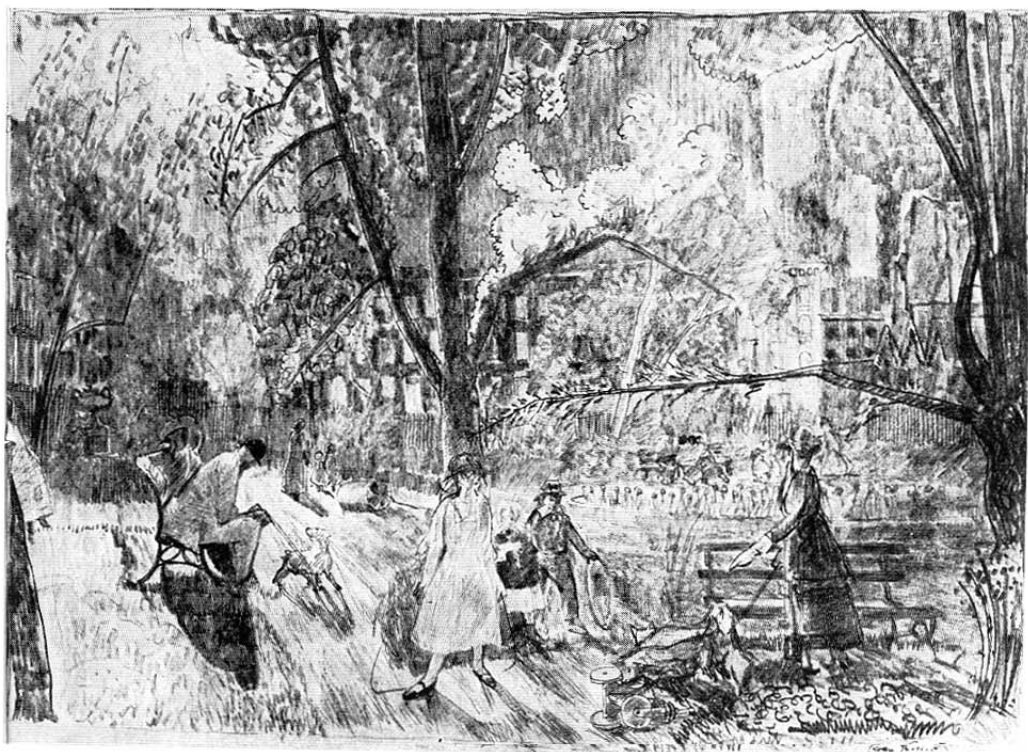


73

**"I Remember
Being Initiated
into the Frat"**

Drawing

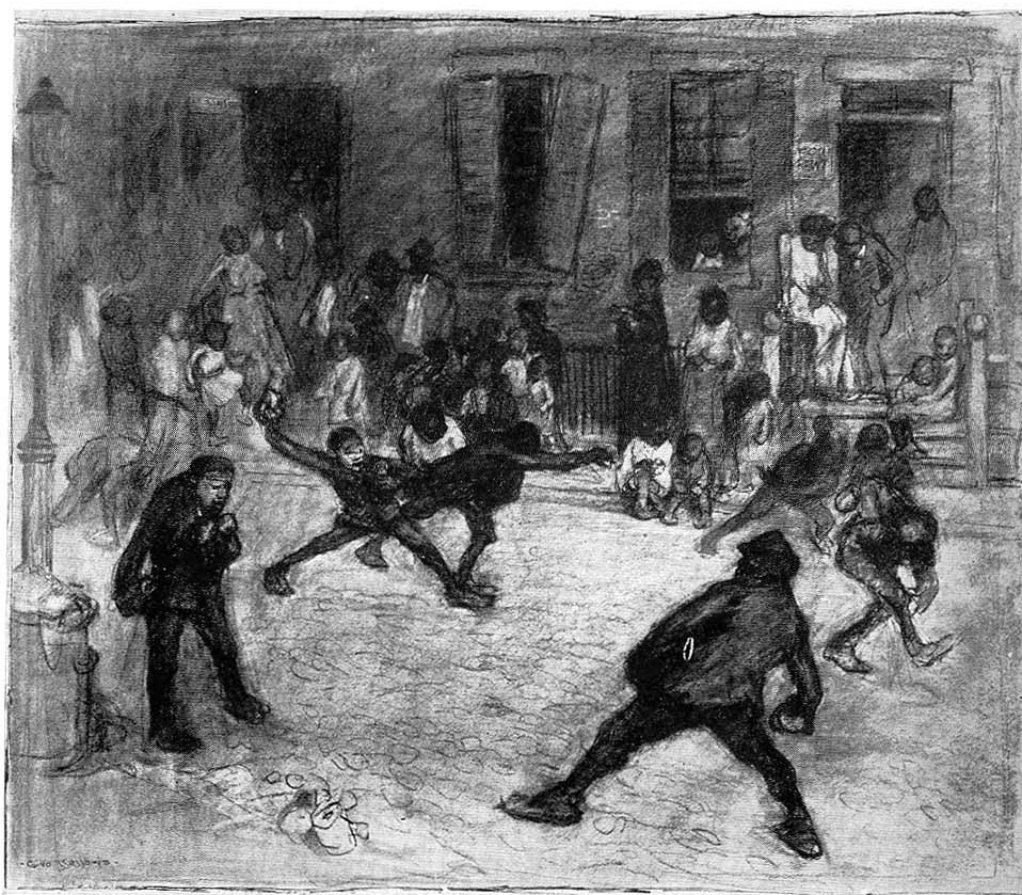
*Lent by
The Columbus Gallery
of Fine Arts*



69

Gramercy Park

Drawing

Lent by T. E. Hanley

93

**Tin Can Battle,
San Juan Hill, N. Y.**

Drawing

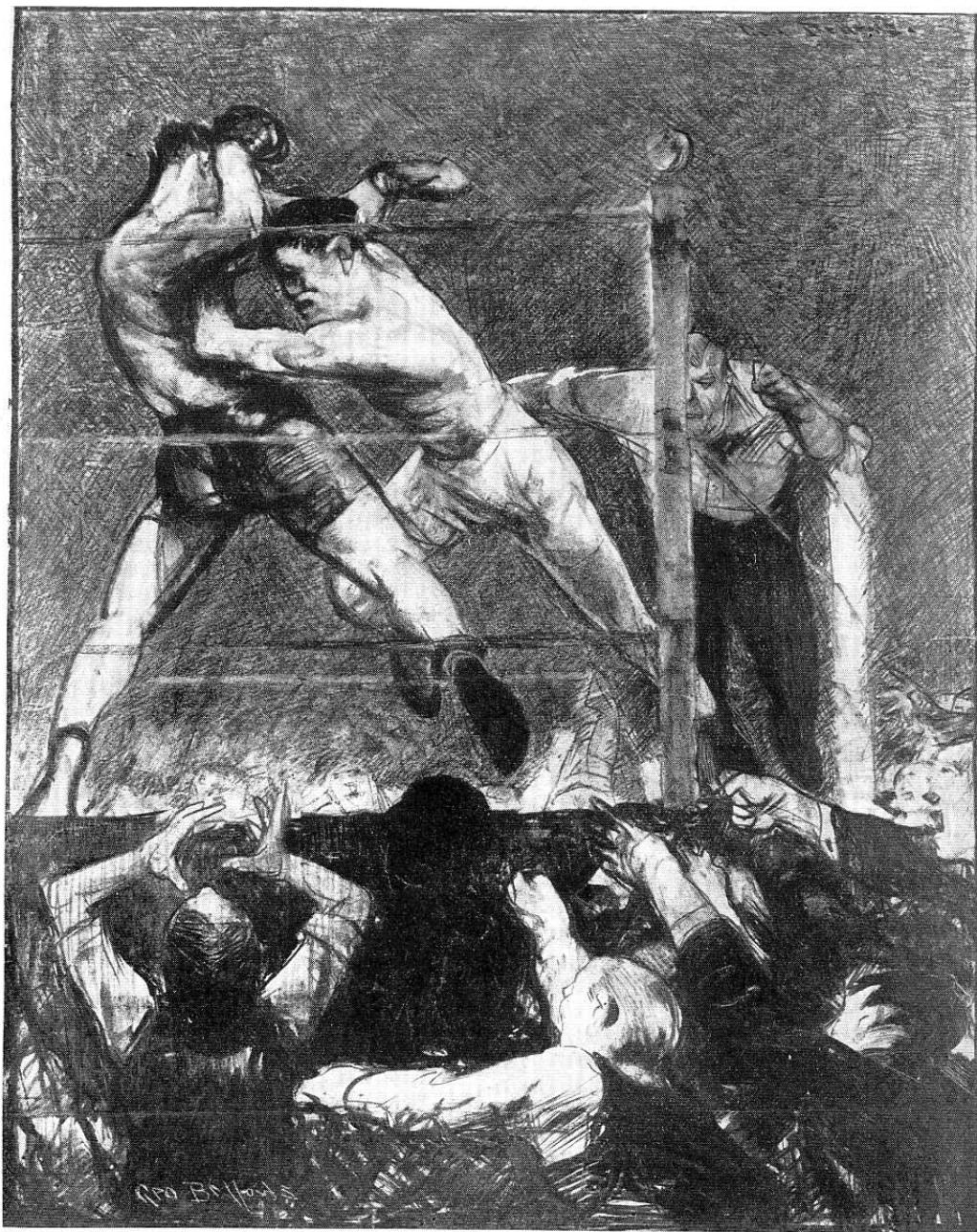
*Lent by
H. V. Allison and Company*



66 The Drunk

Drawing

Lent by the Addison Gallery of American Art, Andover



77 The Last Ounce

Drawing

Lent by H. V. Allison and Company



88

The Street

Drawing

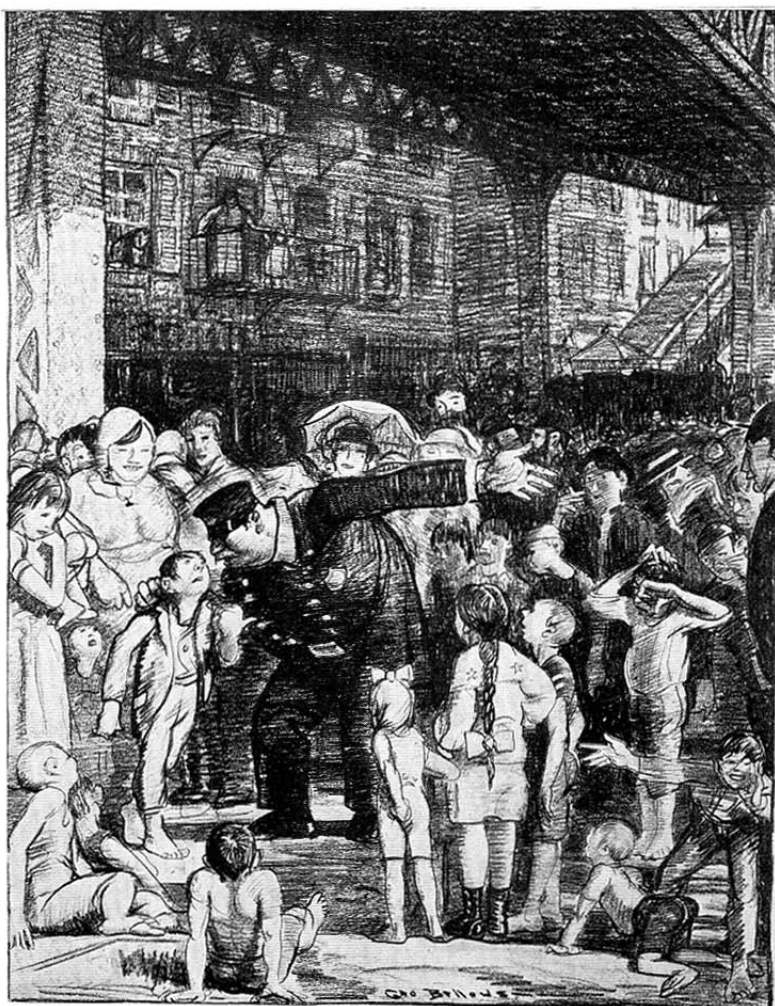
*Lent by**The Albert H. Wiggin Collection,
Boston Public Library*

94

Under the Elevated

Water Color

*Lent by**The Museum of Modern Art*



74

"I Was Beatin' 'is Face!"

Drawing

Lent by

H. V. Allison and Company

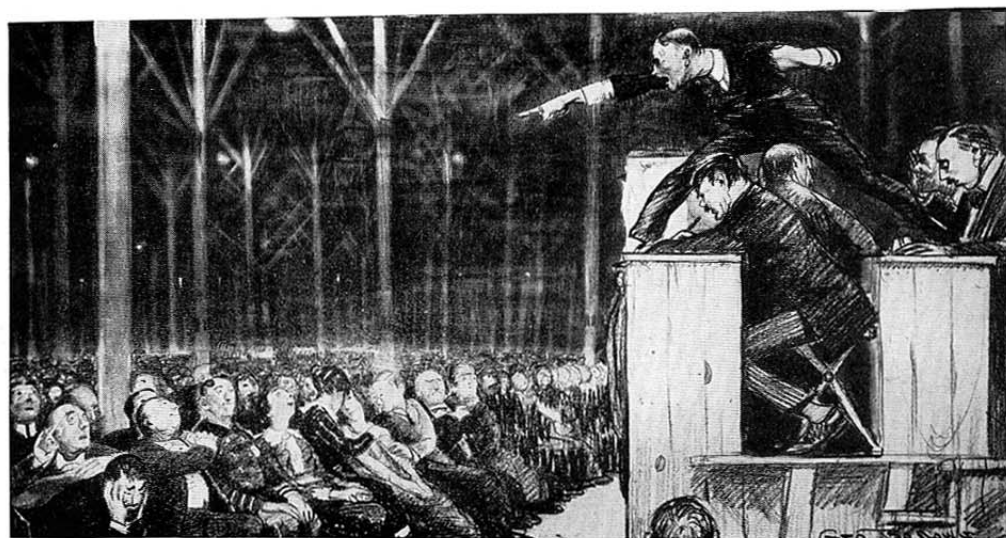
59

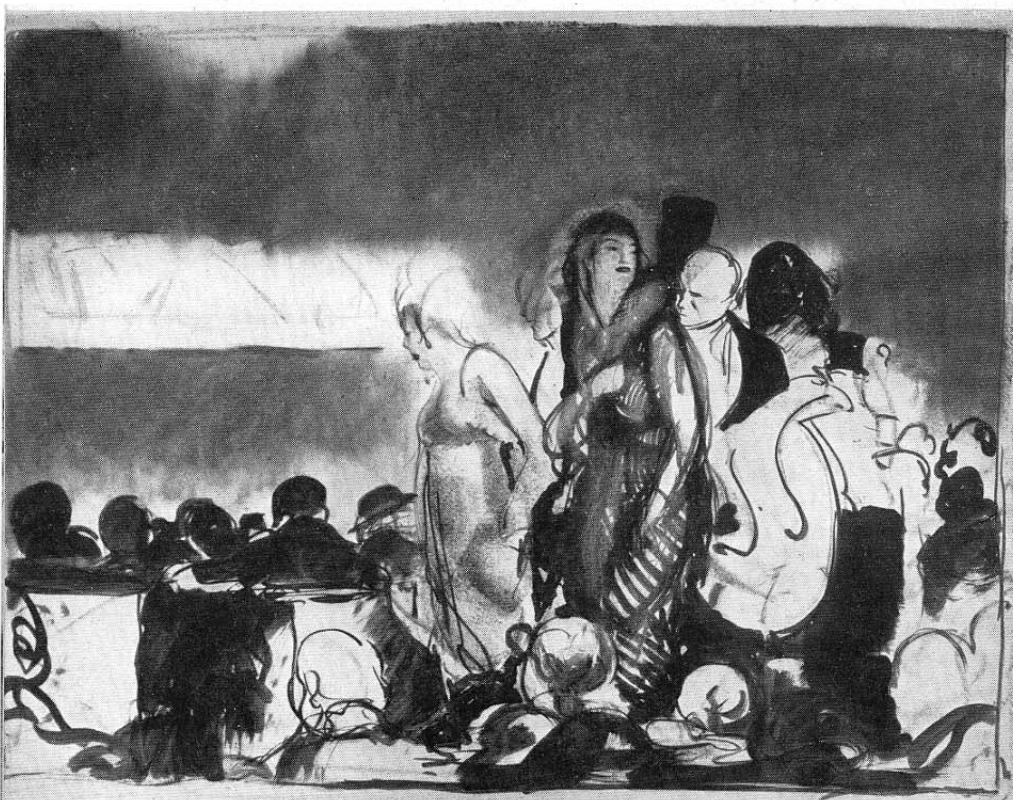
Billy Sunday

Drawing

Lent by

*The Albert H. Wiggin Collection,
Boston Public Library*





84

**Preliminaries to the
Big Bout**

Drawing

*Lent by
The Albert H. Wiggin Collection,
Boston Public Library*



92

**Three Women
in a Drawing Room**

Drawing

*Owned by
The Art Institute of Chicago*



85 The Sawdust Trail

Drawing

Lent by The Albert H. Wiggin Collection, Boston Public Library



78

The Law Is Too Slow

Drawing

*Lent by
The Albert H. Wiggin Collection,
Boston Public Library*



89

The Struggle

Drawing

*Lent by
H. V. Allison and Company*



64

The Dead Line

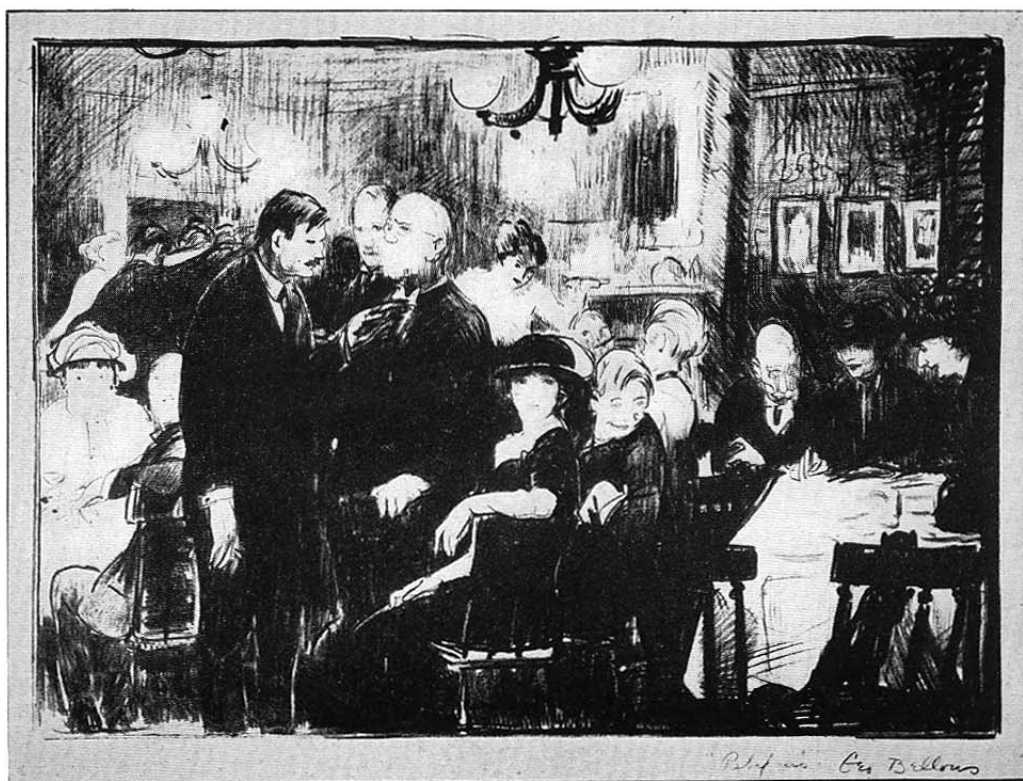
Drawing

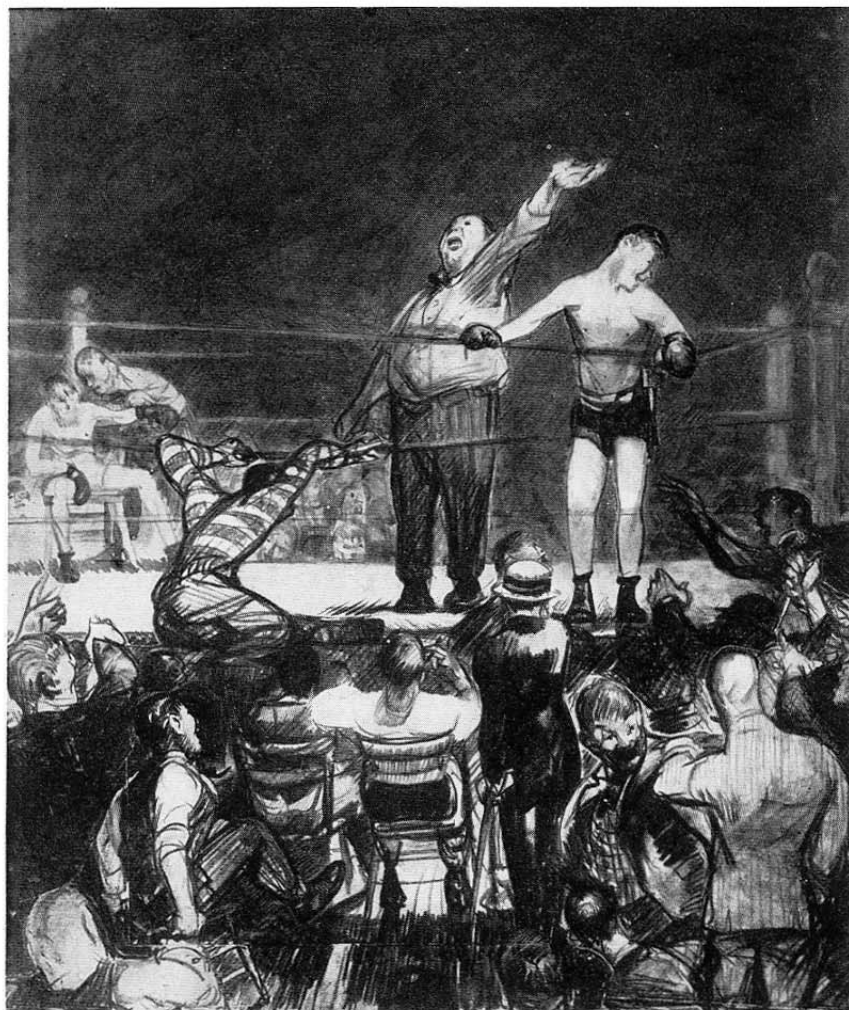
*Lent by**The Albert H. Wiggin Collection,
Boston Public Library*

58

Artists' Evening

Drawing

*Lent by**The Albert H. Wiggin Collection,
Boston Public Library*



72

Introducing the Champion

Drawing

Lent by Frederic S. Allen

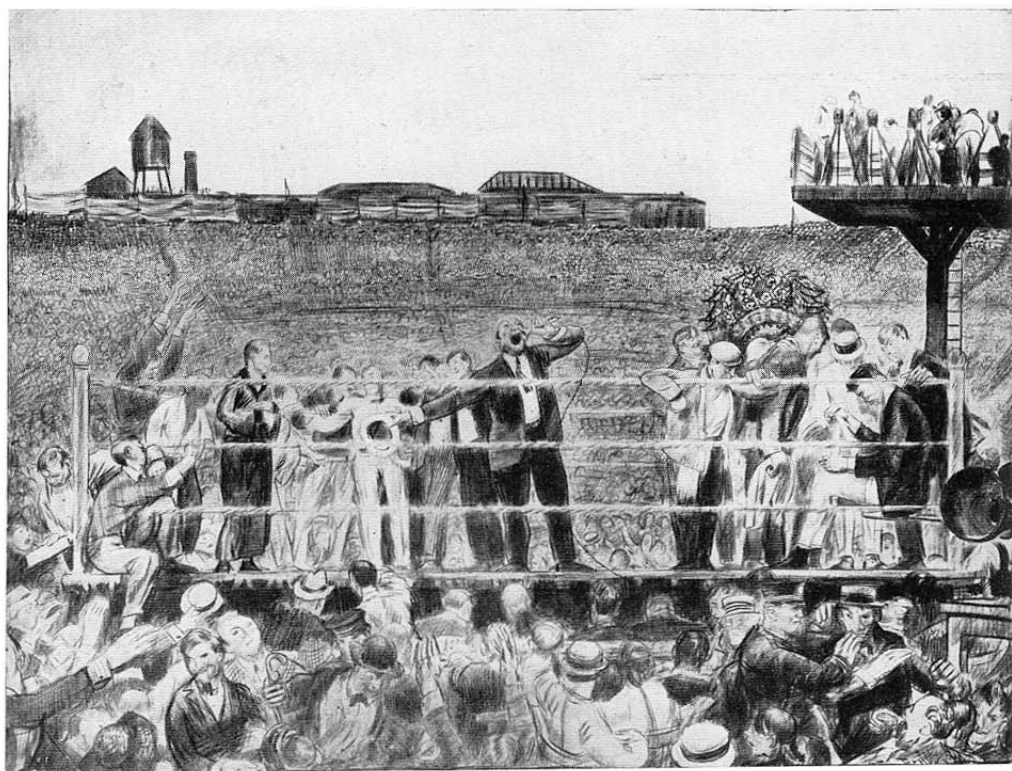
71

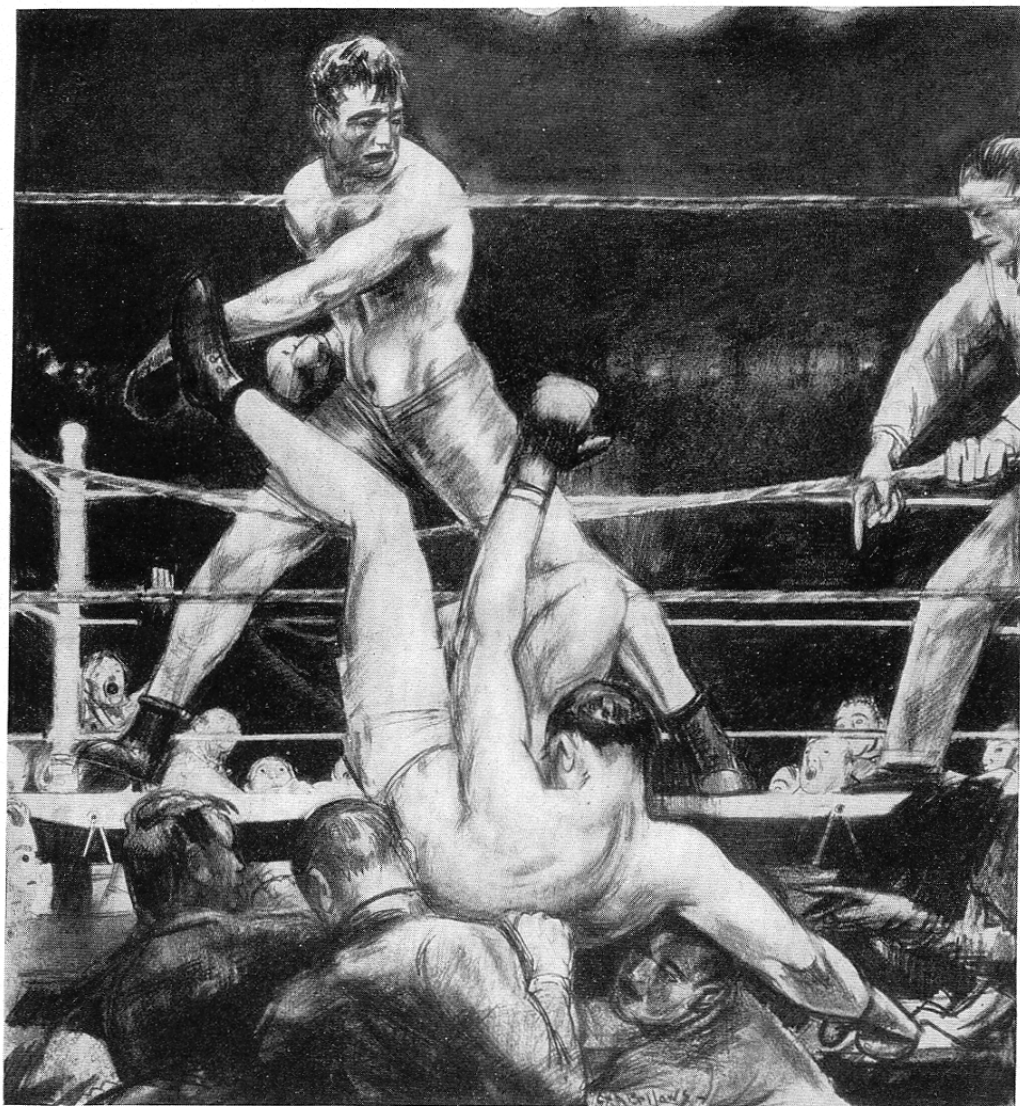
Introducing Georges Carpentier

Drawing

Lent by

*The Albert H. Wiggin Collection,
Boston Public Library*





65 Dempsey through the Ropes

Drawing

Lent by The Metropolitan Museum of Art



81 On the East Side
Drawing

Lent by H. V. Allison and Company



67 The Eve of Victory
Drawing

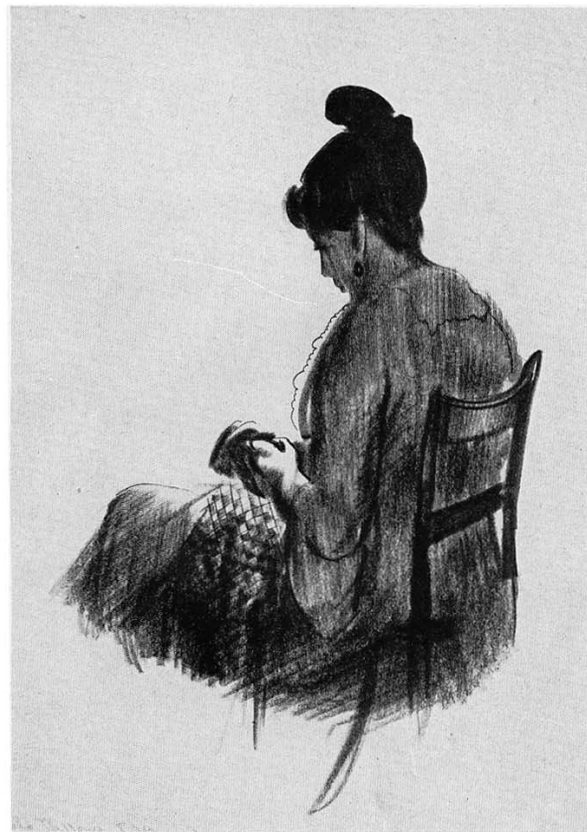
Lent by The Cleveland Museum of Art



91 Study for Portrait of My Mother

Drawing

Owned by The Art Institute of Chicago



68 Girl Sewing

Drawing

Lent by The Albert H. Wiggin Collection, Boston Public Library



83 Portrait Sketch of Mrs. T.
Drawing

Lent by the Fogg Museum of Art



76 Lady Jean
Drawing

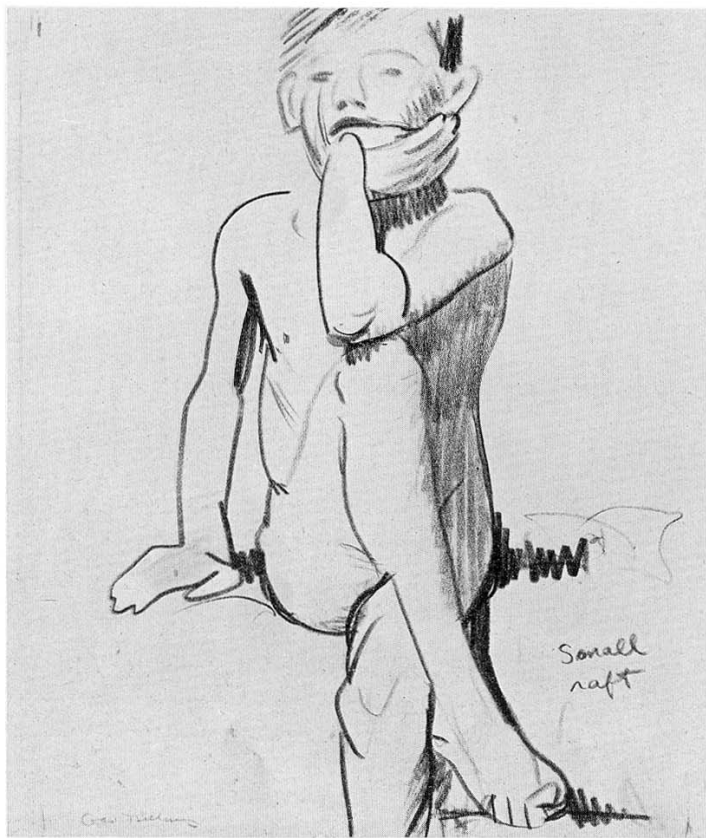
Lent by the Fogg Museum of Art



90 Study for Portrait of Emma
Drawing
Owned by The Art Institute of Chicago



79 Mother and Child
Drawing
Owned by The Art Institute of Chicago



60 Boy on Dock

Drawing

Lent by H. V. Allison and Company



75 Jean

Drawing

Lent by the Albright Art Gallery



87

Spring, Central Park

Drawing

Lent by

*The Albert H. Wiggin Collection,
Boston Public Library*

62

The Cliff Dwellers

Drawing

Owned by

The Art Institute of Chicago





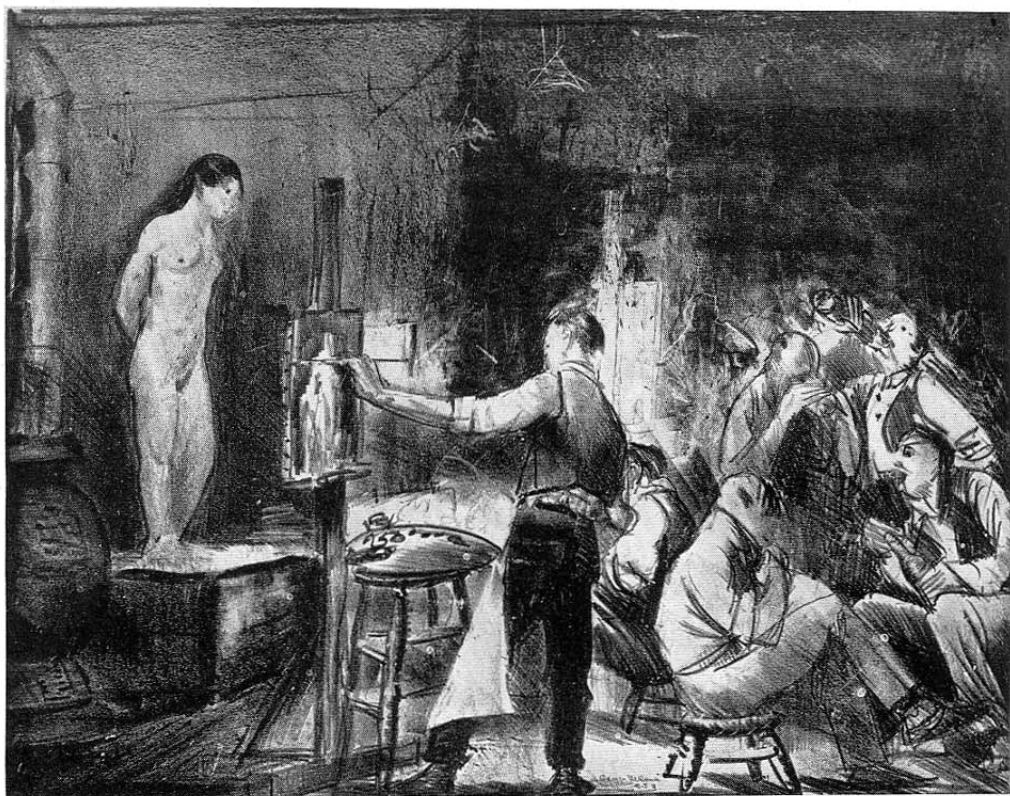
102 Old Billiard Player
Lithograph (B. 19)
Owned by The Art Institute of Chicago



96

Allan Donn Puts to Sea

Lithograph (B. 2)

*Owned by
The Art Institute of Chicago*

134

The Life Class

Lithograph (Not in B.)

*Lent by
H. V. Allison and Company*

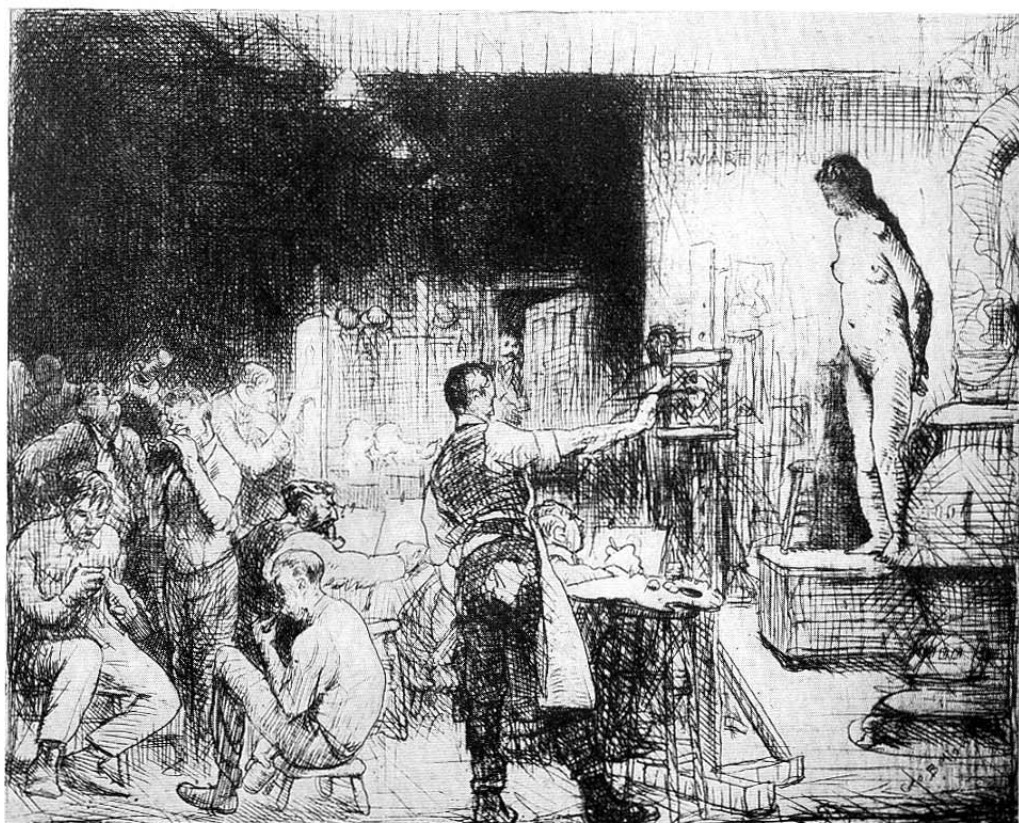


136 A

**The Life Class
(First State)**

Etching (Not in B.)

*Lent by
The Albert H. Wiggin Collection,
Boston Public Library*



136 B

**The Life Class
(Fifth State)**

Etching (Not in B.)

*Lent by
The Albert H. Wiggin Collection,
Boston Public Library*



114

The Sawdust Trail

Lithograph (B. 76)

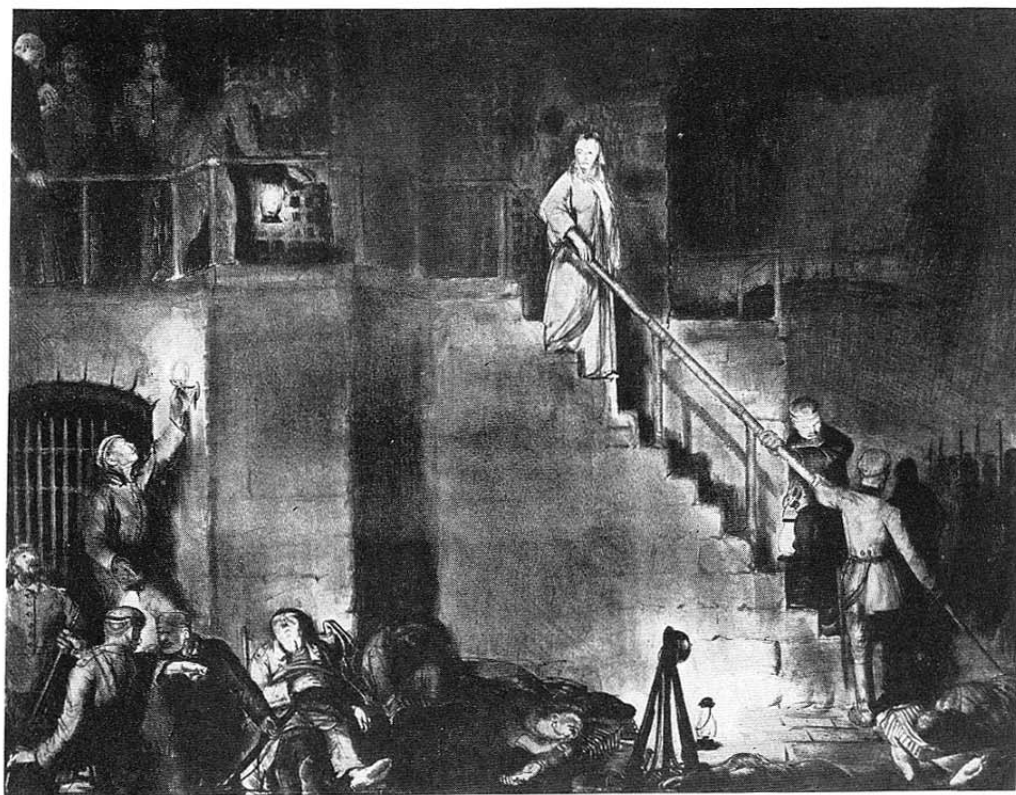
*Lent by
The Cleveland Museum of Art*

100

**The Murder of
Edith Cavell**

Lithograph (B. 11)

*Owned by
The Art Institute of Chicago*





121 Portrait of Eugene Speicher, No. 2

Lithograph (B. 122)

Owned by The Art Institute of Chicago



105

Prayer Meeting, No. 2

Lithograph (B. 39)

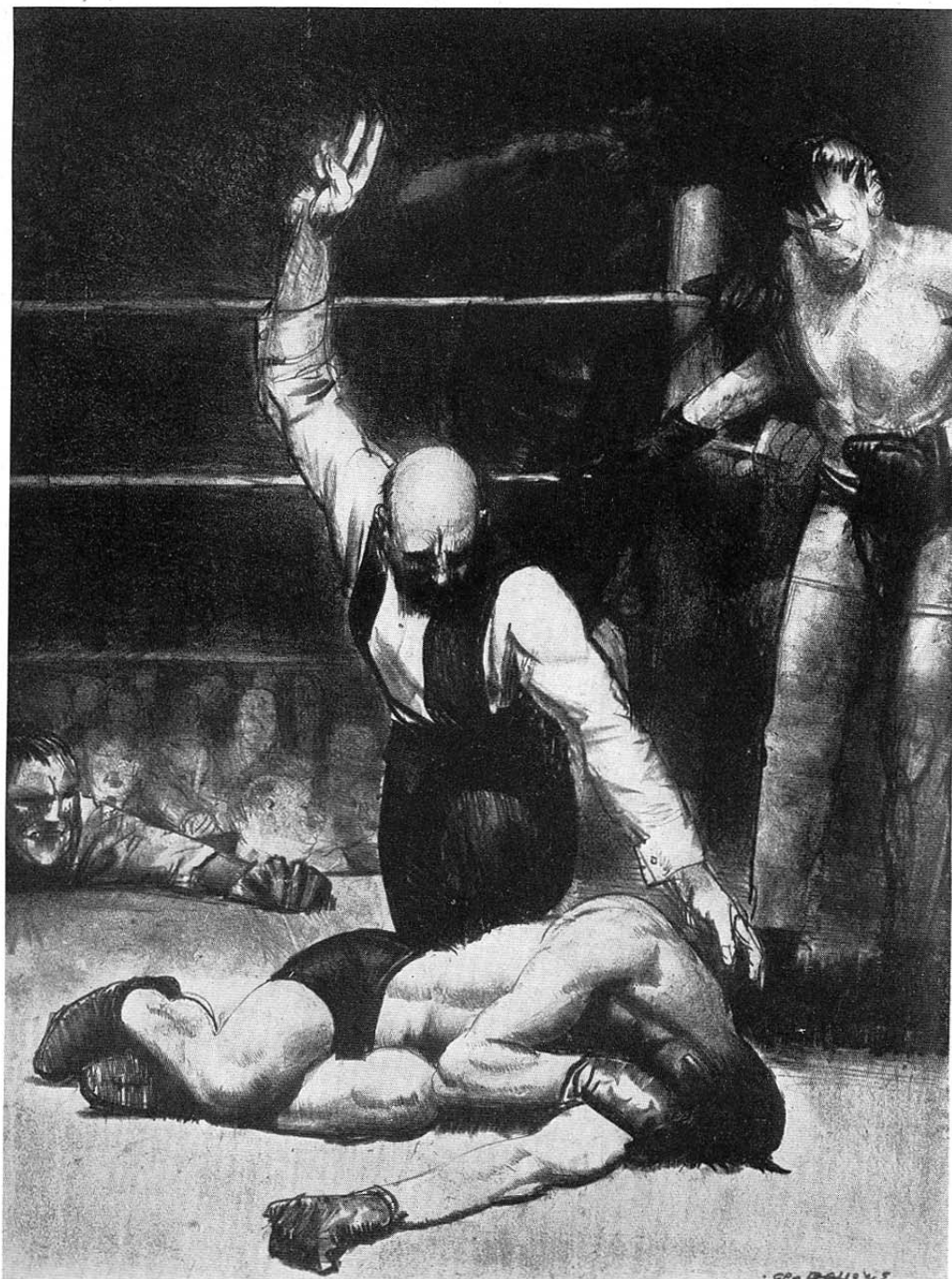
*Owned by
The Art Institute of Chicago*

126

**Artists Judging
Works of Art**

Lithograph (B. 147)

*Owned by
The Art Institute of Chicago*



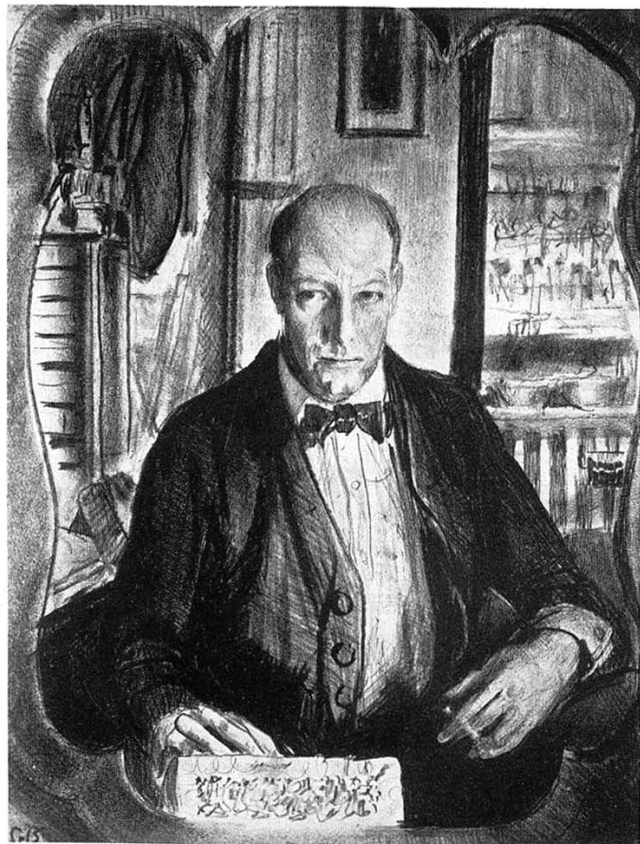
115 A Knockout

Lithograph (B. 78)

Lent by The Cleveland Museum of Art



133 Mrs. Bellows Reading to Her Daughter Anne
 Lithograph (Not in B.)
Lent by The Cleveland Museum of Art



131 Self-Portrait
 Lithograph (B. 194)
Lent by The Cleveland Museum of Art