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NATIONAL GALLERY SHOW OF RENAISSANCE DRAWINGS FROM LEGENDARY SCHOLZ COLLECTION OPENS

WASHINGTON, D.C. September 14, 1973. A selection of over 120 important drawings by sixteenth-century Italian masters from the widely-known private collection of art connoisseur, cellist and teacher Janos Scholz goes on view at the National Gallery of Art Sunday, September 23.

Although numerous scholars have seen the sheets in Mr. Scholz's legendary holdings, the choice of drawings for the Gallery's exhibition, made by Konrad Oberhuber, Curator of Drawings, and the owner, have not appeared together elsewhere.

For example, almost all of Mr. Scholz's drawings by the brothers Zuccaro and a great many of his Parmigianino studies are being displayed together for the first time. The choices were made principally for their quality, but also as characteristic and often singularly beautiful examples from various centers of sixteenth-century Italy.

A fully illustrated catalog, with plates made from the original drawings, has been written by Dr. Oberhuber, assisted by Dean Walker, a graduate student at New York University's Institute of Fine Arts.

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The exhibition will remain on view at the National Gallery through November 25, and will be shown at the Pierpont Morgan Library in New York from December 12 through February 3, 1974.

The catalog foreword, prepared by the Directors of the National Gallery and Pierpont Morgan Library, J. Carter Brown and Charles Ryskamp, qualifies Mr. Scholz's collection as "one of the most remarkable formed in the last half century."

Referring to Mr. Scholz's taste in selecting Italian drawings in particular, Messrs. Brown and Ryskamp describe his choices as "not just any Italian drawings, but a very special kind--musical drawings that speak to the heart, drawings that 'sing'."

Included are works by Raphael, Leonardo da Vinci, Correggio and Titian, among the better-known figures, and by such highly-gifted but lesser well known draftsmen as Boccacino, Savoldo, Gaudenzio, Marcantonio, Romanino and Barocci.

Because of the striking individuality of Italy's sixteenth century city centers--not unlike the last decade or more in the United States when New York, Washington, Chicago, Los Angeles and other urban areas have variously produced singular stylistic expressions--the drawings will be installed according to "schools", or artistic centers, of the sixteenth century. Drawings from the most prominent of these centers, Rome and Venice, will be placed at the beginning and end as they represent the polar points of design and color between which the full landscape of Italian drawings unfolds. The Scholz Collection is also especially

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rich in works of these two centers.

In all, twelve schools are represented. The Roman style is recognized by such studies as Raphael's Male Figure Symbolizing an Earthquake, the only known preparatory drawing for the artist's tapestry in the Sistine Chapel representing the imprisoned Paul.

Equally characteristic of Roman draftsmanship--distinguished in part by a lively contour line--is the work of the brothers Zuccaro. A Kneeling Male Figure by Taddeo Zuccaro, once in the collection of Horace Walpole, is a sheet of "great rarity outside European collections," as the drawing's mount appears to be among those that Vasari made for his cabinet of drawings by some of the artists treated in his famous book, Lives of the Artists.

A rare Titian drawing; an extraordinary bold wash drawing by Schiavone; a study of a lady with a fan by Veronese; and Pordenone's Figure of a Man With a Plumed Hat are among important and characteristic works of the Venetian school. A black chalk drawing of the profile of a man by Leonardo and a design for a fantastic emblem by Salviati, one of the great designers of the mid-sixteenth century, are among outstanding examples of the Florentine schools.

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