



Divine Interference in Royal Affairs: New Perspectives on Lucina, the Roman Goddess of Birth and Shadow of the Virgin Mary in Catholic Early Modern Spain [

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Analítica

Life is God-given and to give birth begs for divine help. This article seeks to present new perspectives on selected appearances and apparitions of Lu-cina, the Roman goddess of birth, with respect to birth in the Golden Age of Spain. Ovid, antique's best-known author, paints Lucina as an ambiguous sorceress, vol-atilely answering prayers. Still, allegoric representations of Lucina relating to the Spanish rulers and high society are found in Spanish literature, art, architecture and medical tractates. The pagan gods are revived in Renaissance art and do not fit into Christian moral codes nor qualify as praiseworthy saints, but nevertheless main-tain a prevailing source of allegories and figurative images. Lucina's appearances in Francisco Núñez's obstetrical tractate Libro intitulado del parto humano, Pedro Ruiz de Camargo's painting in the Arch of Santa María of Burgos and in Micheli Parrasio's canvas Alegoría del nacimiento del infante don Fernando are described and interpreted. The goddess of birth appears with aspects of Juno, Venus and the Virgin Mary and is blamed when misfortune strikes

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