

Spanish Baroque Drawings

in North American Collections



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INTRODUCTION AND CATALOGUE BY
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Catalogue No. 26. Bartolomé Esteban Murillo, *The Virgin and Child*, Cleveland,
The Cleveland Museum of Art, Mr. and Mrs. Charles G. Prasse Collection

Lenders to the Exhibition

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Preface

The painting of Spain's Golden Age enjoys a long history of study and appreciation. Velázquez and Ribera, Zurbarán and Murillo—these painters and their contemporaries fostered a remarkable period of artistic brilliance in seventeenth-century Spain.

The practice of drawing was essential to the development of these Baroque masters. In his *Diálogos de la pintura* (Madrid, 1633) Vicente Carducho advised the aspiring pupil to "Draw, speculate and then draw some more." Yet, despite their importance in their own time, the drawings by these artists have not subsequently been collected with the same diligence as their paintings. Today the Spaniards' abilities as draughtsmen are not as widely recognized as they might be. It is, therefore, a special pleasure to be able to introduce both our general audience and Hispanic specialists to this group of Spanish Baroque Drawings in North American Collections.

Such a showing offers an opportunity to view and study these works together. This opportunity, however, would not have been possible without the gracious and generous support of Anna McCoy Morrill, for which I am most thankful. I am also grateful for the essential support of the University of Kansas and the National Endowment for the Arts, a Federal agency. Lastly I wish to thank my colleague, Gridley McKim Smith, for the persistence and care with which she pursued this project and brought it to fruition.

CHARLES C. ELDREDGE
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