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**LONDON ART EXHIBITIONS****DRAWINGS, ETCHINGS, AND WOOD ENGRAVINGS.**

(From Our Art Critic.)

The exhibition of drawings and etchings by Mr. G. L. Brockhurst, at Messrs. Colnaghi's gallery, is a very welcome change from the general run of shows which are to be seen nowadays. There is far too much mediocre stuff being put forward at the present time, and for it far too many claims are made to a consideration which it does not deserve. Exhibitions after exhibition is opened in which the work presented is commonplace in idea and slovenly in treatment or wilfully extravagant in its departure from sane principles, and these unnecessary shows are not only wearying to see but affect, also, perniciously the public taste. Mr. Brockhurst, however, has provided an admirable antidote to the poisoning influence of aggressive incompetence. He is an artist with a strong personality and much originality: as an oil painter he inclines too much, perhaps towards heaviness of tone and towards a somewhat gloomy quality of colour, but as a draughtsman he is exceptionally able, and the sincerity of his effort can never be questioned.

In this show he appeals only by his black and white work; he exhibits drawings in pencil and pen and ink, and a series of etchings which are very satisfying in their technical skill and in the understanding they display of the resource of the medium. Many of the drawings are achievements of the highest importance intimately observed and admirably understood and realised with extraordinary delicacy of touch and amazing precision of handling; and in all of them there is apparent a rare steadfastness of purpose which commands the sincerest respect. Among the younger artists of to-day Mr. Brockhurst, indeed, has made place for himself that is exceptionally distinguished; he has gained it partly by the individuality of his methods, but still more by the sterling merit of his accomplishment and the unusual beauty of his craftsmanship. He has never allowed his art to become tainted by the modern affectation of slipshod cleverness, and he has aimed always at perfection in his executive processes.

The Society of Wood Engravers has arranged at the St. George's Gallery an exhibition which is attractive in its variety of material and full of interesting work. The only objection that can be brought against it is that it includes rather a large number of wood engravings in which very excellent technical expression is more or less wasted upon subjects which are often dull and on occasions purely ridiculous. For some reason difficult to understand, this form of art practice seems to be particularly favoured by the followers of the more extravagant of the conventions which have been invented by the hunters after artistic notoriety, and in consequence its real right to attention is in some danger of being overlooked because it is made the means by which futile efforts are presented to the public. But anyone who examines this show seriously will find in plenty of things in which a well-chosen motive is combined with sound qualities of execution and to which much praise can be given as examples of the better type of wood engraving. Among the best are "The Three Theatres," by Mr. Gordon Craig; "St. George's, Hanover Square," by Mr. Ethelbert White; "The Jay," and "The Goldcrest," by Mr. E. Daghish; "The Corner in Soho," by Miss E. Robertson; and "Barges," by Miss C. Leighton.

At Messrs. Agnew's Gallery there are at present on view the portraits of Viscount and Viscountess Willingdon, which have been presented to them by all ranks of the Mesopotamian Expeditionary Force. The portrait of Viscount Willingdon is by Mr. Oswald Birley, and is a good example of his sound and well-considered achievement; he has had a sitter of an eminently paintable type, and he has made full use of his opportunity. Viscountess Willingdon has been painted by Mr. de Laszlo, who has produced a portrait most attractive in its strength and dignity and marked by convincing vitality. It has technical qualities of a high order, and much distinction of style.