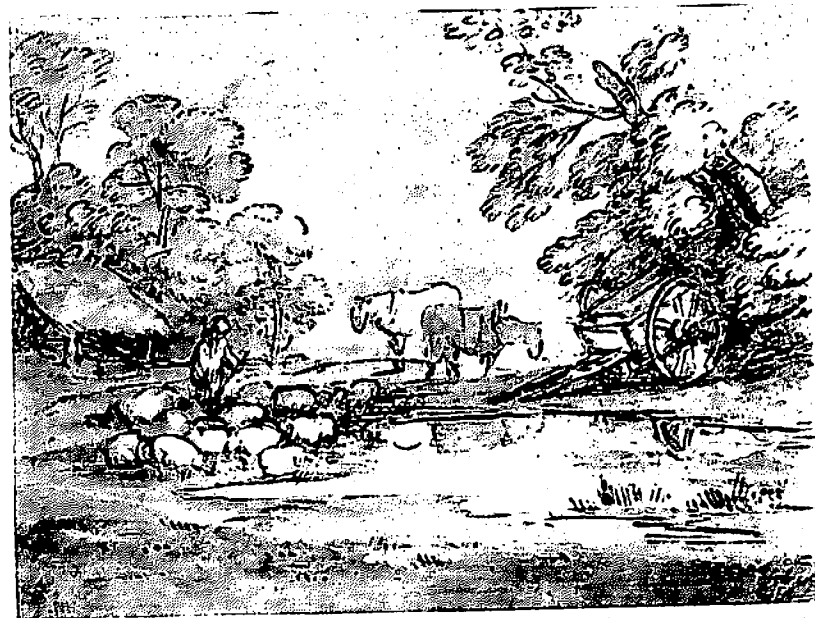


# A FINE EXHIBITION OF DRAWINGS BY OLD MASTERS.



STUDIES OF ARMS IN BLACK CHALK; BY ANTHONY VAN DYCK (1599-1641).



FARM SCENE; BY THOMAS GAINSBOROUGH, R.A. (1727-1788).  
WASH, HEIGHTENED WITH WHITE.





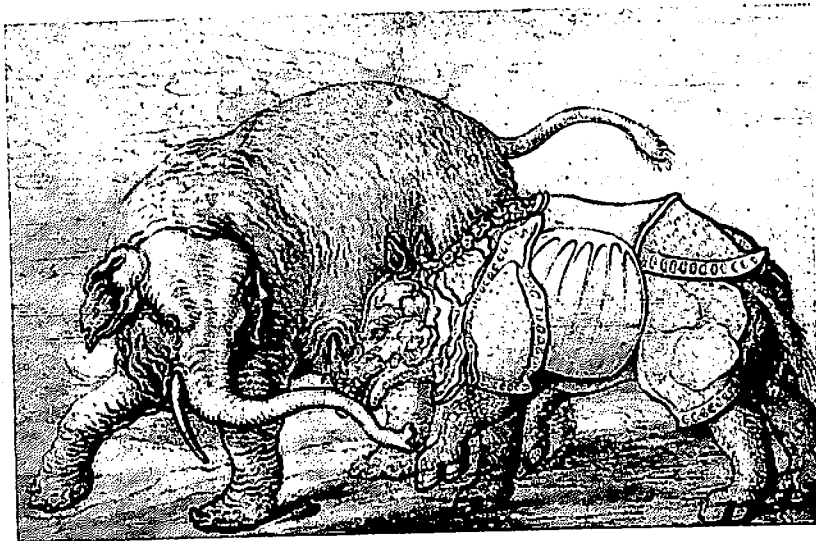
COCK AND RABBIT; BY ROELANDT SAVERY (1576-1639).  
RED AND BLACK CHALK AND WASH.



THE DANCING BEAR; BY SINIBALDO SCORZA  
(1589-1631). PEN AND SEPIA.

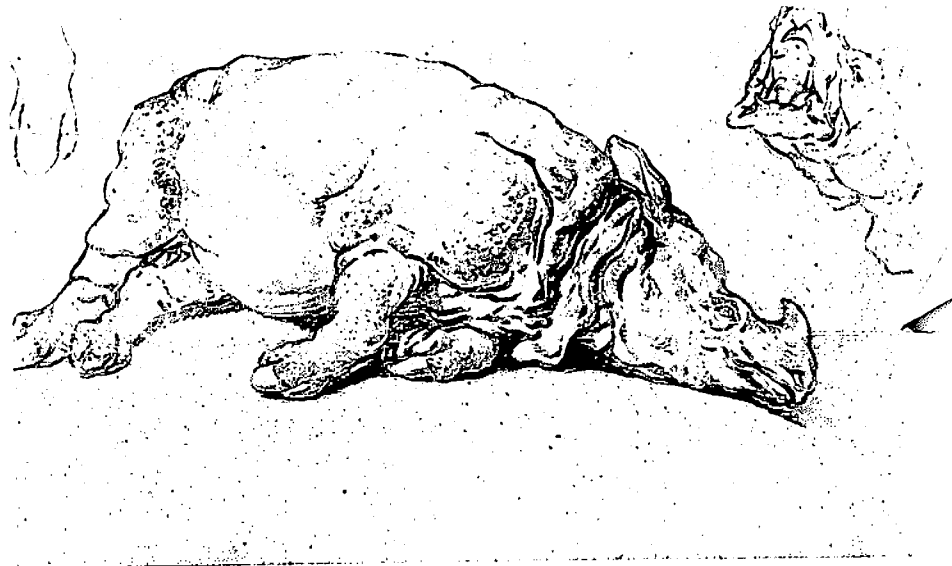


A STUDY FOR A CEILING AT WÜRZBURG, IN RED CHALK  
WITH WHITE ON BLUE; BY GIOVANNI BATTISTA TIEPOLO.



A FIGHT BETWEEN A RHINOCEROS AND AN ELEPHANT; AS IMAGINED  
BY FRANCIS BARLOW (1626-1702). PEN AND WASH.

One of the finest exhibitions of its kind of the war is now open at the Victoria and Albert Museum. It consists of a selection from the famous collection of drawings by old masters formed by Sir Robert and Lady Witt, and the schools represented are English, Dutch, Flemish, French, Italian, Spanish and German. The few examples shown on these pages are perhaps amongst the most interesting, although it is difficult in an exhibition of such general excellence to pick out drawings of special merit. The English section is particularly interesting, having as its centre-piece an outstanding group of six landscapes by Gainsborough—one is shown above—five of which are in black and white, and one in colour. Constable, Francis Barlow, with his fascinating drawings of animals and birds, and Thornhill, whose work includes designs for decorations at St. Paul's, are well



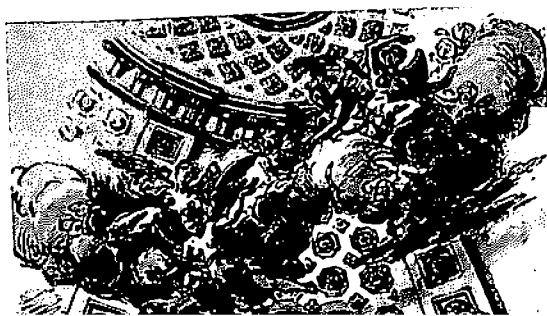
THE FIRST KNOWN EUROPEAN DRAWING OF A RHINOCEROS; BY JOHAN ELIAS RIDINGER  
(1695/8-1767). PENCIL. (FROM LIFE)

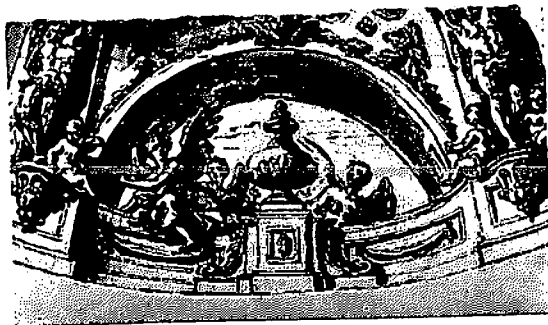
represented. Among the foreign masters, the Italians are particularly strong in examples of the eighteenth-century Venetian artists; Piazzetta, by whom there are several quite remarkable heads in black chalk; Tiepolo, Canaletto and others. Of the seventeenth-century Italians, there is an important selection by Guercino, some in sanguine and others, as the Mother and Child shown opposite, in pen and ink. Among the Dutch and Flemish drawings, a large and flamboyant cock, with a rabbit, by Roelandt Savery, immediately catches the eye, its brilliant red coxcomb and wattles standing out against the black chalk and wash used for the body. A pen and wash study of a vase of flowers by van Huysum is a delicate piece of work which will find favour with a great number of people, as will a free and strong pen sketch of a farm and trees by Jan Lievens. Johan Elias

(Continued opposite.)

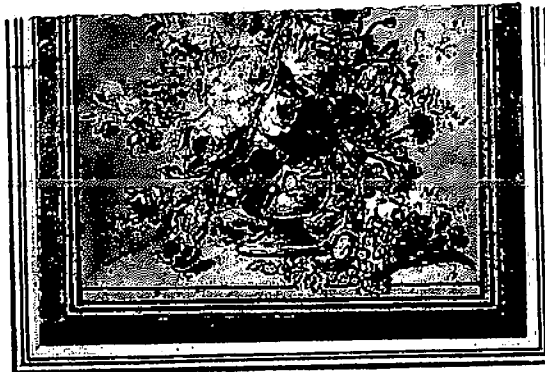
FEB. 13, 1943

THE ILLUSTRATED LONDON NEWS

PART OF THE WITT COLLECTION  
AT THE VICTORIA AND ALBERT.MISS MARSDEN: A DRAWING IN SEPIA CHALK;  
BY FRANCIS HAYMAN (1708-1775).A PORTRAIT OF MRS. GWYN; BY JOHN HOPPNER, R.A.  
(1758-1810). BLACK AND RED CHALK.WOMAN WITH A GLASS; BY CORNELIS PIETERSZ  
BEGA (1620-1664). RED CHALK.



THE CUPOLA OF ST. PAUL'S; BY SIR JAMES THORNHILL (1676-1734). PEN AND WASH.



FLOWER STUDY; BY JAN VAN RUYSUM (1682-1749). PEN WITH SEPIA AND BLACK WASH.



SHEPHERD BOY DRINKING; CHALK, WITH WHITE; BY GIOVANNI BATTISTA PIAZZETTA (1682-1754).



TWO FIGURES, IN PEN AND WASH; BY JOHN BROWN (1752-1787).



MOTHER AND CHILD; BY GIOVANNI FRANCESCO GUERCINO (1591-1666). PEN AND INK.



WOMAN AT THE WINDOW; BY JOHN CONSTABLE, R.A. (1776-1837). WASH.

*Continued.*

Ridinger, a German from Ulm, whose drawing of a rhinoceros is shown on previous page, applied himself to the illustration of animal life and of the modes of the chase. He became director of the Art Academy in Augsburg, where he established himself. The example of his work has the distinction of being the first known European drawing of a rhinoceros. Finally, it must be said that this exhibition will provide

unlimited joy to the general public, who, owing to the war, are deprived of the usual opportunities for seeing the works of old masters, and thanks are due not only to Sir Robert and Lady Witt for lending so many beautiful examples from their collection, but also to the Victoria and Albert Museum for arranging the display. It is intended to keep the exhibition open for about three months.