

Luisa Roldán, *The Virgin Holding the Sleeping Infant*
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The enchanting terracotta *The Virgin and Child* shows Luisa Roldán (1652–1706) at the peak of her powers, demonstrating a superb delicacy of touch and sensitive artistry (fig. 1 and 2). In this group, she returns to a favorite theme but also offers a distinctive variation by portraying the child asleep in his mother’s lap rather than standing up or nursing. A celebrated figure who worked with consummate mastery in both clay and wood, she enjoyed critical acclaim in her lifetime rising to become sculptor to kings Charles II and Philip V of Spain. Shortly after her death, Antonio Palomino, a contemporary painter and theoretician published a life of Roldán in which he singled out her achievement in examples such as *The Virgin and Child* discussed here: “She had a singular grace for modeling small pieces in terracotta, of which she made several admirable things that I have seen in this Court in glass cases, such as the Virgin with her precious Child.”¹ When Spanish Baroque sculpture experienced a revival at the beginning of the twenty-first century, Roldán’s prestige grew correspondingly with museums all over the world looking to acquire examples of her art. To appreciate the significance of *The Virgin and Child* requires an examination of her biography, the original polychromy, and the religious context for which she created it.

Roldan’s Biography and Analysis of the Piece

Because Luisa Roldán’s life has attracted myths and inspired popular novels, people often have difficulties distinguishing fact from fiction, and only recently have scholars, led by Catherine Hall-van den Elsen, established a credible outline of her career.² Born to Pedro Roldán (1624–1699), the prominent sculptor in Seville of his day, she grew up in her father’s busy workshop where she doubtless learned to carve. She was not alone in this regard as her other sisters also received artistic training which after their marriages, they then exercised in the studios of their own families. Because Luisa’s father oversaw two important, large-scale projects at the time she was beginning her career, some have wondered whether she participated in either of these: namely, the altarpiece for the chapel of the Vizcaínos, Convent of San Francisco, Seville (commissioned in 1666) or that for the Hospital of La Caridad, Seville (1670–72). Luisa’s time in her father’s studio ended in 1671, when she wished to marry the young sculptor, Luis Antonio de los Arcos (1652–1711), an assistant to her father. Pedro Roldán then attempted to block the match, but whereas many have speculated about his personal motives, he may simply have been unwilling to lose so talented member of his team, particularly while he was engaged on such important projects. The idea becomes more plausible when one remembers that he later opposed the weddings of his other daughters. At any rate, the young couple married and took up residence with the de los Arcos family. From this point, they began an independent career in Seville undertaking what commissions they could find. Her husband later sought work for them in Cádiz where she created distinguished wood figures for the Cathedral (*Ecce homo*, 1684; *San Germán* and *San Servando*, 1687) which reveal a notable advance in technique from the sculpture traditionally ascribed to her in Seville.

1. Palomino 1987, 341.

2. Hall-van den Elsen 2021 offers an up to date account of the sculptor’s life.

A few years later, Roldán and her family moved to Madrid, either in 1688 or 1689, doubtless attracted by the hope of royal patronage. The expectations were rewarded in 1692, when she received the title of sculptor to the king (*Escultora de cámara*) and presented Charles II and his wife with two masterpieces, *St. Michael* (Monasterio de San Lorenzo de El Escorial, El Escorial) and *The Infant Christ Carrying the Cross* (Congregación de San Fermín, Madrid). Unfortunately for the artist, her new honor did not lead to financial success as she only received a small salary, paid in erratic installments that generally arrived late. Although she supplemented this income with a retainer she received from the duke of Infantado, she doubtless had difficulties making ends meet. Roldán was not the only sculptor to find an inhospitable situation in Madrid. Both Pedro de Mena and José de Mora had received distinguished appointments in Castile (Mena as Sculptor to the Toledo Cathedral and Mora as *Escultor de cámara*) but when neither found enough work, they returned to Andalucía. Roldán, on the other hand, decided to stay. As a practical solution, she drew on a Seville tradition of sculpture in clay. Using her impressive artistic skills, she created small tableaux or ensembles in this medium characterized by an exquisite touch and sophisticated compositions in three dimensions.³

It is in this context that one must evaluate *The Virgin and Child*. Moreover, a survey of Roldán's terracottas reveals the exceptional nature of this delicate piece, particularly when one considers that she created more than half a dozen versions of the Virgin holding the Christ Child and at least two more as reliefs (see figs 17-24; and Appendix: census). Consistently portraying the subject with considerable nuance, she describes details that perhaps only a mother would notice (fig. 3). This trait appears most strikingly in those images which focus on Jesus nursing, whether Roldán shows his little hands clasping his mother's breast or his open mouth as he comes near. Even more perceptive are two examples where Roldán depicts the baby pulling away with a startled expression even while the Virgin presents him her breast. This unusual image, however, reflects a natural moment that often occurs when something surprises an infant so that he draws back. Yet only an artist of Roldán's sensitivity who had nursed her own children would think to render it (she gave birth to seven children, although only two survived to adulthood).

The Virgin and Child presented here fits perfectly with these examples, even though it portrays a different moment in the sequence of the young infant nursing. The viewer can imagine that Christ has finished feeding, as seen in Roldán's other works, and now, in a contented stupor, he has just fallen asleep while the Virgin looks down at him lovingly. In rendering the moment, Roldán demonstrates her exquisite artistry, combining the human and the divine with a deft assurance. The delicacy of her touch confers a serenity on the moment as she renders the baby's soft flesh, his relaxed facial features, and Mary's adoring expression. The artist also includes supernatural or celestial aspects. The crescent moon at the Virgin's feet symbolizes her immaculate nature as a woman conceived without original sin, while seven heads of winged cherubs appear at her feet and sides (figs 4 and 5). Rendered with chubby features and vivid expressions, they look as if they have just flown in and will never remain still. Because painters and sculptors from Seville frequently included these winged heads when they showed how the skies opened to reveal a heavenly apparition, the cherubs' presence underscores the supernatural importance of the central figures. Roldán confers a distinctive presence on this feature as she arranges them so that they form a semi-circle framing the Virgin and her baby. Moreover, the

3. For an extended discussion of this aspect of her production see Lenaghan 2016.

sculpture stands out as one of the artist's finest when treating this subject now that H el ene Fontoira has completed the conservation of the piece, which included a remarkable reconstruction of its polychromy.

Polychromy

As always with Rold an, the colors play a central role in *The Virgin and Child*. Notably, her practice in this regard differs from that prevailing in the period where sculptors presented their works in an unpainted state and expected the patron to oversee the polychromy. In contrast, scholars now agree that Rold an turned to her brother-in-law and painter, Tom as de los Arcos, for this element. Not only did he sign statues with her on two occasions, the *St Michael* which they presented to Charles II and the terracotta, *The Virgin and Child with St. John the Baptist* (fig. 6: Loyola University Museum of Art, Chicago), but they also reveal the same palette as that found throughout her oeuvre. Since Rold an and de los Arcos doubtless collaborated closely, it suggests that his choices reflect her intentions. This consideration takes on further significance when evaluating her output, not just to appreciate the few examples which retain these pigments, but in assessing the many which have undergone significant changes.⁴ Because later owners frequently had them substantially repainted, they now present a significantly altered appearance from that which the artist had intended.⁵ (That people felt no compunction in making such drastic changes to these ensembles when no one would contemplate anything comparable to a painting only highlights the different attitudes to the two media.) Although subsequent treatments distort the image, one can reconstruct the intentions of Rold an and de los Arcos by looking for traces of colors hidden below the later levels. Unfortunately, some interventions have removed all signs of earlier pigments, but in those cases, other sculptures which retain de los Arcos's work provide reliable references. Thus, careful study of the piece and Rold an's output can guide conservation and produce stunning effects when they restore the original tones.

Inasmuch as Rold an's terracottas often have a significantly transformed aspect, *The Virgin and Child* examined here presents a case like so many others. But even so, it affords an extreme example in this regard. When it first appeared, it had a disfiguring layer of repaint with highly unusual tonalities in which the Virgin wore a green mantle over a cream robe. Perhaps even worse, the thick consistency of the pigments effectively concealed the delicate and refined modeling of the figures as emerged to striking effect after H el ene Fontoira removed the overpaint. These considerations alone underscore the importance of the polychromy and of Luisa Rold an's relation with los Arcos. Moreover, they emphasize the need to restore the original tones so that the sculpture can regain the effect its creators intended.

Artistic and historic evidence clearly demonstrates not just that this scheme is uncharacteristic, but that it significantly postdates the creation of *The Virgin and Child*. In particular, the odd choice for the Virgin's robe, almost certainly reflects developments well after the sculpture's creation. One of the earliest associations of the Virgin with the color comes from the nineteenth century. After a nun's vision of the Virgin holding a green scapular, Pope Pius IX approved the article in 1863 and 1870. Later in 1947, Bruno Cornacchiola had beheld the Virgin of the Revelation wearing a green robe at Tre Fontane in Rome. Although he later met pope Pius XII, the church has not accepted the validity of the vision which nonetheless continues to draw

4.For details involving the treatment of Rold an's work see Fontoira 2016.

5.For another instance of this and a proposed reconstruction see Lenaghan 2020.

followers to its shrine. Admittedly, both the scapular and the vision at Tre Fontane seem implausible sources for the decision to repaint the terracotta. More likely, someone saw an image of the Virgin where a blue pigment with a component of smalt had discolored over time and taken on a greenish tint that they decided to replicate in the sculpture. Whoever made this choice must have done so many years after the model's execution since it requires a substantial period of time for the chemical transformation to occur. Moreover, because the Virgin's robe almost invariably appears as blue in the Early Modern era, it also suggests that the new layer on *The Virgin and Child* comes from a later period when this convention no longer prevailed, i.e., long after Roldán sculpted it and de los Arcos painted it.

Since the green pigment clearly postdated the piece, it makes it difficult to interpret the sculpture. Yet it must have had some color at its creation since it is implausible that Roldán presented it without any, when every other comparable group from her hand invariably has polychromy. Although this terracotta has no visible traces of the de los Arcos's touch, the one in Chicago (fig. 6a: LUMA) does. Moreover, that work proves particularly significant since it bears the signatures of both Roldán and de los Arcos. In general, it preserves the first polychromy, except that the clothing of the Virgin has been repainted so that she now wears a pale blue mantle over a soft green robe. Here, however, visual inspection reveals a pinkish rose tone for the inner garment and on the outer one perhaps a smalt blue that has discolored below the paler tone currently visible (fig. 6b).⁶ All of this indicates that the Virgin first wore a blue mantle darker than the current one over a rose robe before someone transformed the figure (fig. 6c digital reconstruction by the author).

The scheme in which the Virgin consistently wears blue over red recurs consistently in seventeenth-century Spanish works, and particularly in examples Roldán and de los Arcos would have known. In Andalucía where the two grew up, artists employed this scheme as seen in pictures by Diego Velázquez and Alonso Cano among others (figs. 7–9). Although Francisco de Zurbarán created few images of *The Virgin and Child* alone, he depicted Mary this way in *The Virgin of the Rosary* as well as in multifigural canvases intended for large altars, such as *The Annunciation*, *Nativity Scenes*, or *The Battle of El Sotillo* (fig. 10: The Metropolitan Museum of Art, New York). In the second half of the seventeenth century, Bartolomé Esteban Murillo painted numerous versions of the type, not just those devoted to the Virgin and Child but in scenes portraying the infancy of Christ (figs. 11–12). Murillo's example proved decisive for subsequent artists in Seville, with Luisa Roldán being among the many who adopted it as seen in her *Rest on the Flight into Egypt* (fig. 13: The Hispanic Society of America, New York), *Mystical Vision of St. Catherine* (fig. 14: The Hispanic Society of America, New York), and *Mystical Vision of San Diego de Alcalá* (fig. 15: Victoria and Albert Museum, London).

The same palette also characterized paintings on view in Madrid when Roldán took up residence in that city. There, leading artists, such as Juan Carreño de Miranda, Francisco de Herrera the younger, and Francisco Rizi, adopted the palette seen in Venetian and Flemish models as they depicted the Virgin. Although all three died in 1685, just before Luisa Roldán arrived in the capital, another figure Claudio Coello, painter to the king since 1683, remained active. Coello's *The Virgin and Child with the Theological Virtues and Saints* (fig. 16: Museo del Prado, Madrid) offers yet another instance of these tonalities. As an example by a contemporary of Roldán's in the city where she created her terracottas, it provides one of the

6. The author had the chance to examine this piece out of his case on November 21, 2012.

closest comparisons in this long list. Moreover, these tones correspond with those seen in Roldán's other sculptures, all of which strongly justifies the reconstruction carried out in the conservation of the piece considered here.

Religious Context and Theology

With *The Virgin and Child* now returned to the appearance its creators intended, we can examine it in its religious and cultural context. Any image of this subject inevitably evokes the Nativity story which tells of the birth of Christ. In the process, it involves concepts in Catholic theology surrounding the mystery of the Incarnation in which God took on flesh to become man. The action is crucial because only as God and man could he redeem all people through his death and resurrection. Other themes and concepts may also arise such as the Immaculate Conception (that Mary was conceived without original sin) and the Virgin Birth of Jesus (that Mary conceived the baby by the power of the Holy Spirit without any human agency). Luisa Roldán put her own stamp on the subject, drawing on both her artistic sensibility and her experiences as a mother. She portrays the softness of the infant's flesh as it responds to the touch of the Virgin, the delicate modeling of the fingers, and the child's peaceful face, relaxed in sleep, while the tender expression with which Mary regards her son suggests a mother's love completely (fig. 3a). The engaging realism of the sculpture almost obscures the deeper theological metaphors underlying it. As the baby sleeps, cradled by his mother, the group foreshadows the Pietà when the dead Christ will lie on Mary's lap, so that the image prefigures the tragedy of that later moment. If one assumes that Jesus has finished breast feeding and now fallen asleep, other metaphors might arise involving the Eucharist and how Mary is nourishing Christ, the word of God made man.

Although such leaps might seem far-fetched today, contemporary sources suggest that they would have occurred naturally to the sculptor and her public. Numerous preachers turned to art in their sermons, displaying an impressive understanding of painting, sculpture, and architecture which they then linked to the religious lesson they wanted to impart. At the beginning of the seventeenth century, one of the most famous of these figures, fray Hortensio Félix Paravino y Arteaga employed such tropes in his works as did others closer in time to Roldán. In a sermon published in 1664, Andrés Mendo used the permanence of oil paint as a metaphor for the durability of grace achieved through the Virgin's intercession.⁷ Similarly, Juan de la Cueva y Bayas wrote "Preachers are all painters of the Gospel, who, with the rhetorical brushes of their wit and the subtle colors of their discourse, are always careful to copy the excellence and perfections of the Saints" (sermon published 1701).⁸ The prevalence of these expressions attests not just to the erudition of religious writers but to the importance that art enjoyed in contemporary society.

The significant role images played in devotional practice can be documented to some extent for Roldán herself. In his life of the sculptor, Palomino writes: "I knew her and visited her many times, and her modesty was great, her skill superior, and her virtue extraordinary. It is said that when she did an image of Christ or of His Blessed Mother, besides preparing herself by fulfilling her Christian duties, she became so immersed in feelings of compassion that she could

7. Dávila Fernández 1980, 173.

8. Dávila Fernández 1980, 219 (translation by the author).

not execute it without tears.”⁹ The way Palomino links creative skill and personal virtue, that Roldán demonstrated singular devotion before she began work on any piece, reflects his theoretical agenda which emphasizes the intellectual and moral qualities of his subjects. But even so, he knew his readers would recognize the practices he was describing which in itself underscores how pervasive they were.

These devotions offer invaluable clues to the interpretation of Roldán’s *The Virgin and Child*. Beginning in the Middle Ages, the feast of Christmas involved special celebrations in Spain, such as dramatic representations of the shepherds or the magi adoring the Infant Jesus as well as carols called *villancicos*. The latter, performed during the liturgy of the hours or Divine Office, generally at Matins, show how literary taste and religion intersected in the period. The authors ranged from the religious, such as canons writing for their cathedral or nuns for their convent, to lay poets participating in literary contests like those mentioned in *Don Quixote II*. The texts appeared frequently in manuscript anthologies or published volumes called *cancioneros* or in pamphlets, like those which appeared in Seville that offer a running record of the *villancicos* performed in Seville Cathedral from the 1680s to the early 1700s.

Two general approaches characterize these texts. In the first place, the speaker frequently adopts the persona of the shepherds searching for the Holy Child, while contrasting the birth of God with the dark night and wintry landscape for symbolic effect. In one *romance*, the poet Luis de Góngora calls it: “Such a celestial event I’ve seen/ so luminous and rare, / that the night notwithstanding / you’ll easily see where.”¹⁰ Earlier in the same text, he writes of Christ sleeping in Mary’s arms: “A child, a boy, and he’s cradled / in the arms of the moon, / although the two stars sleep.”¹¹ The elegant metaphor conflates the arms of the Virgin with her symbol the crescent moon, thus evoking her purity. Since she appears with this attribute in so many images, one can easily imagine contemporary viewers making such an association as they contemplated the terracotta studied here. Moreover, when Góngora describes Jesus’s closed eyes as stars, he suggests another symbol for Mary as well as the night sky. When presenting the Nativity, poets also used elaborate metaphors to represent the mystery of the Incarnation and how as the infant God made flesh suckles, he takes earthly nourishment, yet he is the one who will eventually offer all people salvation in the Eucharist, another form of sustenance. In this context, the child nursing inspired authors. In *Pastores de Belén*, Lope de Vega tells how the child fell asleep contentedly after he had finished: “The holy infant opened his lips, / and hung on them [Mary’s breasts] / like a cluster of palms / until he fell asleep.”¹² José Valdivielso presents other examples which, although they may surprise a modern viewer, clearly enjoyed notable popularity in their day, since his *Romancero Espiritual* went through multiple editions, with one as late as 1681. In one *romance* about the Nativity, he likens Mary to a baker conflating flowers, bread, and milk.¹³ Elsewhere in the same volume, when discussing the Nativity as the Third Joyful Mystery of the Rosary, he compares the Infant Child to a white bee drinking the nectar of a red rose which symbolizes Mary.¹⁴ This image reappears in another poem by Sor Juana Inés de la Cruz that

9.Palomino 1987, 342.

10.Góngora 2007, 95.

11.Góngora 2007, 93.

12.Lope de Vega 2010, 414 (translation by the author).

13.Valdivielso 1984, 82.

14.Valdivielso 1984, 183.

begins: “From the most fragrant rose, / the most beautiful bee was born.”¹⁵ Moreover, since her title indicates that she wrote it on a subject assigned for a poetic contest, it underscores how widespread the image was.

A second thematic approach appears when writers juxtapose the Nativity with the Passion and the promise of Salvation. Lope looks ahead in this way when he calls the Virgin, a “Girl both tender and strong, / since you are to give death / to that which took life from us.”¹⁶ Others contrast the sweetness of the Infancy with the pain the baby will suffer as an adult during the Passion. Sta Teresa de Avila makes the point explicitly in a poem on the Nativity when one shepherd asks “But if he is God, how is he sold / and dies on the cross?” to which another answers “Don’t you see that by suffering as an innocent, he killed sin.”¹⁷ She also adopts this focus in a poem on the Circumcision where she writes how: “He [Jesus] came from heaven to earth/ to end our war;/ The battle begins now, / as he sheds his blood.”¹⁸ Góngora also juxtaposes the Incarnation and the Passion in a Sonnet but, characteristically, inverts the traditional emphasis when he concludes that the former was the greater miracle “because there is a distance more immense / between God and man than between man and death.”¹⁹ Notwithstanding its elegance, Góngora’s poem drew criticisms of heresy because he seemed to undermine the significance of the Passion.²⁰ Regardless of the position one takes about orthodoxy of the verses, the debate in itself attests to the keen sensitivities that people brought to the subject at the time.

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These texts suggest how contemporaries might have regarded Roldán’s *The Virgin and Child*. With her delicate touch, she vividly describes human details of the scene which the pious would then juxtapose in their devotions with theological questions and Christ’s Passion. The sculptor’s talent lay in creating these moments within the visual conventions of her day in which she almost effortlessly leads the viewer along these lines. In this piece, she does this by depicting the tenderness with which the Virgin regards her son and the way the child sleeps on Mary’s lap so that it prefigures his later death. The juxtaposition between the sweetness of the moment and the tragedy of the Passion startles a viewer today, but as the preceding literary examples show, they arose naturally in the seventeenth century. Roldán herself was capable of evoking such harrowing images whether in the *Ecce homo* for Cádiz or *The Decapitated heads of St. John and St. Paul* (The Hispanic Society of America, New York). Thus, viewers today can appreciate the thematic richness at her command, ranging from joyful tenderness to intense agony. The *Virgin and Child* presented here offers the first with all the sensitivity and skill that mark her as one of the leading artists of her time.

15.Sor Juana Inés de la Cruz 2009, 227 (translation by the author).

16.Lope de Vega 2010, 215 (translation by the author).

17.Sta. Teresa de Jesús 1967, 976 (translation by the author).

18.Sta. Teresa de Jesús 1967, 979 (translation by the author).

19.Góngora 2007, 71.

20.Góngora 1981, 448.

Appendix:

Census of other terracottas by Luisa Roldán depicting Virgin and Child

Virgin holding sleeping Child

- Polychromed terracotta ?
Private collection, location unknown (photograph Manuel Moreno)
(fig. 17)

Virgin holding standing Child

- Polychromed terracotta
43 x 25 cm., signed and dated 1699
Convento de San José, Madres Carmelitas Descalzas, Sevilla
(fig. 18)

Virgin holding Child who has stopped breastfeeding

- Polychromed terracotta
38 x 23 x 23 cm., ca. 1690–1706
Private collection (Muguiro), Madrid
(fig. 19)
- Polychromed terracotta
35 cm., ca. 1690–1706
Convento de la Inmaculada Concepción, Madre Capuchinas, Málaga
(fig. 20)

Virgin breastfeeding Child

- Polychromed terracotta
44 cm. ca. 1690–1706
Convento de San Antón, Madres Capuchinas, Granada
(fig. 21)
- Polychromed terracotta
30 x 22 x 19 cm., ca. 1690–1706
Convento de Clausura, Madrid
(fig. 22)

Virgin breastfeeding Child while St. John looks on

- Polychromed terracotta
41.5 x 33 x 25.5 cm., ca. 1690–1706
Museo Nacional de Escultura, Valladolid (Inv. N°. CE2966)
(fig. 23)

Reliefs of Virgin breastfeeding Child

- Polychromed terracotta
26.5 x 19 x 3.5 cm., ca. 1690–1706

Museo de Bellas Artes Sevilla, Depósito de la Junta de Andalucía, 2020
(fig. 24)

· Polychromed terracotta
ca. 1690–1706
Santiago de Compostela Cathedral

Virgin and Child with St. John

· Polychromed terracotta
45.7 cm., signed by Luisa Roldán and Tomás de los Arcos and dated, 1692
Loyola University Museum of Art, Chicago (5-78 Martin D'Arcy, S.J. Collection)
(fig. 6)

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Luisa Roldán
Virgin and Child

Images

1. Luisa Roldán, *Virgin and Child*
Polychromed terracotta, 1690-1706



2a. After Treatment



2b. Before Treatment



3a and b. Luisa Roldán, *Virgin and Child*, detail



4. Luisa Roldán, *Virgin and Child*, detail of putti

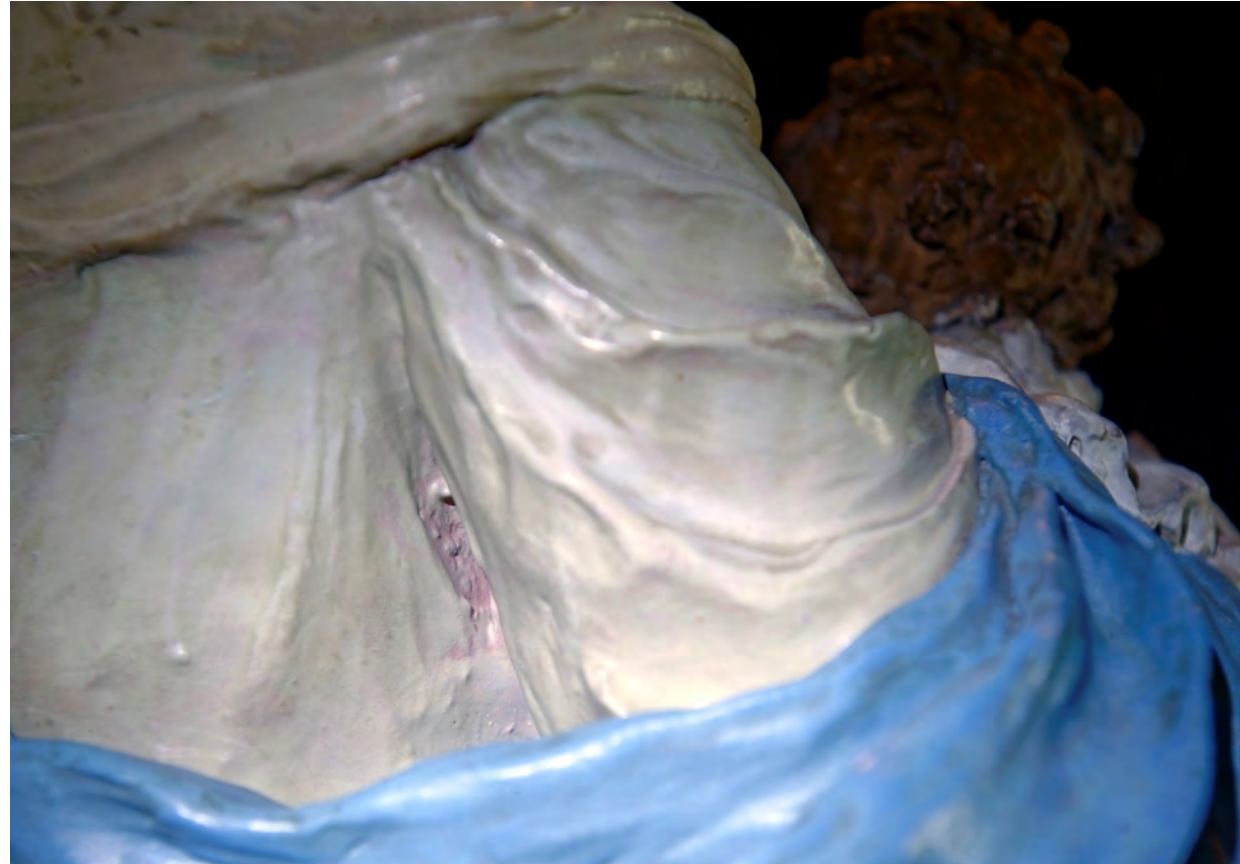


5a and b. Luisa Roldán, *Virgin and Child*, detail of putti



Comparative illustrations

6a and 6b. Luisa Roldán, *Virgin and Child with St. John the Baptist*,
Polychrome terracotta, 1692
Loyola University Museum of Art, Chicago



6c. Digital reconstruction by the author of original polychrome
Luisa Roldán, *Virgin and Child with St. John the Baptist*,
Loyola University Museum of Art, Chicago





7. Alonso Cano
The Virgin and Child, 1645-52
Museo del Prado, Madrid

8. Diego Velázquez,
Adoration of the Magi, 1619
Museo del Prado, Madrid





9. Diego Velázquez,
Coronation of the Virgin, 1635
Museo del Prado, Madrid



10. Francisco de Zurabarán,
Battle at El Sotillo, 1637-39
Metropolitan Museum of Art, New York





11. Bartolomé Esteban Murillo
Virgin and Child, 1670s
Metropolitan Museum of Art, New York



12. Bartolomé Esteban Murillo
Double Trinity, 1675-82
The National Gallery, London



13. Luisa Roldán,
Rest on the Flight into Egypt, ca.
1690-1706
The Hispanic Society of
America, New York



14. Luisa Roldán,
*Mystical Marriage of St.
Catherine*, ca. 1690-1706
The Hispanic Society of
America, New York



15. Luisa Roldán, *Virgin and Child Appearing to San Diego of Alcalá*, ca. 1690-1706
Victoria and Albert Museum, London





16. Claudio Coello,
*Virgin and Child with Saints and Theological
Virtues*, 1669
Museo del Prado, Madrid



Census of *Virgin and Child* by Luisa Roldán

17. Photograph by Manuel Moreno, private collection



18. Convento de San José, Madres Carmelitas Descalzas, Seville



19. Private collection, [Familia Muguiro], Madrid



20. Convento de la Inmaculada Concepción, Madre Capuchinas, Málaga



21. Monasterio de Clausura, Madrid



22. Convento de San Antón, Madres Capuchinas, Granada



23. Museo de Escultura, Valladolid





24. Museo de Bellas Artes, Sevilla