

Reviews Office D

THE ART INSTITUTE OF CHICAGO

In

A CATALOGUE OF ETCHINGS
AND DRAWINGS BY
JULES DE BRUYCKER
OF GHENT

OCTOBER ONE TO NOVEMBER FIFTEEN, MDCCCXXII

A CATALOGUE OF
AN EXHIBITION OF ETCHINGS AND
DRAWINGS BY JULES DE BRUYCKER

THE ART INSTITUTE OF CHICAGO
OCTOBER ONE TO NOVEMBER FIFTEEN
MDCCCCXXII



DEATH SOUNDING TAPS OVER FLANDERS

Drawing

Original Study for No. 1

Number 71

JULES DE BRUYCKER OF GHENT

Jules de Bruycker, painter and etcher, is a new name perhaps to the American art world, but it is felt, especially in regard to his etchings, that his sketchy and free use of the medium is a refreshing note and that it will make an appeal both to the artist and to the appreciative lover of prints; likewise his keenly satiric and often amusing handling of a subject will prove altogether interesting to the public at large—the treatment of his themes, tragic or grotesque, is completely arresting.

Born in Ghent in 1870 he studied in Dordrecht and in the art academy of his own city. He is well represented in the galleries in Brussels. He became a refugee to England when Belgium was invaded and it was in the exceptionally fine series of etchings made during the period of exile that the remarkable wealth of his imaginative power was realized.

We are used to technical accomplishments in our modern etchers: some have gone very far, they have become dry as dust and have left out some of the other elements, those that enlist an audience in fact. Small editions, destroyed plates and resulting high prices are very good bait but it will be rewarding to see if the series of records of journeys made will be the work sought for fifty years from now. The older men had facility but besides views of this and that they have left a telling record of the life of the people about them. This we imagine is a great part of their claim upon us, especially in their etchings and engravings.

Jules de Bruycker has this faculty to interest. His pictures of the teeming life of the street, market-place and

church so enlist our attention that the means by which it is conveyed never enters in. An imagination fertile in the extreme has thrown over all the familiar scenes of the old-time cities a fantastic mantle but it is a very Flemish mantle in cut. Scurrying crowds remind us of Callot, and Brueghel is often called to mind too, but there is an added note, a convincing and impressive sense of mystery, an effect of something imminent and brooding at times. "De Bruycker is a great Romanticist whose peculiar bent of mind marks him out from all modern etchers." In addition he is perhaps one of the most accomplished technically and the technician in his case has something worth while to say. He says it adequately.

W. McC. McK.

CATALOGUE OF THE EXHIBITION

ETCHINGS

<i>Death sounding taps over Flanders</i>	<i>Number 1</i>
<i>Hoisting the dragon to the belfry</i>	<i>Number 2</i>
<i>The Jan Palfijn house in Ghent</i>	<i>Number 3</i>
<i>Kultur</i>	<i>Number 4</i>
<i>Ypres</i>	<i>Number 5</i>
<i>Plague</i>	<i>Number 6</i>
<i>Castle of the Counts, Ghent</i>	<i>Number 7</i>
<i>The man of the belfry, Ghent</i>	<i>Number 8</i>
<i>Cathedral, Audenaerde</i>	<i>Number 9</i>
<i>The trench</i>	<i>Number 10</i>
<i>The witch</i>	<i>Number 11</i>
<i>The harvest</i>	<i>Number 12</i>
<i>Marché St. Jacques, Ghent</i>	<i>Number 13</i>
<i>Church of St. Nicholas, Ghent</i>	<i>Number 14</i>
<i>Jacobus Alijn with the black hat</i>	<i>Number 15</i>
<i>Old Bourg Square, Ghent</i>	<i>Number 16</i>
<i>Old market, Ghent</i>	<i>Number 17</i>

<i>Jacobus Alijn</i>	<i>Number 18</i>
<i>Rolweg, Bruges</i>	<i>Number 19</i>
<i>London Bridge</i>	<i>Number 20</i>
✓ <i>Pont du Laitage, Ghent</i>	<i>Number 21</i>
<i>Market day, Ghent</i>	<i>Number 22</i>
<i>Opera glasses</i>	<i>Number 23</i>
<i>Old gables, Ghent</i>	<i>Number 24</i>
✓ <i>Place Pharailde, Ghent</i>	<i>Number 25</i>
<i>Flemish painter</i>	<i>Number 26</i>
✓ <i>Little street</i>	<i>Number 27</i>
<i>Daily bread</i>	<i>Number 28</i>
<i>Fish woman</i>	<i>Number 29</i>
<i>Distress</i>	<i>Number 30</i>
✓ <i>Old houses, Ghent</i>	<i>Number 31</i>
<i>Piccadilly Circus, London</i>	<i>Number 32</i>
<i>Piccadilly Circus, London</i>	<i>Number 33</i>
<i>Placing the dragon</i>	<i>Number 34</i>
<i>Tradespeople</i>	<i>Number 35</i>
<i>The dance</i>	<i>Number 36</i>

<i>Little gables</i>	<i>Number 37</i>
<i>Old man</i>	<i>Number 38</i>
<i>Oostkerke</i>	<i>Number 39</i>
<i>Louvain</i>	<i>Number 40</i>
<i>Jacobus Alijn—profile</i>	<i>Number 41</i>
<i>Martyred Flanders</i>	<i>Number 42</i>
<i>A landlord</i>	<i>Number 43</i>
<i>Nude</i>	<i>Number 44</i>
<i>Horse</i>	<i>Number 45</i>
<i>Man</i>	<i>Number 46</i>
<i>Artist</i>	<i>Number 47</i>
<i>Street sweeper</i>	<i>Number 48</i>
<i>Fruit market, Ghent</i>	<i>Number 49</i>
<i>Quai de la Liève, Ghent</i>	<i>Number 50</i>
<i>Tradeswoman, London</i>	<i>Number 51</i>
<i>Tradeswoman, Bruges</i>	<i>Number 52</i>
<i>The opera</i>	<i>Number 53</i>
<i>Sketch</i>	<i>Number 54</i>
<i>Journalists</i>	<i>Number 55</i>

<i>Theater</i>	<i>Number 56</i>
<i>At the market</i>	<i>Number 57</i>
<i>Patershol, Ghent</i>	<i>Number 58</i>
<i>Bric-a-brac</i>	<i>Number 59</i>
<i>Nude</i>	<i>Number 60</i>
<i>Old man</i>	<i>Number 61</i>
<i>Beggar</i>	<i>Number 62</i>
<i>Service</i>	<i>Number 63</i>
<i>Jacobus Alijn</i>	<i>Number 64</i>
<i>Ludgate Circus, London</i>	<i>Number 65</i>
<i>Beggar with bowed head</i>	<i>Number 66</i>
<i>Veergreppe, Ghent</i>	<i>Number 67</i>
<i>Character study</i>	<i>Number 68</i>
<i>Old man</i>	<i>Number 69</i>
<i>Beggar</i>	<i>Number 70</i>

DRAWINGS

<i>Death sounding taps over Flanders—original study for No. 1</i>	<i>Number 71</i>
<i>The trench—original study for No. 10</i>	<i>Number 72</i>
<i>The harvest—original study for No. 12</i>	<i>Number 73</i>