



J.M.C. delini.

Lucius sculps. Olisyp. 1795.



MIGUEL FIGUEIRA DE FARIA
SCIENTIFIC COORDINATOR

TRANSLATED BY
PATRÍCIA DELAYTI TELLES

ANALYTICAL DESCRIPTION
OF THE EXECUTION OF THE
ROYAL EQUESTRIAN STATUE
OF HIS
MOST FAITHFUL MAJESTY
KING JOSEPH I

BEING THE FIRST TOME OF THE AUTHOR'S
VARIED WORKS
BY JOAQUIM MACHADO DE CASTRO

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Analytical Description of the Execution of the Royal Equestrian Statue of his Most Faithful Majesty King Joseph I, by Joaquim Machado de Castro

Original Title

Descrição analytica da execução da estatua equestre erigida em Lisboa à gloria do senhor rei fidelíssimo D. José I.

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PRESENTATION OF THIS EDITION

The English translation of the *Analytical Description of the execution of the equestrian statue erected in Lisbon to the glory of the Most Faithful King D. José I* aims to put an end to an unjust international lack of recognition of the landmark literary work of the Portuguese sculptor Joaquim Machado de Castro (1731-1822)¹.

From the beginning, in the project's progress meetings, the question of which language to choose for the translation was raised, given the evident French-speaking dominance in the artistic or literary culture present in the work. This makes the *Analytical Description* (*Descrição Analítica*) an enlightening repository of French culture, an important factor that could influence the choice of language.

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However, we decided to choose English due to its recognition as the universal of contemporary scientific communication. The work available online is not yet a critical review of the *Analytical Description*, which may become available at a later stage, but it fulfils the essential aspect behind this proposal: to disseminate internationally a fundamental work of artistic literature from the Enlightenment period, until now restricted to those who speak Portuguese, a restricted audience, given the potential of the work. Making it available in English, with open access, will maximise its uniqueness and recognition as a reference work of aesthetic and artistic culture from the end of the *Ancien Régime* and the transition from Baroque to Neoclassicism.

The project began in the far-off year of 2009, resulting from the convergence of efforts by Charlotte Chastel-Rousseau and myself. It has undergone several vicissitudes, including some false starts, such

¹ For remote access see the bibliographic reference.

as difficulties regarding choosing the main person responsible for the translation. The specificity of the work imposed as an ideal profile someone who was simultaneously competent in the linguistic domain and an expert in art history.

The availability of Doctor Patrícia Delayti Telles, (Centre for Studies in Archaeology, Arts and Heritage Sciences of the University of Coimbra-CEAACP), proved to be a huge opportunity. In addition to fulfilling the aforementioned prerequisites, she was also a resident researcher in the specific chronology of the work.

We would like to express our gratitude to Patrícia for this mission, which she carried out with great dedication and personal sacrifice, given the size and complexity of Machado de Castro's literary work. We are also grateful to Doctor Mick Greer (Centre for English Studies of the University of Lisbon-CEAUL/ULICES) for reviewing the translation.

A word of thanks also to the doctoral students of the art history seminar under my coordination, for their contributions to the editing notes, which were the responsibility of the coordinator, and for monitoring the translation work schedule.

Our recognition to Doctor Raquel Medina Cabeças for the editorial work regarding the design and pagination of the document presented here.

The management of this project was the result of extensive teamwork and consecutive analysis and improvement meetings, necessary to achieve the objectives set. In this context, it is important to note the fundamental contribution of Madalena Romão Mira, who was always available, attentive and rigorous in the post-editing

reviews and in ensuring the continuity of the work in its final phase of development.

Finally, we would like to express our gratitude for the continuous monitoring work, in all stages of the work and respective logistics, by Doctor João Francisco Fialho, who was also instrumental in managing the *Urbanism and Public Monuments* research strand, which this year celebrates twenty years.

The next phase of this sub-strand dedicated to Machado de Castro's work *Analytical Description* will be the publication of a volume of essays on its content, meaning and contextualization in the international literature of the period, which will be launched at the end of 2025.

Miguel Figueira de Faria

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CICH_UAL – Research Centre for Historical Sciences², UAL.

IHA-NOVA FCSH / IN2PAST – Institute of Art History, Faculty of Social Sciences and Humanities, Universidade Nova de Lisboa
/Associated Laboratory for Research and Innovation
in Heritage, Arts, Sustainability and Territory.

URBANISM AND PUBLIC MONUMENTS: AN OVERVIEW OF A RESEARCH STRAND

This translation of the *Analytical Description* by the Portuguese sculptor Joaquim Machado Castro constitutes the last project foreseen in the initial programme of the *Urbanism and Public Monuments*

² In addition to the signatory, the initial team made up of researchers: Cristina Dias, José Monterroso Teixeira, Maria Helena Barreiros.

research strand based at the Research Centre for Historical Sciences of the Department of History, Arts and Humanities of Universidade Autónoma de Lisboa.

We therefore accomplish the proposal presented in the creation of this interdisciplinary project, which sought to associate the disciplines of history of urbanism, sculpture and architecture, filling a gap in the association of these different areas of knowledge. Of all the work conducted in this area, which we will now summarize, this was undoubtedly the most difficult to complete, assuming itself, in some way, as a “younger child”, already late, with an unexpected time gap, in relation to the other projects, but undoubtedly forming part of the same family. The accumulated results of this research strand, active since 1994, included holding 9 international colloquia², the publication of 12 study volumes³, collective works with the collaboration of

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3 1 - *Lisboa Iluminista e o seu tempo* (UAL, 1994); 2 - *Praças Reais: Passado, Presente e Futuro*, (UAL and CML, 2006); 3 - *Praças da Europa, Praças para a Europa: Que futuro para a Praça do Comércio?*, (UAL, CIUL, 2009); 4 - *África: Arquitetura e Urbanismo de Matriz Portuguesa*, (UAL, 2011); 5 - *Machado de Castro: Da Utilidade da Escultura*, (UAL, MNAA, CML and CMO, 2014); 6 - *Portugal Brasil África: Urbanismo e Arquitectura* (UAL and USP/FAU, 2012); 7 - *Norte Júnior ou o Triunfo do Ecletismo*, (UAL, CML, CMS, 2013); 8 - *Patrimónios Fabris e Requalificação Urbana*, (UAL, FAM, 2021); 9 - *Machado de Castro: Artista Escritor* (UAL, ANBA, 2023).

3 1. *Lisboa Iluminista e o seu tempo: evolução do urbanismo da cidade de Lisboa, modelos urbanísticos reticulares em Portugal, modelos urbanísticos reticulares na Europa e no Ultramar*, coord. José-Augusto França and Miguel Figueira de Faria (Lisboa, EdiUAL, 1997); 2. *Praças Reais: Passado, Presente e Futuro*, coord. Miguel Figueira de Faria (Lisbon, Livros Horizonte, 2008); 3. *Praça do Comércio: Perceção e representação do espaço: presente e futuro*, coord. Filipa Ramalheite (Lisbon, EdiUAL, 2009); 4. *África: Arquitetura e Urbanismo de Matriz Portuguesa*, coord. José Manuel Fernandes (Lisbon, Caleidoscópio, 2011); 5. *Do Terreiro do Paço à Praça do Comércio: História de Um Espaço Urbano*, coord. Miguel Figueira de Faria (Lisboa: UAL e INCM, 2012). José de Figueiredo Prize of Academia Nacional de Belas-Artes, 2013. 6. *Machado de Castro: Da Utilidade da Escultura*, coord. Miguel Figueira de Faria (Lisboa, Caleidoscópio, 2014); 7. *Portugal Brasil África: Urbanismo e Arquitectura*, coord. José Manuel Fernandes and Maria Lucia Bressan Pinheiro (Lisboa, Caleidoscópio, 2014); 8. *Palácio dos Condes de Redondo*, coord. Miguel Figueira de Faria, Nuno Gonçalo Monteiro, José de Monterroso Teixeira (Lisbon: Scribe, 2022); 9 *Norte Júnior ou o Triunfo do Ecletismo*, coord. José Manuel Fernandes (Lisbon, Caleidoscópio, 2022); 10. *Artes e Arquiteturas CUF: História e Contexto*, coord. José Manuel Fernandes and Miguel Figueira de Faria (Oeiras, Princípia, 2023); 11. *Patrimónios Fabris e Requalificação Urbana*, coord. Frédéric Vidal and Miguel Figueira de Faria (Oeiras, Princípia, 2023);

national⁴ and foreign experts⁵ and the organisation of an exhibition in Lisbon on the same topic⁶.

It was an opportunity to bring to Portugal a large number of international researchers, to whom we extend the necessary recognition for their participation throughout the aforementioned series of events. At national level, we would like to express our gratitude to all those who supported this initiative. This is an appropriate moment to remember two of its most enthusiastic followers, who have unfortunately passed away: José-Augusto França (1922-2021) and José Sarmento de Matos (1946-2018). It is to the former that we rightly owe our gratitude as the main motivator of these initiatives, with his active participation at all times and essential contribution to the results obtained. França shared with José Sarmento

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4 Among others, Alexandra Gomes Markl, Alexandre Nobre Pais, Alexandre Quintanilha, Aline Gallasch-Hall de Beuvink, Ana Paula Figueiredo, Ana Simões, Ana Vaz Milheiro, Andreia Cunha da Silva, António Cardoso+, António Filipe Pimentel, Bruno Soares, Carlos Beloto, Catarina Diz de Almeida, Catarina Oliveira, Cristina Castel-Branco, Cristina Dias, Cristina Udelsmann Rodrigues, Daniela Alcântara, Deolinda Folgado, Filipa Ramalhete, Frédéric Vidal, Gonçalo Byrne, Hélder Carita, Helena Gonçalves Pinto, Helena Murteira, Inês Figueira de Faria, João Francisco Fialho, João Luís Carrilho da Graça, João Mascarenhas Mateus, João Pancada Correia, Joaquim Boiça, Joaquim Jaime B. Ferreira-Alves, José Adrião, José Amado Mendes, José de Monterroso Teixeira, José Delgado Rodrigues, José Inácio da Costa Rosa, José Manuel Fernandes, José Maria Silva Lopes, José Sarmento de Matos, José Sousa Morais, José-Augusto França, Leonor Ferrão, Leonor Matos Silva, Luís Jorge Bruno Soares, Luísa D'Orey Capucho Arruda, Madalena Romão Mira, Manuel C. Teixeira, Manuel Salgado, Manuel Villaverde, Margarida Calado, Maria Alexandre Lousada, Maria de Lourdes Lima dos Santos, Maria Helena Barreiros, Maria Helena Ribeiro dos Santos, Marta Frade, Miguel Soromenho, Nuno Proença, Patrícia Telles, Paulo Tormenta Pinto, Pedro Bebião Braga, Raquel Henriques da Silva, Raquel Medina Cabeças, Rodrigo Dias, Rosa Reis, Rui Manuel Mesquita Mendes, Rui Vieira Nery, Sandra Costa Saldanha, Sandra Leandro, Teresa Leonor M. Vale, Teresa Veiga de Macedo, Vítor Serrão.

5 Alexandre Gady, Antonio Bonet Correa, Benedito Lima Toledo, Carlos Sambricio, Charlotte Chastel-Rousseau, Daniel Rabreau, Elisiário Miranda, Eric Monin, Erika Naginski, Ferran Sagarra i. Trias, Francesco Mancuso, Giovanna Rosso del Brenna, Hendrik Ziegler, José Eduardo Assis Lefèvre, Josiah Blackmore, Marcello Fagiolo, Maria Lúcia Bressan Pinheiro, Maria Rubert de Ventós, Mónica Junqueira de Camargo, Nireu Cavalcanti, Pierre-Yves Caillault, Ramón Gutiérrez, Richard Cleary, Sabina de Cavi, Sophie Descat, Sophie Harent, Tilman Latz, Wifredo Rincón García.

6 *Prças da Europa, Praças para a Europa*, coord. Miguel Figueira de Faria (UAL and CIUL, 2009). Adaptation of the travelling exhibition *Squares of Europe, Squares for Europe = Places d'Europe, places pour l'Europe*, coord. Franco Mancuso, Krzysztof Kowalski, Olga Barmine. It was an opportunity to bring to Portugal a large number of international researchers, to whom we extend the necessary word of recognition for their participation throughout the series of events. Elisabeth Dartiguenave.

Matos two conditions that are important to highlight: their love for Lisbon studies, and the fact that they were part of the restricted group that could create bonds of frank and lasting coexistence, convergent with academic and literary interests, demonstrating that friendship is also permitted in academia. A no less important aspect in this research strand was the participation of students of different levels, including doctoral students, who were able to present their theses within the thematic scope of the project. We would like to mention, among others, José Monterroso Teixeira, Raquel Medina Cabeças, João Francisco Fialho, Nicoli Braga Macedo and Mafalda Magalhães de Barros, to name just those under my direct supervision.



Descrição Analítica has four editions, three in Portuguese and one in English: in 1810, while the writer was still alive, by *Imprensa Régia*, which was the one used for the translation; in 1975, a facsimile edition, commemorating the second centenary of the inauguration of the equestrian statue, promoted by Academia Nacional de Belas Artes; an edition by Forgotten Books (hardcover and paperback), in 2018, using the 1810 document, but with the due ISBN, and this translation by Autónoma Edições.

In addition to the difficulties with the original language, at the time, as today, the act of publishing is far from being synonymous with effective distribution of editions. Thus, the decision to offer this work to the global community of interested parties implies making it open access. There is no room here to make considerations about the effectiveness of reading on paper or digitally⁷, especially since the

⁷ On the ways in which the human brain behaves in virtual environments, see, among others SMALL, G. & VORGAN, G. (2009). *iBrain: surviving the technological alteration of the modern mind*. New York: Harper.

book has become a common concept shared between both. Technically, what is made available is a digital copy in PDF, the preferred format for circulation in the academic world. It, nevertheless, achieves the objective of disseminating the work, allowing transdisciplinary approaches in the field of digital humanities, and transferring texts and data.

Digital discourse applied to cultural practices allows for increased interactions, generating new interpretations, sharing quickly and effectively, and valuing networking. Thus, with the support of digital humanities, the preservation and dissemination of knowledge assume new levels of spatiality and temporality, to which this translation naturally contributes, allowing the international audience to access the *Analytical Description*.

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The translation was carried out into British English, with the names of authors or artists adapted into the English language, when necessary. It was decided to keep the titles of the works in the original languages, preserving their authenticity. The translator's and editor's notes were placed at the end of the work, so as not to conflict with the author's notes, allowing for a more fluid reading. As for the images, those from the National Academy were chosen instead of those from the 1975 work, in order to guarantee the best quality and visual relevance. We seek to maintain the structure of the original, respecting the arrangement of tables and images. For clarity, mention of the original pages has been included in the margins of this edition, as well as, at the end, the list of bibliography mentioned was included, often abbreviated by the author.

Madalena Romão Mira
CICH_UAL

ANALYTICAL DESCRIPTION

OF THE EXECUTION OF THE

ROYAL EQUESTRIAN STATUE

OF HIS

MOST FAITHFUL MAJESTY

KING JOSEPH I

BEING THE FIRST TOME OF THE AUTHOR'S
VARIED WORKS

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ANALYTICAL DESCRIPTION
OF THE EXECUTION
OF
THE EQUESTRIAN STATUE
ERECTED IN LISBON TO THE GLORY
OF HIS MOST FAITHFUL MAJESTY
KING JOSEPH I,

With some considerations and instructive notes for the Portuguese young men diligent in sculpture; and with several Plates showing the drawings that served as examples, some studies, the internal framework, and the method by which the large model was built, as well as the monument's sculpture, as it was exhibited to the Public.

WRITTEN AND DEDICATED
TO
THE PRINCE REGENT OUR LORD,

BY THE SCULPTOR OF THE SAID ROYAL STATUE,
JOAQUIM MACHADO DE CASTRO,
*Professed in the Order of Christ, sculptor of the Royal House
and public works, etc.*

Je venni sol per isvegliari altrui.
Petrarch, song 24.

BEING THE FIRST TOME OF THE AUTHOR'S WORKS
LISBON,
AT THE ROYAL PRINTING PRESS
1810.

Plate I. JOANNES. Brasilæ princeps, LUSITANORUM REGENS. P.P.
J.M.C. Inv et delin. Rafael Esteve la grabo en Mad. a 15 de Mayo del 1805



J. M. C. inv. J. delin.

Rafael Esteve la grabó en Mad.^d a 15 de Mayo del 803



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MY LORD

THE *practice of Virtues in great and sublime actions, which some enlightened Heroes have performed for the good of Religion, Humanity and their Homelands, has bestowed upon them the veneration and love of the People in such a manner that, not satisfied by the fact that such glorious feats and prowess were being sung in Poetry and described in Historical Annals, the said People recurred to Sculpture in order to immortalize the images of these superior and admirable Geniuses, so that they would forever respect them as if enjoying their presence (if that were ever possible).*

For this motive, since the times of flourishing Greece until the century in which we live, all polite and cultivated Nations have committed themselves - praise be to them - to erect equestrian as well as pedestrian statues to several individuals. As of late, for the most part, these statues have been erected and consecrated to the name and glory of Sovereigns,

worthy of more public and private respect than others of the same Status, particularly because, by the eminent Place they occupy, the venture of their People depends upon their wise deliberations.

Oh most August King, our Lord Joseph I of immortal memory, most glorious grandfather and uncle of Y.R.H.! So much has he toiled, at the centre of thorny labours, for the good of his fortunate Vassals that, overcome by the stimulus of fidelity and gratitude, they wished to erect an equestrian statue to such a clement sovereign, as a singular crest. I had the fortune to be chosen as the statuary to undertake such a task, by the same August Lord, who deigned to prefer my model to others to him presented.

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This statue, my most August Lord, is thus the object of these writings; a circumstance so powerful that only to Y.R.H. should this book be consecrated. Within it, I describe the circumspection, the zeal, the meditations, the studies and talents that every artist that becomes entrusted, as I was, with such a monument, should have. Hence, when the happy epoch arrives in which your faithful vassals, with their spirits finally at ease, can publicly show the gratitude they profess towards Y.R.H. by wanting to erect statues to you, in order to convey unto posterity the memory of the heroic and royal virtues Y.R.H. continuously practices to the benefit all of Your states, the simulacrum shall be done in a manner worthy of the Sovereign Prototype it shall represent.

I wish to instil this perfection within the fortunate artists who shall execute exquisite statues of Y.R.H., so that they shall be glorious, not only for the sake of the whole Nation, but for Y.R.H.. For the greater the

number of vassals who shine in merit, sciences, arts or in all manner of virtues, the more brilliant the glory of the Sovereign who rules over them. That is why Camões wrote that, it is from seeing the names of the subjects elevated that one can judge which is more excellent, To be a king of the whole world, or of such people()¹.*

I am therefore persuaded, and hold this to be certain, oh most high and powerful Prince Our Lord that it will be of Y.R.H.'s royal liking, that all, in all classes, aspire to raise human forces to the height of their perfection. We have already had the glory of seeing many a time repeated and magnificent proof of Your Majesty's pleasure, in the august generosity with which Y.R.H has deigned to found scholarly establishments, to reward the wise and to encourage the diligent, by ordering that all means be made available to whomever wants to achieve such glorious aims. And through the beneficial and enlightened deliberations of Y.R.H., we Portuguese shall have the jubilation of seeing the good taste for the fine and fecund arts - which have clothed the most cultivated of people, antique as well as modern - spread throughout this kingdom. And for these motives, we hold as evident that those who, unravelling from their own fatigues and diligences, concur with the learned progress of their compatriots by any means, shall be more accepted in the august presence of a Prince so filled with love for his faithful Vassals.

Moved by these circumstances, and by the sincere wish I have and have always had not to live in idleness, but to profit from all the moments

(*) Lusi. C. I, Est. 10.

allowed for my relief and longing to be useful to many of my countrymen, during the course of my studies, I have decided to write this Description, which contains many precepts of the Arts of Drawing, taken from nature, as well as from my own long practice and experience, and supported by decisions of the best masters who have written about the Fine Arts, with the universal acceptance and applause of those intelligent in such matters.

Having thus, Most August Lord, presented my sentiments with the utmost candour, I pray, filled with profound humility that Y.R.H deigns to accept this small offer, which only deserves to reach such august hands because it treats of a pattern destined to perpetuate the memory of one of your august and so beneficial predecessors. And for the pure and faithful intentions, with which, filled with gratitude, for that same end, I consecrate to the illustrious name of Y.R.H. my most fervent vows, united with those of your most faithful vassals, that GOD may always enrich the virtuous designs of Y.R.H, conserving Your precious life for many extended years, so that we may have the ineffable jubilation of profiting from such a zealous sovereign, most loving of religion, and ergo an example of piety, a universal benefactor and a most provident Father of the Homeland.

YOUR ROYAL HIGHNESS'

Very humble, obedient and faithful vassal

Joaquim Machado de Castro.

ADMONITION

ABOUT THE PRECEDING DEDICATION, AND ITS CORRESPONDING PLATE

IN the fourth paragraph^{II} of the *Dedication* we find the following words = *Your faithful vassals, with their spirits finally at ease* etc.

What I mean by = *with their spirits finally at ease* is this: my *Dedication* was written right after our government made an agreement with *France* for us to remain neutral in the current war, as our loving Prince publicly showed the greatest pleasure in the tranquillity he always wished upon his people; despite the millions this neutrality cost us, and the fact it was soon interrupted.

At that time, this work was ready to print. But this process suffered so many obstacles, that their very remembrance brings me weariness and loathing. One of the greatest embarrassments was that I had to suffer several engravers, one of them bold

enough to keep a drawing of mine for a year and a half, without so much as touching the Plate he was supposed to do, despite having received the third part of his settlement. That lasted until, having lost all patience for tolerating such deceits, I tore my drawing from his hands, as well as the amount I had paid in advance.

As for two plates by other hands I had already paid for, I decided not to use them because the engraving did not please me. In these comings-and-goings of my drawings through so many hands, who could have known the risks to which they might have been exposed? What is certain is that, if we compare this book's first plate (opposite the Dedication) with the first print on the Frontispiece of *Manoel de Figueiredo's Posthumous Works*, you will be bound to notice one appears stolen from the other. However, as my drawings wandered through different hands for several months before *Figueiredo's Works* were published (which is very easy to prove) one can clearly see that, if there is theft, I was not the one who did it. If, from this statement, one can induce weakness of spirit, and lack of generosity in my *animus*, I publicly confess that in such cases I do not dare to triumph over my own self-esteem, because of my innate repugnance to ostentate, while washing myself in someone else's sweat.

Tired, at last, of so many intrigues, and persuaded there was no lack of wishes this book would never appear, I

deliberated to search among foreigners for the sincerity several of my countrymen had denied me.

The Illustrious *Dona* Maria Rodrigues Moscoso came to my help, and, through her intervention, these two plates were printed in Madrid, and this knowledgeable person took charge of choosing the engraver, of any adjustments necessary, etc.

This Illustrious Lady benignantly deigned to comply with my wishes, and to show me a letter addressed to her in response to her queries. In it, we find, among others, the following words = *Los quadritos ó laminas..... son de muchissimo merito, y se necessita las grave uno de los mejores Gravadores de Camera*^{III}.

These two plates, which caused me the tedious incidents above, are the precedent (annexed to the Dedication) and the one placed before the first Chapter of this Analytical Description. Both are allegorical, and the description of their allegories can be found in the last two Notes of the Preliminary Discourse.

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PRELIMINARY DISCOURSE

AS referred by the writer of their lives⁽¹⁾, it was customary for Greek architects to publish Descriptions of the great works they produced. It is a truly laudable usage, worthy of being practiced in all the Arts for the good of their progress⁽²⁾. The passing of time and the revolutions that happened in the world have consumed these works, but some would have been saved from this shipwreck, if the admirable and advantageous invention of the Printing Press had been discovered in those early years.

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[P. II] In modern times, before its wretched troubles, I believe the French Nation advanced before all others in this particular

(1) *Vie des Architectes*, Tome I, p. 48. Fontana. In Description of the Vatic. Temple Chap. 2 p. 3, quoting and following Vitruvius Preface's of book 7. The rest of this Note goes in the Supplement to the Notes of this Discourse, at Number I. The said Supplement can be found at the end of this book.

(2) *Il seroit à désirer que cette coutume fut encore pratiquée pour le progrès des arts et pour les interets des particuliers. Vies des Archit.*, Tome I, p. 49. The rest of this Note can be seen at Number 2 in the Supplement to the Notes of this Discourse. The Italian and French passages were translated wherever they appear - not only in the Supplement, but in the Notes of each chapter.

case, by publishing its learned discoveries in several Descriptions, useful for the progress of the Arts. In some cases, the French explain the mysteries and precepts of these Arts, in others they make judicious criticisms of works already produced, selecting the good and the bad in any such works, and stating reasons as to why one or the other.

There are however few Descriptions of Statues, and the existing ones are only concerned with notifying absent readers about the way in which such figures stand, or stood, as objects for the spectators - without addressing the manner in which they were produced, for the instruction of Artists.

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There are only two Descriptions of the methods one should use to cast gigantic statues. However, in respect to methods actually used by sculptors, I am unaware there is more than a single one. This absence may have been caused by the difficulty in such writings: because only an artist who executes the work himself can write about it and thoroughly explain the ideas behind his proceedings⁽³⁾, for these operations are born of [P. III] a continuous series of various internal sentiments. As these lay hidden at the bottom of his imagination, how can another person understand them and demonstrate them?

(3) As several excellent Treatises have been written about Painting and Sculpture, maybe the Artists have persuaded themselves these Descriptions are superfluous; knowing that the perfection of these Arts specially depends on the Professor's genius and in the wise imitation of Nature, as *Boffrand* says in *Descrip. de la Stat. Éq. de Louis XIV*, chap. 2, p. 15. But regardless of the vast studies needed in order for such imitations to deserve the epithet of Wise, as these works are extraordinary and several obstacles can appear that the Writers could not foresee, more is needed than common studies; as can be seen in the Description by *Saly* and shall be seen in this one.

An Equestrian Statue of Louis XIV by the celebrated French Sculptor *Mr. Girardon*^{(4)IV} was actually cast by *Mr. Keller*^V - the first to open the way for such casting methods. But all that this skilful caster conceived would have been forgotten, if, out of curiosity, *Mr. Boffrand*^{VI} - an architect - had not observed, written and drawn these procedures⁽⁵⁾. He described them in [P. IV] such individual detail and with such clarity, his memoirs were sufficient to guide the sculptor *Mr. Lemoine*^{VII} to direct the foundry of the Equestrian Statue of Louis XV he made for the city of *Bordeaux*⁽⁶⁾, even though he lacked the practice of casting.

After this Description by *Boffrand*, another of the same nature was published in Paris, however with some novelty regarding method⁽⁷⁾. It was more detailed and richer, in both pictures and printing methods, as can be expected from a work commissioned by the Senate. *Mr. Mariette*^{VIII} wrote it, using the

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(4) This statue, that still existed in the early stages of the calamitous revolution in France, measured 31 palms and a half, from the plane on which the horse stood to the top of the hero's head. See the rest of the *Note in the Supplement to Number 4*.

(5) *Pour faire ces mémoires et les dessins pour les éclaircir, et donner une idée nette de toutes les opérations nécessaires pour parvenir à la fonte, j'ai suivi exactement tous les ouvrages, qui y ont été faits, je les ai vû exécuter depuis le commencement jusqu'à la fin, et le je les ai mis dans l'ordre, etc. Boffrand. Descrip. de ce qui a été pratiqué pour fondre en bronze d'un seul jet la Fig. Eq. de Louis XIV. Avant-propos, p. 4. Printed in Paris in 1743.*

(6) *Lors que Mr. Lemoine, Sculpteur, a fait la Figure Equestre de Louis XV pour la Ville de Bordeaux, il y avoit 50 ans que celle de Louis XIV pour la Ville de Paris, étoit fondue: les Mouleurs, les Forgerons et les Fondeurs, qui y avoient été employés, n'étoient plus vivans; et la pratique en auroit été perdue sans ces mémoires et ces dessins que j'ai communiqués avec plaisir à Mr. Lemoine. Idem, p. 3.*

(7) *Suivant cette méthode, il est presque impossible de manquer aujourd'hui ces ouvrages, quelques considérables qu'ils soient. Patte, Monuments érigés en France a la Gloire de Louis XV. Article IV. De la Fonderie, p. 33.*

memoirs by *Mr. Lempereur*^{IX}, *Ancien Échevin* of the same Senate, who assisted in all the proceedings⁽⁸⁾.

However, even though they deal with the casting procedures of those statues in such a digressive manner, these Authors do not say a single important thing in respect to sculpture. *Boffrand*⁽⁹⁾ indeed confesses that *the diverse knowledge [P. V] needed for Sculpture is of a very vast extent*. But it is not the Casting that can judiciously be called the “making” of a statue.

Everyone knows that such a figure is a three-dimensional image representing a rational being. It is the motivation for this work. The latter’s configuration, its beauty or enormity - finally its *Being* as a Statue - proceeds immediately from the art of Sculpture. It depends as much upon the casting process, as any literary work, once printed, depends upon typography - from which a book does not take more than the mechanics of the printing process: all of its *being* (so to speak) consists in the plot, the subject matter, and the manner by which it is exhibited.

Here are thus the just and evident motives that forced me to entitle this work = The Analytical Description of the *Execution* of the Royal Statue, etc. = even though I do not address its casting process. This circumstance is not of my competence, because there was a Learned Director, who was

(8) Printed in Paris in 1768.

(9) *Je n’entrerais point dans l’explication des préceptes de la Sculptures: les divers connoissances qui y sont nécessaires, sont d’une etendue trop vaste, etc. Boffrand. Descrip. Etc. Chap. 2, p. 15. The rest of the Note is in the Supplement.*

responsible for that procedure; and because it is a topic addressed in a very individual manner, not only in the Encyclopaedia, but also, in more length, in the aforementioned two Descriptions of the Statues of Louis XIV and Louis XV, which give all the [P. VI] enlightenment necessary to achieve similar enterprises with felicity.

Mr. Saly^x, a French sculptor who made the Equestrian Statue of *Frederick V in Copenhagen*, wrote a Description⁽¹⁰⁾ regarding Sculpture, in which he states his ideas, his studies and the way in which he executed that monument.

He was more concise in his narration than I was, because he wrote especially for Professors and people sufficiently enlightened in the Arts of Drawing. For this reason, there was no need to explain the precepts of this Art for them to be acknowledged, nor to corroborate them with Authorities.

My aim in Part One is the same as Saly's; and in other Parts, it is different. By wanting to apologize⁽¹¹⁾ we are in accordance, but with this difference: Saly shows it was the exact imitation of Nature that compelled him to do some things [P. VII] that may appear defective, causing concern to some Professors.

(10) There are two opuscles in ottava rima printed in Copenhagen: the first is entitled *Description de la Statue Equestre ... de Frederick V* in 1771. The second entitled *Suite de la Description* etc was printed in 1773, in that same court.

(11) *J'ai cru devoir en donner une description, en expliquant mes idées et mes motifs, me serve d'excuse pour plusieurs choses et fasse en même tems connoître que non seulement de n'ai fait rien au hazard; mais que j'y ai été induit et autorisé, soit par des raisons de nécessité, soit par des exemples respectables, soit par les circonstances des tems et des lieux.* Saly. Descrip. etc. In the *Dedicatory Letter to the Marquis de Marigny*, p. V. and on p. 29 de la Suite, he shows again what he wrote for the predicted ending.

I intend to show that, as regards several beauties of my Art, I failed because of the very limited time I was given; and that I was violated by someone else's fancy, who forced me to follow drawings that should not have been exemplary for all possible motives.

I do not doubt some shall say (even quoting good Authors) *these vindications do not excuse me from the faults I have committed. I should have avoided the defects, if I knew them, or not done the work at all.* But I persuade myself that people will not think this way, once they learn about the circumstances that occurred.

36 In which part of the world would propositions and absolute deliberations contrary to the orders received from whoever commands with due Authority⁽¹²⁾, be licit to mere subjects such as I?

Whoever would attempt to censor me in this way (and there may be those already doing so) should attend first to the political system and to the Histories of the Arts, and there shall he see that such cases do not only happen in Portugal, nor am I the only Professor who, despite his knowledge, has suffered similar chagrin.

(12) If around that time my voice had reached the ears of the Minister of State, who was in charge, as General Inspector of this and other Public Works, I believe he would have attended to my reasons, just as he did to the ones I proposed so that the Hero's head and the Horse's would not be aligned. However, in the early stages of the work, I was not able to unburden myself in such a manner, and later we could no longer mention it.

When *M^r. Saly* went to Denmark to make the Equestrian [P. VIII] Statue of Frederick V, he made his contract with a clause meant to prevent such obstacles and inconveniences, stated in Note 22 of the 3rd Chap of his book. And even with all this caution, he was unable to execute all he had planned, even though he sacrificed his own interest⁽¹³⁾.

Because of a fanatical caprice of the Florentines of his time, *Arnolfo*, an architect and sculptor who flourished in the early 13th century, could not build a Palace without the flaws he was forced to accept (even though he cited many reasons)⁽¹⁴⁾.

Vinhola [sic] built in *Bologna* a Palace of bad taste, forced by the extravagant fantasy of its owner⁽¹⁵⁾.

The same happened to *Vasari* in the Palace, near *Rome*, commissioned by [Pope] Julius III⁽¹⁶⁾.

What did not *Brunelleschi* suffer for the sake of the Dome of *Santa Maria del Fiori's* Church in Florence? Some even insulted him, calling him insensate, and cast him out of the assembly of artists and delegates from the same Church, gathered [P. IX] to deliberate about his project. But the soundness of his reasons at last won over that mob of *ignorami*, so that the enterprise was entrusted to him. However, they restricted his freedom and gave him, for caution's sake, a companion (from whom he later

(13) *Après avoir éprouvé le cruel effet, que l'auteur d'un ouvrage doit ressentir (...) après m'être étourdi, sur les contrariétés que j'ai éprouvées, etc. Saly. Descrip. de la Statue Eq. de Fred. V, p. 16.*

(14) *Vasari. Vite de più eccellente Pittori, Scultori, et Architetti., Tome I, p. 15.*

(15) *Vies des Architec., Tome 2, p. 24.*

(16) *Idem, p. 36.*

separated), as if he had been defeated. To everything did the adroit artist⁽¹⁷⁾ yield, so that his skill would be publicly seen.

During the Government of *Pietro de Medici*, *Michelangelo Buonaroti*, the giant of Sculpture, had the affliction of being employed for a long time by this Prince in the ridiculous job of building him statues made of snow⁽¹⁸⁾.

In light of such high examples and circumstances, as I mentioned before, I do not fear criticism of my reparations. Besides, I also plan to help inform the public about the part played by Sculpture in such a monument and, from that perspective, to share some notions with young Portuguese men, beginners in my profession, as well as with connoisseurs, who ignore its difficulties⁽¹⁹⁾.

One can infer from this knowledge that great care must [P. X] be taken in choosing skilful Professors⁽²⁰⁾ for such enterprises. They should not be subjected to people who ignore the delicate

(17) *Ibidem*, Tome I, p. 193. and ff.

(18) *Ibidem*, p. 323.

(19) Many people do not hold the Arts of Drawing in the high regard they deserve, given their numerous great difficulties and the vast studies their Professors need in order to realize the truth. For those, it suffices they read with some thought, I would not say all of Palomino's work, but at least Chap. 4 of his *Museu Pictórico*, in which he addresses *Drawing*. In it, *Muratori* censures those who think little of other peoples' professions, saying: *Ognun tiene in pregio l'Arte o Scienza da se professata, e suole o fa niun conto, o almeno no aver la dovuta stima di quegli studi che sono professati da gli altri*. *Riflessioni sopra il Buon Gusto*, part I., chap. 4, p. 134, Edit. from Napol, 1755. And, in p. 137, he says: *Mà sono poi ciechi per discernere i difetti della lor professione, e per ravisare in se stessi...vanità, etc. etc.*

(20) *Ce seroit épuiser en longs et vains discours, que de vouloir faire sentir combien il est important de choisir ce qu'il y a de plus habile parmi les Artistes, lors qu'il est question d'élever quelque monument public, qui, par l'intérêt qui y est attaché, doit fixer l'attention de tout un peuple, mériter ses suffrages et ceux des siècles à venir. Descrip. des travaux qui ont précédé ... la fonte en bronze d'un seul jet de la Stat. Eq. de Louis XIV*, chap 2, p. 23.

taste of these Arts⁽²¹⁾, in order to avoid impairing the credit of an entire Nation; because public monuments are signs that show, at first, sight the civility and enlightenment each People has of Sciences and Arts⁽²²⁾.

[P. XI] In this book, imitating *Saly*, I describe the steps I made to produce the Statue I am writing about⁽²³⁾. And had I seen beforehand the *Description* of that indefatigable sculptor, the studies he scrupulously described would have been of great help to me. However, only after having my large original model almost complete in bronze, did I see both the print and the First Part of *Saly's Description* of the Statue of *Frederick V*, by mercy of his Most Excellent Marquis *Estribeiro Mor*^{XI} – as the book had been sent to our August Sovereign from *Copenhagen*.

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(21) *L'intention de l'Auteur seroit donc de faire appercevoir à la plus grande partie des personnes qui emploient les gens d'art, combien les choses de mode, qui charment, son ennemies du bon goût, de leur faire entendre qu'elles devoient sacrifier leurs pretendues lumières à celles des Artistes, et ne pas se figurer qu'elles sachent, sans étude, ce que les Artistes même en très-petit nombre son à peine parvenus à bien apprendre après avoir employé la plus grande partie de leur vie à cette recherche.* Avant-propos of the 1st Tome of *Mr. Cochin's Oeuvres Diverses*, p. VI. And *Idem*, p. VIII he states: On doit choisir avec soin l'Artiste, mais ensuite il faut lui accorder une confiance entière.

(22) *Entre tous les peuples de la Grèce les Cariens estoient réputés les moins polis, et les Alabandins entre les Cariens passoin pour tellement stupides.... Cependant tous les exemples qu'on apporte deleur stupidité et de leur manque de jugement, se reduisent aux fautes grossières que leurs Architectes avoient commis dans leur bastimens publiques etc.* *Perrault*. in the Tran. and commentary of *Vitruvius*, book 3, chap. I, p. 68 in Note 34, 2nd Edition, Paris, 1684. See the translation and the rest of the Note in the Supplement.

(23) I suppose no one will doubt that the same diligences expected in the study of Sciences are useful for the pursuit of the Arts. The wise *Muratori* indeed wrote = *Non poco beneficio avrebbero prestato alla Repubblica delle Lettere alcuni celebri ingegni, se avessero publicata ognuno la maniera da lor tenuta nelle studiare, nel legere, nel trasciegliere. e nopare, e molto piu nel comporre. Refles. sopra il Buon Gusto*, part I, chap. 8, p. 216 of the above-quoted *Naples'* Edition.

Among the many matters I here describe, several shall seem superfluous to Professors. And I would have omitted quite a few, if there had been in Portugal, as in other Nations, several writings about these Arts: but this one being the first (we can say so), I still think it scanty, and what is needless for Professors shall [P. XII] serve the *dilettanti*^{XII}.

By 1788, I had already published a *Discourse about the utilities of Drawing*, but neither that work, nor this one^(*)^{XIII} nourish in me the vanity of my being absolutely the first Portuguese man to write about these Arts. In 1733, Father Ignacio da Piedade Vasconcellos published his *Artefactos symmetricos*^{XIV}, etc.; and in 1616 - one hundred and eighteen years earlier - Filipe Nunes had printed, in a single volume, two Arts, one Poetic and the other about Painting, both of equal merit - which is rather little. Therefore, the above-mentioned *Artefactos* could be called a *Compilation of Ravings*, even though it contains some tolerable things.

In modern times, two translations of *Vinhola* have been published, both of greater merit than the works by *Vasconcellos* and *Nunes*. However, this is only in regard to Architecture, and Mengs says about this Author (without denying his merit) *I Vignoli sono ai Vitruvi come la Regia Parnasi alla Poetica di Orazio*⁽²⁴⁾. The same parity could be made, in Portugal, between

(*) Long after having finished this work, I put it aside, and saw myself forced to write and publish my *Analyse Grafic'Orthodoxa*: and the reason I add this note is in order to submit it to the same concept I have about my above-mentioned other work.

(24) *Opere di Antonio Rafael Mengs*, Tome 2, p. 221 of the Ital. Edit.

the *Poetica* by *Borrvalho* and the one by *Freire*: and in Castile, with [P. XIII] the one by *Ringifo* with that by *Luson*. Many Wise men say meter is the substance of Poetry. But the spirit of that Art does not consist in the measurement of verses - it resides in its enthusiasm and in its philosophical and rhetorical aspects. The same can be said about *Vinhola* (regarding his five Orders) and of any other, who in the Arts of Drawing attends only to measurements. And, as in my own writings I do not confine myself to measurements (even though I deal with some), I proceed somewhat further in order to deal with the philosophical aspects of these Arts. This makes me think I may, without arrogance, utter the above mentioned sentence: that I am the First Portuguese man to write about such circumstances.

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The same intent led me to several amplifications and notes, even though I am not ignorant of the fact that some wise men would call it *charlatanism*, and it is a verdict from a Scholar that *it is pedantry to say everything we know, or can say about something*⁽²⁵⁾. Therefore, this wise man truly reproaches this fault in systematic or didactical works, meant to teach following the order of certain precepts and rules; because in such cases, the more concise, clear and succinct these rules are, the greater the merit of the book. This work, however, is not of the same nature. It is not a regular methodical system, or a set of precepts, even though I state a few. I haven't even written a tenth of *what can*

(25) Vernei, In the Introduction to his *Grammatica Latina*.

be said about such matters. And if there are some still wanting to condemn me, I do voluntarily sacrifice myself to censorship [P. XIV] in the honourable aim of being useful to the young. I intend to instruct⁽²⁶⁾ them by showing them a part of what the great men of these Arts have thought and said about my profession, thus exciting their curiosity to see these models and letting them know that each may draw something useful to one's craft even from other Arts and Sciences⁽²⁷⁾. Because it is proof of the bareness of one's imagination to be unable to draw from the faculties others profess, something that can be useful to one's own.

As for the quotations, those less learned shall profit from seeing their sources. I also use them so that none should judge that I wish to stand as a Legislator in the Arts. I love the truth; and because I am persuaded that these earlier Authors found it before I did, I do not want to steal their well-deserved glory by making their sentences or decisions mine⁽²⁸⁾. Those Authors I follow, I only do so for as long as my feeble understanding finds [P. XV] them conforming to Reason and to Nature. Because when I no longer find these qualities in them, I leave them, and lean upon those two stronger supports, for I have not pledged to swear by the word of the Masters.

(26) *The principal target that whoever writes should observe with great care is the utility his writings hold for the reader.* Longino. *Treat. of the Sublime*. Right at the beginning.

(27) *Everything useful to the purpose of each Artform, belongs to it. Sometimes the knowledge of something particularly applies to it, sometimes it relates to other Arts and Sciences.* *L'Art. de Pens*, 2nd part, chap. I, p. 125.

(28) *It is indeed the mark of a servile mind and a bad disposition, to prefer being caught in a theft than to give back what we have borrowed.* Pliny, Prefac. of his *Nat. Hist.*

I have a further aim in quoting these Authorities: it is to remain certain that my book carries something good, as I should always mistrust what is properly mine.

Were I to introduce this kind of erudition in the context of this book, as did *Alberti* and *Palomino*⁽²⁹⁾ I would make it more tedious; which is why there are few of such passages. I reserved quoting for the Notes, so that the Reader may read whatever he sees fit or leave it aside.

Therefore, I took another precaution to spare the Reader nausea - if I am not mistaken. It is as follows: considering that, in order to share some knowledge with beginners and curious Readers of good faith, some notes cannot be otherwise but long, I took upon myself to cut them (right from the beginning of [P. XVI] this Discourse), fearing their extension would suffocate the main discourse and become a martyrdom to the Reader's memory. I placed them thus at the end of the book, in a *Supplement* in which I state those truncated pieces. In the notes left in the main text, I explain what is incomplete, and quote the *Supplement* in such places, where the rest of each note can be found. In the latter, I decided to translate the *Italian* and *French* quotations into our language: not only because few beginners have any knowledge of these languages, but also because, even among secular and ecclesiastical Science Professors, I have seen those who do not

(29) When I reflect upon the circumstances of times and places, I believe *Alberti* and *Palomino* had the same motives as I did, whenever they enriched their works with erudite quotations some judge superfluous.

understand *French* or *Italian*. For my decisions regarding the above-mentioned *Supplement*, I took the lead from our very own *Candido Lusitano* in his Translation of Horace's *Poetica*.

By combining the precepts of Sculpture with those of Poetry⁽³⁰⁾, I had the same purpose as Tasso, when (while talking to the Sacred Muse he invokes) he apologized for the Episodes he introduced in his Poem⁽³¹⁾.

I am not unaware that, in Portugal, it is a novelty for an [P. XVII] artist to meddle in writing. Many could find this odd, and such circumstances would be enough to attract much blame upon myself. All of this, I do anticipate and despise - because I do not expect it from those really capable of outshining me.

All the Liberal Arts depend upon Theory and Practice. The former is, without controversy, nobler than the latter, for the first belongs to spirit, and the second to matter. However, as Practice in Painting and Sculpture demands a very assiduous and extensive effort, those who are weak and those who lack a

(30) At the beginning of his Architecture, *Mr. Boffrand* combines the precepts of this Art with those of Horace's *Poetica*; or applies to Architecture those described by the great Latin Lyric Poet as relating to Poetry: and if what this Poet says about such matters can serve for Architecture, it is much more coherent to apply it to Sculpture and Painting.

(31) *Ó Musa, tu*

.
Sai, che lá corre il Mondo, ove piú versi
De sue dolcezze il lusinghier Parnaso
Et ch'il vero condito in molli versi
Il piú schivi, allentando, ha persuado
Così à l'egro fanciul porghiamo aspersi
Di soavi licor gli orli del vaso:
Succhi amari, ingannato, in tanto ei beve,
Et dall'inganno suo vita riceve.
Jerusal. Liberat., chant I, stanza 3. See the num. of this Note in the Supplement.

good education leave the manual exercises and employ all their free time in amusements, aiming to mitigate their corporeal tiredness without caring to illustrate their spirit. Hence, in all the Arts, we find so many lay Professors that work with the Science with which parrots speak. And in order to disguise these defects, though culpable by all means, they usually say: *theorists are inferior in practice*.

What a shelter for laziness! What a specious subterfuge [P. XVIII] for ignorance! Who shall say that a *Buonaroti*, a da *Vinci*, a *Paladio*, a *Salvador Rosa*, a *Rubens*, a *Vinhola*, a *Coipel* [*sic*] and, closer to us, a *Cochin*, a *Mengs* and several others were not great practitioners in the Arts of Drawing because they wrote and were so knowledgeable about theory?

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By the precision of the Theoretical part in the *Avant-propos* of the Description of the Casting of the Equestrian Statue of Louis XV, even though he does not deal with Sculpture - an essential part of any such work - the Author states that *the friendship he had with the Statuary was very useful to his writing, for he had informed him of his instructions and about more circumstances*⁽³²⁾.

However, in the present Description - as it relates to sculpture and it is the sculptor himself who writes about his own

(32) The Author of this *Avant-propos* was *Mr. Lempereur*, the same who wrote the memoirs for that Description. However, it was *Mr. Mariete* who compiled them for him: and it was he who, having befriended *Mr. Bouchardon*, statuary of the said figure, managed to learn from him several things which served him for the said *Description*. See the above-mentioned *Avant-propos* on p. VIII.

work - these original instructions can be found without having degenerated while transplanted. And as there is no one in this kingdom whose curiosity could encourage^{xv} such writing, if the statuary himself did not decide to do it, for certain it would not have been attempted by anyone else. And even if it had been, this person would not have been able to satisfy the Public so precisely as the Artist himself, for the reasons I have already mentioned.

I recall some shall disapprove of me for criticizing several [P. XIX] aspects of our Statue, judging perhaps this can somehow be unseemly to our Homeland. But they are wrong: wise men know there are no man-made works exempt from faults. Sincerity is very beautiful. There is no Nation, no individual without flaws; and for this reason, writers who will not allow themselves to be dazzled by self-love or love of their Homelands are very valuable⁽³³⁾.

In his *Oeuvres Diverses*, Mr. Cochin, a judicious critic of the Arts of Drawing, strongly censors several great works from his Homeland. In the *Description Historique de la Ville de Paris*, we find criticism of some of the most distinguished works of that city at every step.

The magnificent *Church of Saint Peter*, or the *Vatican Temple*, is without question the work for the love of which all of *Italy* swoons. By order of the Holy Father Innocent XI, architect Carlos Fontana wrote its Description; but even though that

(33) See the translation of Lucian's *The Way to Write History* by the Learned Father Custodio José de Oliveira, especially from p. 77 to p. 87. Portuguese edition of 1771.

temple is the glory of several Principalities, and its *Description* was ordered by a supreme Authority⁽³⁴⁾, Fontana does not shy away from noticing its flaws.

[P. XX] I persuade myself all Portuguese agree that our Homeland's most glorious piece in Poetry is Camões' great poem. Not even that has meant that many of our learned and impudent Nationals have refrained from censoring the faults he committed; and the lights of such a brilliant Genius have not been eclipsed for this reason. Because *even Homer slumbers*; nor is our Fatherland tarnished^{XVI}, given that even the most privileged of all was not exempt from that fatal mistake, spread throughout all men and all centuries, from which the imperfections of all Humanity originate.

Criticism has been the crucible of all studies⁽³⁵⁾. When it is judicious and does not degenerate into vile mordacity, it deserves an affable welcome and the love of the wise⁽³⁶⁾. Therefore, its commerce should not be forbidden to artists. I have shown that Professors from other cultivated Nations have practised it. However, I find myself compelled to give this explanation to my countrymen, because this is the first writing of its kind about my

(34) *Vies des Architectes*, Tome 2, p. 365. And the same Fontana, *Templum Vaticanum*, etc., chap. I, p. I.

(35) Lecite, utili, e lodevoli saran tra noi le critiche, le censure ...

In tal guiza crescerà l'Impero delle Scienze, e dell'Arti. Muratori, *Primi diseg. Della Repub. Lett.* p. 59 and on p. 13 he writes: *Qualunque Arte Liberale, ó Scienza trattata con critica, e illustrata da cognizioni erudite, sarà da noi apprezzata.*

(36) *Un vrai Philosophe fait plus de cas d'une bonne critique, que de la louange la mieux assaisonnée. Lettres Philos. sur la Physion*, letter 17, p. 157.

profession in Portugal, and it concerns an artwork truly glorious [P. XXI]
for us because of its subject.

The fact that it is censored by the very one who created it should banish all suspicion. I show, with the greatest openness, not only the flaws into which I fell when compelled, but I also confess with equal candour the ones that ensued from my own weakness and insufficiency, or so I gathered. I understand^{XVII} (sincerely) it has many more faults than I can gather; because the greatest level of Science I have acquired is to know that I am still greatly ignorant - even about my own profession.

The Arts of Drawing are of such difficulty that, until now, not a single man has been found accomplished in the entirety of such Arts, being of greater merit he who has gathered within himself more parts of that one Art he professes.

The people who find more value in them take good care in educating those of their students in whom they find Genius. They arrange for them to travel, after studying in their own lands, so that they are enriched with ideas and drink the good and grand taste of the Greek and Roman *Antiques*⁽³⁷⁾, as well as that of some distinguished *Moderns*. What can I know, me, who never left my Homeland⁽³⁸⁾, lacking these beneficial studies,

(37) In these Arts, we call *Antique* everything that has been made from the time of Alexander the Great to that of Emperor Foca. *Depiles in his Comments about Du Fresnoy l'Arte della Pittura*, p. 73. And we repute to be Modern, those who have flourished since the early 1400s.

(38) Even though I have never left my Homeland (and not thinking that I am some kind of Scholar) I could, as anyone can, know more than a few (*) fools, who believe themselves to be Raphaels and Buonarottis only because they have seen Italy. See the rest of this Note in the *Supplement*.

(*) The words *a few* show that this deliberation does not include many talented and honourable artists.

[P. XXII] and even those some artists from other Nations find in their own homes? Despite these circumstances, we Portuguese can find satisfaction in the fact that our Homeland is one of the most considerable in greatness and magnificence. Even in regard to Art, some good Professors and curious foreigners have seen it with satisfaction, and found in it one of the qualities most difficult to obtain, which is the illusion of movement. Even some foreign statues executed by famous sculptors, who travelled and studied in the most celebrated Academies, are not exempted from faults, as duly noticed by those of their fellow Nationals instructed in these Arts.

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Nevertheless, in respect to the flaws I find in the statue in question, I believe they haven't been noticed by anyone else; because if such criticism had occurred, news about it would probably have reached me. Indeed, I did find out some noted it was excessive in size (to which I respond in Chapter X, note 13), others have criticized its lack of gloves (I show the reason for this [P. XXIII] in Chapter III), and some have been scandalized by the supposed carelessness in the fact that one of its stirrup leathers is twisted. But I will remind those who rejoice in such criticism of *Lucian's* statement about those who occupy themselves by writing trivialities⁽³⁹⁾ in a circumspect History.

(39) *Someone may say, with some reason, that when such men see a rose, they do not look at it, but only contemplate the thorns that spring next to its roots.* See the translation by R. P. Custodio José de Oliveira I have mentioned, p. 62.

As soon as I tried to write this book, I took the *Truth* for *Aim*. And because I had not yet decided to exhibit certain particularities, that later, while writing, I deemed necessary or agreeable to curiosity, I disregarded some notes I now dearly miss, regarding several memories. Such is the case of a few dates, of which I have only retained unclear recollections. Even after having made enquiries, I do not stand by their veracity. But in this type of writing, a difference of one or two days at any given date is of little importance.

About the style in which I write, I do not doubt there are those who would wish it to be more ornate. I have already found some people of such opinion. However (if I am not mistaken), according to the dictates of the good masters of eloquence, I have persuaded myself that the nature of my work asks for a simple, clear and coherent locution. And I always held myself to such circumstances while I wrote. And if on some occasions (which are rare) I leave this road, I do it aiming for variety; but [P. XXIV] always with as much clarity as possible.

This *Description* has taken a long time to appear; and its delay may have produced in me the same effects *Duarte Nunes de Leão* attributes to his silence⁽⁴⁰⁾. When I devised it and first attempted writing it, I had just motives to focus on it for a long

(40) *At the very origin of the Portuguese language, and in the last sentence of the Dedicatory, we read: And because perceptive men, opposed to the common good, took me for dead before Y. Majesty, and harbouring bad intentions, looked to enjoy the benefits from my sweat, and to profit from my silence, I shall break it, etc.*

time. After a reprehensible laxity (I do confess it) dispirited me from picking up the quill for a few years, I did resort to it with significant determination. However, my domestic predicaments and those of my job did not allow me to manage more than to interpolate my writing on a few winter nights and short temporal spaces.

Besides the lack of time, another motive for it not being brought to light earlier was that - as I was not expected to produce any lightning rods, and this is an enterprise solely of my own volition - I wanted to work on its writing to my own satisfaction (given that it was not possible to do so in regard to its object), so that, being made in a more timely fashion, it would bear fewer faults.

[P. XXV] If this book had come out when the Statue was first exhibited to the Public, or shortly thereafter, it could very probably have been of some use to me; at least as far as increasing the print run. I publish it now, nevertheless, without hoping it will draw attention, which proves that honour stands in higher regard for me than any thirst for profit.

However, supposing this work of mine serves no purpose at all, it could be useful in several aspects to some other artist in the future. He, who, unwilling to be useful to others, does not strive to be more than himself, is not worthy of being a man.

I have stated the motives that challenged me to compose this *Description*, and those who induced me to follow the method

I adopted. Now in regard to the book's structure: in the first Chapter, I deal with the *Statue's* project and the drawings, unduly given to me as exemplars for that figure. I exhibit them, printed with the utmost fidelity. The plates that follow serve to introduce several different works relating to the sculpture of that monument, and their outcome. I started numbering the Plates with those showing the above-mentioned exemplary *drawings*. However, I excluded the plate that precedes the first Chapter, because it is an allegory only meant for ornament, even though it relates to this book and to my Art. As it *was not* meant to illustrate the explanation of these works, I decided it should not form a series with the following ones^(*).

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Likewise, I do not include the plate from the book's [P. XXVI] frontispiece in the enumeration. I intend to erect with this (in the best possible manner) a Monument to the glory of Our Lord the Prince Regent, in veneration of his Heroic Virtues and as a testimony to the fact that I recognise my obligations as a faithful Vassal^(**).

(*) In this allegory, I personalize Sculpture carving the Statue of Truth. And I recalled the everlasting quarrel between Painters and Sculptors in respect to the difficulties of the one and the other Art, when both contestants elected a blind man to judge. The latter, feeling the Statue, knew through Touch what it was; and touching a painting, said there was nothing there. The result was that Painters ended up saying that Painting was more artificial, for it shows innumerable objects with no solid figure; and the Sculptors believing their Art is closer to the Truth. Remembering this anecdote, and wanting to show I follow Truth, I made Sculpture carving in marble that Passion or Virtue; and two blind men in the act of touching that Statue. Next to the Sculpture, I showed its Genius as a little boy, with a table on which we can read part of a Eulogy about this Art, declaring its most important qualities. And in order to show to which object this Truth is directed, there is a little model of the Equestrian Statue standing next to it. I filled the background with a few utensils of my profession, and imagined the scene in a Laboratory of this Art. (**) This allegorical configuration pretends to be the marble Bust of the Prince Regent Our Lord; and Lusitania personalized stands by his side in a courtly manner; and on this same side, we can see, through a cloud, as if from afar, the Temple of Memory. On the left side, among some clouds, suspended by her wings, I show Universal Virtue;

[P. XXVII]

In the second Chapter, I continue the subject matter of the first, and attend to the execution of the first model in wax, as well as of the first models of the side *groups*.

In the third, I deal with the second model, made of clay. The studies, which served as guides or exemplars for the execution of the large model, were made from it. I also explain the circumstances meant to produce beauty in the forms of a horse according to the opinion of the best authors, horsemen and veterinarians who have written about this matter.

[P. XXVIII]

In the fourth Chapter I describe *Equestrian Symmetry*, a subject until now never explained by any other artist. And I display a few charts that, at a single glance, show the dimensions of living horses (which I measured): those that can be found in the Statue's horse and the result of the combinations according to Nature in regard to ideal beauty, which I believe should be followed.

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and as her daughter, part of her, or her production, we see Fidelity individualized, as well as the Genius of Sculpture.

Lusitania is shown to have ordered the making of the Royal Bust: she is in the act of handing over a piece of paper with an Inscription meant to be carved on it, but Fidelity takes hold of the paper and excites the Genius of Sculpture to fulfil Lusitania's wishes. Universal Virtue appears, shows Lusitania the Temple of Memory, and urges her to place in it that sublime Reflexion, as it is there where Heroes are immortalized. And the said Genius shows he is prepared to execute what was asked of him, with the competent Instruments. This Scene is feigned to be happening at the start of the climb up the Mount of Glory.

I should now clarify that some Artists and Connoisseurs too attached to the trifles of Art can criticize me because, as I pretended that the Bust was made of marble, I should not have expressed its eyebrows and pupils in the drawing; because the Antique did not practice such individualization on marble: but as to proceed as such is to a better effect, this is what we should always prefer.

For the same reason, I strengthened the dark parts in Plate XVIII, which represents the low-relief, even though it does not produce such full shadows, and it is common practice to draw them only in half-tint. In our own works, we are driven by our own taste, and by the circumstances that move us.

The fifth Chapter shows the method I used to make the large model in stucco. It is also novel. That model produces the Statue's configuration, just like the stamp for minting a coin. This can be seen from the notion, stated in this Chapter, of how forms can be taken from models, in order to be reproduced in metal.

We see in Chapter six the method by which the side groups and the low-relief were carved in marble. Although that method is usually known by Artists, I know that in Portugal most of them ignore it, even some sculptors. And even the few who practice it, do it in a lay mechanical way, ignoring the geometrical reasons that give it all its value. For that reason, curious readers may enjoy finding some rudiments about this matter here.

In the seventh Chapter, we report the Poetic invention of the *low-relief*; and we discuss whether it is licit, or not, to use *Allegories* in the Arts of *Drawing*.

Chapter eight indicates the graphic composition of the same *low-relief*.

The ninth contains a brief notice about the casting of the *Equestrian Statue*, its retouching in bronze, and its visual effect from within the pit.

The tenth and last Chapter describes the transportation of the Statue, its elevation on the pedestal and the motives for making the plinth bulky; as well as the explanation of the allegory, which includes the shrub and snakes of the same plinth.

[P. XXIX] This tenth Chapter is followed by the *Supplement of Notes*, and by a Catalogue of Equestrian and Pedestrian Statues, which have been erected in Europe. I finish the *Description* with the above-mentioned list, and this *Discourse* with its indication.

I finished writing this Description late in the year 1793. And about this matter, see in Chap. II Note (), right after Note (24), of the same Chapter; and I beg the Reader to be so kind as to read the said Note (*) before everything else, because it serves as a caution about several circumstances.*

APPENDIX TO THE PRECEDING PRELIMINARY DISCOURSE

[P. XXX]

IN August 1809, a book written in *German* and translated into French casually came to my hand.

It had the following title:

*Voyage en Portugal, depuis 1797 jusqu'en 1799, par Mr. Link, Membre
de plusieurs Sociétés Savantes, suivi d'un Essai sur le commerce du
Portugal, Traduit de l'Allemand. Tome Premier. Paris. 1803.*

On p. XIII of the *Preface* of this Work, *Mr. Link* writes these words: *J'ai tâché d'éviter, autant qu'il m'a été possible, tout ce qui pourrait sentir le pédantisme de la science.* This means: “I have [P. XXXI] tried to avoid, as much as possible, everything that could have the unpleasant taste of science's pedantry”.

But he does not hold to his word in some passages of his work. I do not intend to censor anyone, only to defend myself, so I leave it at this, in order to deal only with what concerns me.

In Chapter 15, devoted to describing *Lisbon*, he addresses the Equestrian Statue (whose particularities I describe and analyse in this Work, confessing my own faults with unusual sincerity). On p. 223, *Mr. Link* writes these words: *Ceste statue m'a semblé très médiocre: le cheval et le cavalier sont roides; les attributs, au moins d'après mon sentiment, sont d'une mauvais choix et d'une mauvaise execution*: (meaning) “This Statue seemed to me quite mediocre: the horse and the horseman are stiff; the attributes, at least from my point of view, badly chosen and badly made”.

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How diverse are the judgments of men! Now let us see what *Murphy* says about the same statue and its accessories, and then together the statements from these authors, in order for us to infer who was more knowledgeable and therefore whose suffrage is to be attended to and carries greater weight.

This author, *Murphy*, also wrote about his *Travels in Portugal*, and before *Link*. He wrote in the English language and published the book in *London*. Afterwards, he translated it into *French* and published it in *Paris*. We shall quote from that edition.

In the second tome, on p. 33, he starts an article with the following title: *La statue équestre de Joseph premier*. We shall

not copy everything, only the parts where his words oppose the [P. XXXII] German author's.

He says thus, on this page. *Au centre de la place* (in the centre of the square) ... *est une statue équestre en bronze ... ouvrage d'un grand mérite*. ("there is an equestrian statue in bronze ... work of great merit^{xviii}") ... p. 33. *Lorsque l'on considère la difficulté qu'il y avait à exécuter une statue aussi magnifique* ("When we consider the difficulty there was to execute such a magnificent Statue" etc".) ... *Le modèle fut fait par un sculpteur nommé Joaquim Machado de Castro, qui conçut et exécuta pareillement les groupes emblématiques placés sur les côtés du piedestal. Ces seuls morceaux suffisent pour établir la reputation du sculpteur aux yeux des artistes et des amateurs. Le groupe du côté nord est un chef d'oeuvre de conception, de gout et de délicatesse*. ("The model was made by a Sculptor named *Joaquim Machado de Castro*, who also conceived and executed the emblematic groups placed at the sides of the pedestal. Those suffice to establish the Sculptor's reputation in the eyes of Artists, and Amateurs (*of the Arts*). The group on the North side, (*it is the Low-relief facing Rua Augusta^{xix}*) among others, is a masterpiece of conception, taste and delicacy".

La figure et le cheval sont aussi [deux] très-belles productions ("The figure and the horse are also [two] very beautiful [P. XXXIII] productions"^{xx}). Saying, at last, that as the delicate touches of the chisel are always lost during the founding process, it is upon the masses that criticism should be carried out; and he continues

by saying: *Sous ce point de vue, de Castro n'a rien à redouter; car il a déployé le talent d'un grand maître, etc., etc.* ("From this point of view, *de Castro* has nothing to fear; because he has deployed the talent of a great Master"). On p. 35, he writes: *Quant au sculpteur Machado de Castro, qui avoit un droit incontestable au mérite principal de l'ouvrage, comme l'ayant dessiné et modelé, il est parfaitement dans l'oubli; et sur mille Portugais il n'en existe peut-être pas un qui sache qu'il est l'auteur de la statue.* ("As for the Sculptor *Machado de Castro*, who had an incontestable right to the work's principal merit, having drawn as well as modelling it, he remains totally forgotten; and among one thousand Portuguese maybe there is not one, who knows he was the author of the statue"). (ibid.) *Quoique ses talens le placent à côté des premiers artistes de son siècle, à peine est il connu dans son propre pays.* ("Even though his talents place him among the foremost artists of his century, he is barely known within his own Country"). And ending the article on p. 37, he concludes in this manner: *Nous désirons pour l'honneur du Portugal que Machado de Castro soit le dernier exemple des talens négligés.* ("We wish, for the honour of Portugal, that *Machado de Castro* be the last example [P. XXXVI] of neglected talents").

Every person of good sense, who has some light and affection for the *Arts of Drawing*, knows that the most important ones are: *Architecture*, *Painting* and *Sculpture*. And these three

have such an intimate union among them, that they are even called *sisters*; and the Professors who teach them, even if employed in only one, do not lack great notions of the others. It is notorious that many have practised all of them with universal applause. We can infallibly deduce from this that *Murphy*, being an Architect, has a much greater knowledge of Sculpture than *Mr. Link*; who is a writer inclined to Botany and Mineralogy, as he indicates on the first page of his Preface. Consider this, my readers, when judging to which of the two suffrages we should pay attention; and if when someone intrudes upon faculties whose principles and progress he is ignorant of and talks decisively about them, does not he fall upon the *pedantry*, he claims to have avoided?

So says my Censor: *le cheval et le cavalier sont roides*. In order to prove otherwise, I shall narrate a fact. Even if I do not have any witnesses, I shall have plenty of people, of the highest rank, willing to attest to my trustworthiness and sincerity; and the fact I am incapable of imposing and lying, not even when seduced by the greatest interests.

The fact is the following: in the Laboratory and classroom I currently administer, there is a *modello* of the Statue, measuring four palms, modelled in plaster. Having casually opened the door [P. XXXV] to the study cabinet I have there, a *dog* happened to come in. On this occasion, I happened to have the model in my cabinet, and

as soon as the dog saw it, he started to bark, and tried to attack it, etc. Does this prove something? That this brute beast was fooled, and it seemed to it that the horseman and his horse were alive? Thus, the term *roide*, attributed by *Link* fits very badly: because it is more difficult to fool brute beasts in such cases, than rational beings. And I internally value more the praise that *dog* gave me, by acting as he did, than the compliments of the wisest artists. And in reality, several people, who see quite well without eyeglasses, find in this model the effect giving the illusion of movement: a pondered illusion, not a sudden one.

As for the term *roide* given to the horseman, it would be necessary to show us where he finds this *stiffness*, whether in the outfit or in the attitude. In order to answer this, it is enough to read chap. I and II of this *Analytical Description*, where I show that, as regards the *outfit*, I was forced (against my own feelings) to pretend the horseman was clad in iron. Regarding the *attitude*, even here as well I had to submit. Indeed the Statue of a King should not have to express the attitude of a *Harlequin*, or *Pantominist*, in order to avoid the *roide*, *Mr. Link* censors; and as maybe it would have pleased them to see, etc., etc.

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[P. XXXIV] The said two chapters I have quoted here had already
 [P. XXXVI] been written a few years before *Mr. Link* even started his journey,
 which proves it was not his criticism that led me to write what we
 see in those chapters, etc., etc.

But for the honour of my Nation, rather than my own, I make this small Apology: as far as what relates to my own person, I am content with wrapping myself in *Alciato's* Emblem 163 entitled *Inanis impetus*: “as if I were deaf, I keep following my own path”.

I pray, my readers, with respect: please read again note 21 of the preceding *Discourse* as well as note 9 of chap. XIX of this *Analytical Description* and reflect upon them.

62 P.S. The more I meditate upon the above-mentioned criticism, with which Mr. Link favoured me, the more vehement indications I find that he is the Noble Foreigner I mention in chap. VIII's note 18. By combining what I see written by him with the questions he proposed during the conference we then had; I believe seeing himself convinced in private, but unwilling to change his obstinate opinion, he decided to vent his sentiments in public.

Whatever it is. etc.



Plate II. In the poster in the boy's hands, in the Plate with the Statue's model, we read:
 Always alert sculpting and meditating,
 Truth even to the Blind man is self-evident,
 And in marble, cedar or hard bronze
 Vivifies Heroes for the future.

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[P. 1] **ANALYTICAL DESCRIPTION OF THE EXECUTION OF THE
EQUESTRIAN STATUE ERECTED IN LISBON TO THE
GLORY OF THE MOST FAITHFUL
KING JOSEPH I,**

Seja a razão a que vença.
Sá de Mir. Egl. 8 Est. 5

CHAPTER I

Of the Project and Drawing of the Statue.

65

THE fatal Earthquake Lisbon suffered on November first, 1755, even while causing several disasters in this kingdom also opened the way for a few felicities, as a good many politicians believe.

[P. 2] One of the good consequences of that amazing phenomenon was the reedification of this Capital, now much more comfortable and beautiful than it formerly was⁽¹⁾.

The project of this great undertaking was entrusted to Captain Eugenio dos Santos, a civil and military architect. And, at the same time, it was designed that an Equestrian

(1) Many people have noticed several flaws in the commodity of the city's reedification, as well as in its beauty. But it is as easy to notice flaws in works when ready, as it is difficult to avoid them while they are being made. A few things in the new city could indeed be better; but we should not blame the architect because of a few mistakes we know he is not guilty of.

Statue would be built at the centre of the new *Praça do Comércio* Square^{XXI}, in honour of our Lord King Joseph I, Father of the Homeland, August Restorer of the Metropolis and of so many other Patriotic deeds: a happy reminder, worthy of much praise, for all motives.

The same Architect left us a drawing for the Statue and its pedestal, with two groups of figures, which adorn it. And I believe his intent must have been not to show the architectural project of the Square without its principal object. And that is why he also made, or had made, the drawing, to indicate it. I cannot believe he would have wanted to force us to follow his drawing in the execution of the Statue; because that would have meant to show insufferable audacity to the Professors, and crass ignorance to the whole World. We should not suppose that from a man of such known probity and instruction, as was, so I have [P. 3] heard, the above-mentioned architect, Eugenio dos Santos.

One of the first works to been taken care of was the pedestal's foundations, and after that cement was made, the city continued to be rebuilt, without further thinking about the Statue, as if it could have been found ready, whenever they wished to place it. The drawings were therefore kept at the *Design Department of Public Works*^{XXII}, where I think they still are.

As time flew by, when the dates arrived, when touching upon our *animus* the dormant project awoke, people started to attend to its execution, and to this end the said drawings were copied. In order for more exact copies to be drawn and given to the sculptor, their contours were traced on pieces of paper placed

upon the original drawings, on top of glass panes, in strong light. No one was concerned about the groups, at the time, so only two drawings, both relating to the statue, were given to the sculptor. However, as this first Chapter is designed to talk about the drawings, I shall mention them all. I show them to the Public⁽²⁾ in Plates I, II, III and IV: so that the connoisseurs, the professors, as well as the dilettanti may judge of their merits [P. 4] and combine them with the statue, born from these exemplars, shown in Plates XX, XXI, XXII and XXIII.

As for the four original drawings, I shall not say if they were drawn with good taste or not. I leave this decision to the above-mentioned, who may wish to judge them. But I shall say something about the composition they have in common with the groups and the Statue: about the *Action* or *Deed*, in which the latter is represented, about the Image's *Attitude*⁽³⁾ and about its *Outfit*, or way of dressing.

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(2) In order to show these plates with all due fidelity and similarity to the original drawings, they were traced from the same drawings that were given to me and I still have. They are at the end of chapter II; and the others, numbered 20, 21, 22 and 23, at the end of chap. X.

(3) I do not believe the word *Attitude* is commonly used in the Portuguese language. Our Cândido Lusitano, or Father Francisco José Freire, to whom I was indebted in friendship and instruction, was one of those among our Literary Scholars who used the most appropriate terms and spoke with greatest intelligence about the Arts of Drawing whenever he drew upon them for his comparisons. In his translation of Horace's *Poetica*, he decided not to use this word; and said in a roundabout way, as if in movement; and yet this periphrasis does not explain as much, as that single word *Attitude*. Nor is this the only strange term I employ in my writing. But I dare to do so, because I am the first Portuguese sculptor to write something about my profession; a circumstance which confers on me the right to make use of all the facultative terms and phrases of my Art. I suppose they have not yet had the privilege of being part of the common knowledge, as they are practised by Professors, and in Portugal the Arts of Drawing have suffered so little good fortune. However, as there is a real need for those terms, I remember Horace who said:

All learned people know that Sculpture and Painting [P. 5] are muted Poetry, and that these three fine Arts, imitators of Nature, even though working in different ways, identify in the same ideas, enthusiasm, as well as in several instructions⁽⁴⁾. In Poetry, the Epic Poem and the Epopee are said to be the ultimate Effort of its invention, of its erudition and eloquence⁽⁵⁾: in Sculpture it is an Equestrian Statue, aspiring to the colossal, [P. 6] such as the one I deal with.

*And if thou needest strange
Terms, to explain
Permission is given to thee... etc*

68

I follow this doctrine and the one his alleged Lusitanian commentator expands, from p. 26 to p. 35 of his edition of 1758. I shall warn all beginners that I have seen men of letters pronounce and write aptitude, with a p instead of a t: even though it has a different meaning in this way. See in Dictionaries apt and acto and acting.

(4) Phydias said he had learned to represent Jupiter's Majesty from reading Homer. And I say I have learned from Horace how to give each subject a character pertaining to him, not to show the old man with the same vigour as the young, the general like a soldier; a Holy Virgin like a dancer, etc. It is a matter of importance to observe who speaks

*If a Goddess, a Hero, an experienced old man,
Or a hot-brained young man...*

In the same manner, I learned from this Poet how to cry, laugh, and get angry at myself; to see if I can express such affections in my figures.

*If you want to move me to tears,
First you have to grieve yourself...,
..... breathe threats.*

*Whoever is angry: the joyful jests,
And show seriousness in what is severe.*

This expression of feelings is so important that any artist lacking such a gift, such fire, will never amount to anything. That is to say, even if his figures are well drawn, even if he has a good style, if they lack life and coherent expressions, he will never reach the sublime in sculpture and painting.

(5) Before I gave him this definition, Mr. Saly did so, saying... dans un Monument de cette importance, et que l'on pourrait á juste titre nomer le Poème épique de la Sculpture. Description de la Statue Eq. ... de Frederick V. p. 42. Even though Saly does not declare the cause of such denomination, I take upon myself to widen the concept, and to give my reasons, in all possible manners, for my little intelligence.

If there should be *unity* in Epic *Action*, in Sculpture this is indispensable. It is true that in the Arts of Drawing a single figure cannot be represented in several *Actions* at once⁽⁶⁾. However, I'm not writing about a single figure, but about a composition comprising several.

All of them should concur, through different means, to explain, in the best way possible, that Fact in which the composition's principal figure is to be expressed; and here we have the Poem's *Action* with its *unity*.

The Epic *Action* is this or that heroic *Deed*, encased within the circumstances declared by the Masters of Poetry. In sculpture and painting it is the same, with the difference that the Poet represents the fable⁽⁷⁾ of his Epopee, and the actions of
[P. 7] his hero through space, in time and in several incidents; and the Sculptor or Painter shows the same in a momentary act. In this case, I do not know which is more difficult, Poetry or Drawing.

(6) Even though Pliny, in Book 34 Chap. 8, writes that Euphranor made a statue of Paris, by which three of his different Actions could be known, I say such a thing is impossible in the sense I mean: and the brevity of a few Notes is not enough to explain how one can achieve Euphranor's project.

(7) In these Notes, as well as in the main part of this work, I say several things directed to those starting sculpture. So let me be allowed a few statements, which would certainly seem unnecessary by those knowledgeable. The word *Fabula* or *Fable* should not be understood only as relating to things that are totally untrue, but also in regard to those the imagination devises and disposes of as soon as conceived. For example, in respect to the Story of Laban, who follows Jacob in order to take from him the idols he found himself deprived of, and is frustrated by Rachel's political diligence in his intent: it is enough that it is in the Holy Scriptures for it to be totally true. Any Poet who undertakes to sing this fact, even though it is so truthful, his Poem will be *Fable* because of the disposition given to it; as it is in the panel Pietro de Cortona made of this theme, etc. See Freire's *Poetica*, Book 2, Chap. 4. It is in this sense that I use the word *Fable*, because of the comparison I keep making between sculpture and poetry.

The Epic Poet, while satisfying the precepts of his Art, is forced to content the understanding of the learned Reader. The Sculptor or Painter, by likewise following the precepts of his Art, is forced to satisfy both the intellect and the eyes of the spectators, not only individually, part by part, but at a single glance.

People say one of the foremost beauties of the Epic *Fable* are its *Episodes*, when they are well ordered, and born of the same *Fable*; and when they lack such qualities, they will be useless and vicious. There are also those who claim that even when those are lacking, the *Fable* is not mutilated.

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There may well be (and there are) some equestrian statues⁽⁸⁾, whose pedestals do not include subordinate statues, [P. 8] low-reliefs, etc. which stand, in the global composition, as episodes of these muted poems. However, if they do have such accessories, they should be rigorously analogous to the main figure and to the *Action*, *Fact*, *Costume*, or *Affection*, in which we intend to show the Hero to the spectators. Only in this way will the composition be beautiful and judicious, free from Horace's irrision and from the danger of saying as he does, they are as *dreams of a sick man*.

In respect to the management of this Art, it may happen that, even if those qualities are lacking, it may still be agreeable to the eye, by the purity of its drawing, the elegance of the

(8) Marcus Aurelius' in Rome's Capitol. That of Louis XIV in Louis le Grand Square or at the Place Vendome in Paris, Frederick V in Copenhagen (with much grief from its Author), etc.

expressions, the harmony of the Groups, etc. But if it lacks deliberation, it will always be a *monster of several specimens*.

[P. 9] If the Epic *Action* must not only be *great*, but also *marvellous, useful* and *interesting*, for an Equestrian Statue, one must chose the one that, ornated by those attributes, represents the Hero's most brilliant virtue, and with an attitude, that is not only lively, but adequate to the *Character, Quality, Employment, and Condition* of the person whose Image it represents⁽⁹⁾: not only out of respect and veneration for the portrayed person; but so that this pattern of his virtues may speak mutely, and serve as stimulus for the imitation of posterity.

I believe there are no precepts in Poetry as to how to dress the Hero, because in that quality of painting, this is a minute detail that does not draw much attention. It pertains to descriptions in which there should always be great economy, even though there should be some attention given to the times in which that Personage lived. However, in Sculpture and Painting what is visible is a very essential matter: we must choose the one that contributes the most to the image's nobility and beauty, as I shall state further on, when writing about what I intended to show in the drawings^(a).

(9) In this particular aspect, Francisco Vieira Lusitano exceeded many who preceded him, not excluding the great Raphael. There will be some (even among our fellow Nationals) who think such a proposition is absurd. However, it is very easy to prove: I state it for the glory of my beloved Nation; for all of us Portuguese should praise ourselves for having such an admirable compatriot. I have seen not a few of our Lusitano's works, and observed, in the attitudes and other circumstances of his figures, such verisimilitude in the expression of the characters that it seems to me one of the distinctive features of his works: to faithfully render onto each what is their due.

(a) See chap. II of this book.

Once we consider the circumstances of those four qualities I promised to talk about, in respect of what these drawings should have - which are: *General Composition*; *Action*, or *Deed*, representing the Hero; *Attitude of the Image*; and his *Outfit*, or way of dressing - I can only say how these qualities appear in the drawings.

First, the Draftsman of the said four drawings did not even think about such matters, nor for certain did any of these circumstances cross his imagination. In regard to the *Composition*, it is all very frigid, the parts do not agree with each other in anything. The Lion, below the Hero's Horse, as seen in [P. 10] the drawing^(*), makes a very bad effect because its head reaches the Horseman's feet. Not only is it disproportionate, but it constrains the air space between the pedestal and the Horse's belly. It encumbers the thoroughbred, making it appear heavier, because of the massive bulge it forms; taking from it the air of agility and legerity that is one of the principal beauties of this brute beast, now disfigured by the Lion. When the drawing is seen from the front^(**), that said Lion somehow intertwines with the Horse, which is no less disagreeable to the sight than to the narrative: and even if they want us to suppose it is an allegory, of whatever kind, it is flawed for being under the Horse in such a way.

(*) Plate I.

(**) Plate II.

As for the side groups^(***), not only are they deficient for lacking in size and proportionate combination with the main statue, but they are incoherent in all their parts. Any allegory, which could want to accommodate them, shall be forced. I was told that these groups symbolized the four parts of the world⁽¹⁰⁾, [P. 11] because Portugal's dominions extended to all of them: that the Horse represented Europe, the Elephant Asia, one of the prostrate or trampled figures Africa, and the other America. However, to represent the two most cultivated and civilized parts as brute beasts, and the others as rational figures, is such a preposterous incoherence, it is manifest to all.

Young sculptors, hear what Horace said about this:

*Whoever by a very strange method
Varies a simple subject, represents
In the waves^{XXIII} a boar, a dolphin in the woods.*

The four Parts of the World could have all been represented as beasts, or all of them as rational beings; and this incongruence would not have been noticed, as long as there was not a mixture. In proportion to the rational figures, the *Elephant* seems to have been torn from his mother's womb in order to be placed there.

(***) Plates III and IV.

(10) In one of the Notes of the Ode, which I made for the inauguration of this Royal Statue, I endeavored to undo this spoiled conception, in which one was, of the four Parts of the World; I declared (or attributed) to the Groups the allegory, which could most rationally suit them; and yet I referred to an etecetera.

Both of the winged figures were shown in the drawing with female bosoms, so they were said to be two *Fames*. But not even some ruined Poet would have dreamt of such extravagance. Here, I managed to make a small alteration I will mention later^{13(*)}. But even if this composition had been well arranged, [P. 12] its allegory was a very cold Episode, because of its excessive repetition; and it was somehow alienated from the Hero, even if coherent regarding the Realm.

74 The drawing was intended to be copied (if that was the intention of its author) and from it would arise a statue to an August Hero, who rebuilt his metropolis again; and it was to be erected while the reedification took place. From this and others of the Hero's glorious *Deeds*, we could see the *Endeavour* with which he committed to his People's happiness. It is therefore from this *Endeavour* that the Statue's subject should have been drawn, from the *Fable*, the *Action*, as well as the *unity* of this Poem. From it should have sprung the allegories for the Groups, which should have been those judicious Episodes. And *Action*, as much as Sculptural *Fable*, would have had, as in *Epic Poetry*, the unity, perfection, and harmony that is due, so that no one could tell him with some justice:

*He started to form a great vase,
So why does a jar arise, if the wheel spins?*

(*) See chap. II, in which we deal with the groups.

Regarding the *Action*, or *Deed*, in which the Hero is represented, there is no way for us to understand it by his Image alone, nor by his attributes. The ancient Author of Marcus Aurelius' Statue represented his Hero as Father of the People, in the *Action* of protecting it. *Girardon*, in his Statue, showed Louis XIV giving orders to his Armies. *Bouchardon*^{xxiv} remembered the title by which his countrymen called Louis XV, the *Bien Aimé*: and that is why he represented him leaning his hand upon [P. 13] the staff of Command from one extremity and resting the other upon his right thigh; showing he used his Royal Authority with gentleness⁽¹¹⁾.

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It is this *resting* of the hand, instead of grabbing it, that is the finest point of this expression. It is true that while *resting*, one cannot use the staff with the same violence as when holding it. And that is what those judicious and knowledgeable sculptors wanted: to indicate, as best they could, the benign nature of their heroes, as well as the other qualities or *Actions* they expressed with several different attitudes, and other circumstances. A sculptor or a painter, who handles his art judiciously and scientifically, meditates upon such things, and many more.

In truth, this is very difficult⁽¹²⁾. But some great men have achieved it. In a monument of major composition, such as ours,

(11) Saly decided to follow the same idea in Denmark's equestrian statue of Frederick V.

(12) See what *Mr. Saly* has to say about this in his *Description de la Statue Eq. de Fred. V*, from p. 32 to p. 33, and you will know the afflictions this author found himself in, the studies, the experiments he made to achieve his objective. Whoever has the curiosity to read this *Description* I quote, shall know part of the great difficulties of this profession and deplore the low repute it still holds in this country.

this point is easier to make⁽¹³⁾: because the plurality of the parts contributes to explain the concept: this, however, as experience [P. 14] has shown, is not for all to do.

Given that *Attitude* is the third quality about which I promised to discourse, I say it is insipid. Even though it proceeds from the fact that no active *Action* was determined for the Hero to pretend to execute, this fault comes specifically from the hand that drew it: the incorrect symmetry, the uncertain contours, the insignificance of some parts, the heaviness of others, everything contributes to this insipidity. It has no gallantry, nor that air of vitality that contains as if a trick of sight. This point is even more difficult: because even if a figure has beauty; if it lacks spirit, it is of little merit. Horace says that:

*It is not enough for a Poem to be beautiful,
It must be persuasive...*

And his *Lusitanian* commentator, when illustrating this point with *Dacier*, uses painting to write that: *when figures lack vitality, a professor has not managed to achieve the purpose of his Art*. There will be those who believe that *Attitude* and *Action* (or the *Deed* in which a figure is expressed) are the same thing; but I find them very different. I confess they are as united as the soul to the body; but as soul and body are two totally diverse substances, thus *Action* and *Attitude* are two absolutely distinct

(13) But if it is easier to express a *Deed*, to do so in regard to the order and the invention of a *Fable* is more difficult.

accidents. For example, if I want to represent a man reading a book, reading is the *Action* or *Deed*. In this case, however, to hold [P. 15] a book with one or both hands, to be standing, seated, or leaning against something, more or less twisted, etc., that is the *Attitude*.

The fourth, and last quality, I proposed to enquire about is the *Outfit*, or manner of dressing the hero. This *manner* is in these drawings so hard (so to say) as the iron it pretends to be, or the bronze it is made of. The contours of this dress are rugged, and very much so, because of the repeated angles and parallel lines it contains; and for this cause, it is ungraceful to the sight. The wise *Du Fresnoy*, in his admirable *Art of Painting*, recommends artists to restrain from all geometric figures⁽¹⁴⁾, because they display a bad effect in painting and sculpture. And even though *Du Fresnoy* speaks there specifically in relation to the position of the arms and legs, or so says his Commentator *Depilles*, this lesson was given to me by our famous *Francisco Vieira Lusitano* in regard to everything else. The same *Du Fresnoy* defines it further on with greater clarity, saying⁽¹⁵⁾ one should not represent *barbaric things*,

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(14) *Fuggite altresì le linee et i contorni uguali, che formano delle parallele, ed altre figure acute e Geometriche, come quadrati, triangoli, e tutte quelle, che per essere troppo regolari formano una certa simetria dispiacevoli, la quale niun buon effeto produce. Du Fresnoy. Arte della Pittura, precept 18, p. 30. This work, composed by Du Fresnoy in Latin verses, was translated into French and commented on by his friend, Mr. Depilles. It was later translated into Italian and printed in Rome, in 1750, with the original Latin text: it is to this Edition I refer, every time I quote it.*

(15) *... e fuggite altresì le cose barbare, rozze, e dure alla vista, ... quelle che sono acute, e ruvide al tatto, e finalmente tutto ciò... poi chè gli occhi aborriscono le cose che le mani non vorrebbono toccare. Idem, prec. 55. This rule (as well as the tenth) has exceptions that need to be clarified; but as I am not writing an Art, in which I should give and explain lessons individually, I shall not detain myself upon this matter.*

rude, hard to the sight... sharp, coarse to the touch, because the eyes [P. 16]
abhor^{XXV} things from which our hands withdraw.

I have shown, according to my little intelligence, my judgement in respect to what I proposed regarding the said drawings. And I would have refrained from analysing them in regard to the four qualities I have dealt with, just as I did in regard to the parts of handling Art Professors call *well* or *poorly drawn*, if two very strong motives did not compel me to, which are: *my credit and that of my homeland.*

78 I know that we, Portuguese, are considered among the cultivated nations to be almost (or entirely) blind to the Arts of Drawing⁽¹⁶⁾. And even among ourselves, not too many years ago, someone wrote a *Letter to the Associates of the Foreign Journal of Paris* in which, even though its author reported about the current state of painting and architecture in this realm, regarding sculpture he said: *In sculpture we do not have anyone who deserves to be mentioned*⁽¹⁷⁾.

This statement and the preoccupation of foreigners, and [P. 17]
the faults I was forced to commit, impel me to show that these faults, in that work, are not the effect of a universal blindness; but of a particular and extravagant caprice, invincible beyond my strength and that of any other Vassal Sculptor.

(16) They do not judge it this way for lack of reason. See the rest of this Note, in the Supplement to the Notes in this chapter, at Number 16.

(17) The Note corresponding to this is at Number 17 in the Notes in this chap. in the Supplement.

CHAPTER II

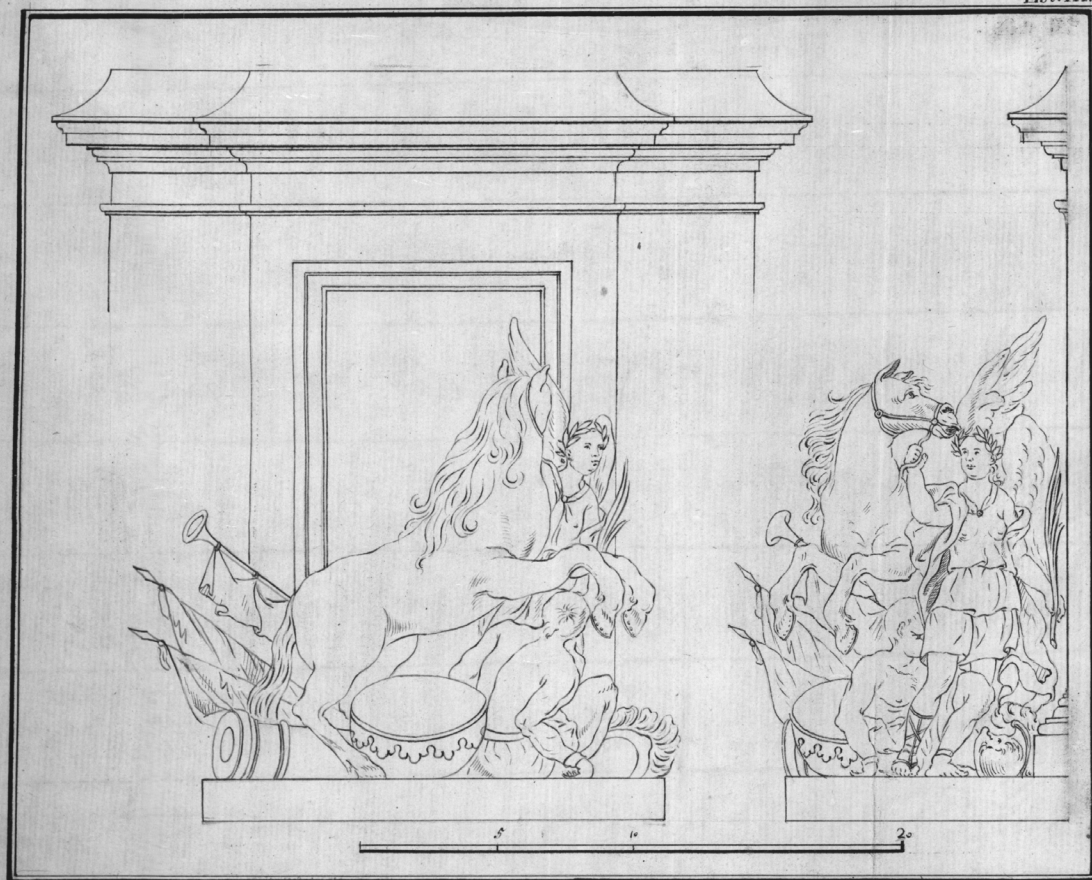
*In which we continue the preceding matter, and consider
the first small model made in wax,
as well as the models of the side groups.*

IT is not a novelty in Portugal for a few *Grandees* to enjoy collecting good Paintings, and several individuals have followed this practice. Even if the fire that followed the earthquake burned so many collections, there are still some excellent ones. However, only people of means can afford this curiosity, and there were no Public Classes a few years ago, nor an Academy of the Arts of Drawing. Nor did the enthusiasm, restricted to a few cabinets, extend through the gardens, squares, and other public buildings in which sculpture is employed. Therefore, the taste for the Fine Arts of Drawing and their individual knowledge has not spread but among a few dedicated Professors; and not many subjects of other classes have shown them affection, contemplating them, and trying to have about them such notions as seem indispensable to civil treatment⁽¹⁾, even serving as adornment, and useful to Men of Letters.

(1) I've heard a very respectable character, who has seen many customs and many Nations, say that *experience had shown him that one cannot find a good complete education without the knowledge of Drawing*. For the rest of the Note, see the Supplement to the Notes in this chap. at this number.









From this almost general lack of knowledge comes the [P. 19]
little esteem we had and have for such Arts:

*I speak it to our shame; the cause no grand
Poets adorn our Countrey; is the small
Incouragement to such: For how can He
Esteem, That understands not Poetrie?*^{(2)XXVI}.

84 The complaints regarding Poetry, written by Camões in this stanza and in the following are even more appropriate in regard to Drawing. However, new lights have come upon us. I believe the reign of Our Lord King Joseph 1st shall be the time to start writing the History of this kingdom's arts and manufactures, as well as the restoration of our commerce, militia, and the reform of scientific studies. This Lord established Drawing schools; and he ordered Drawing lessons to be given even in the Royal College of Noblemen, funded by him for the instruction of illustrious Portuguese young men. Following the example of her August Father, the Queen Our Lady has created a Public Class in Historical Drawing and Civil Architecture, so that all her vassals might profit from these instructions.

Besides these Classes, there are others, established by magistrates during the happy reign of our August Sovereign⁽³⁾. [P. 20]
All of this gives great hope for the propagation of good taste and the precise knowledge of the Fine Arts, especially if these illustrious young men, moved by the royal example of

(2) Lusi. Chant. V stanza 97

(3) Diogo Ignacio de Pina Manique, General Intendent of the Police, as the zealous Pa-

Their Highnesses and of the other polite Nations, care to gain knowledge and practice in Drawing⁽⁴⁾. This will certainly serve to increase the adornment of their respectable qualities, and to remedy the lack of knowledge we have felt until now, which has been rather harmful, in private not less than in public.

[P. 21] This fault has been (no doubt) the cause why considerable sums have been spent in this Kingdom, that were badly administrated and in awful taste⁽⁵⁾. It has been the reason why all the Fine Arts, and even the manufacturing trades, have not risen to the level of perfection the Omnipotent has enabled most Portuguese to reach in every aspect; as even the same sincere Foreigners admit⁽⁶⁾. And it was lately the reason why the execution of the Equestrian Statue I speak of (a work not only of great size, but the first of its kind ever made in Portugal of such deliberation and such glory) went^{XXVII} through the unfortunate process of not having the indispensable diligences, enquires and reflections that were due, so that this silent Panegyric would be

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triot that he is, also created a Class of Drawing in his well-thought of establishment, the *Casa Pia*. And the *Companhia do Alto Douro* also founded a Class of the same studies in Oporto.

(4) The Most Excellent Grandees of Portugal have wisely recognised how the lights of Drawing are useful to all of Civil Society. Reflection upon this truth has stimulated them to have their Illustrious Children practise such an instructive entertainment.

(5) Among many examples we can allege, let us only use one, for the sake of brevity: the incomplete Building called *Obras de Santa Engracia*, in which the depravity of taste, and its tortuous design, greatly increased the expenditure, diminishing no less its convenience and beauty.

(6) *un Peuple, qui étoit laborieux, industrieux, clairvoyant, Profound dans les Scien ces; en un mot les Portugais sembloient être placés sous un climat, qui leur donnoit de la superorité, pour bien des choses sur le reste des Européens. Le Politique Danois, p. 194. Les Port. sont polis, généreux, braves, spirituels, trespropres aux Sciences et au com. attachés a leur Religion, etc. Echard, Diction. Géografic. etc. word Portugal.*

worthy of the Person to whom it was dedicated, and given the utmost perfection. And also that the great sums employed on it for the eternal memory of a Sovereign to whom the Public owes so many thoughtful acts and for whom it intended to leave this Monument of thankfulness for posterity, would not be wasted in the slightest”.

In countries with established Academies of Fine Arts, where the knowledge of Drawing is very old, when the need for such enterprises arises, they are either entrusted to a Professor of generally recognised merit, or subject to a competition in [P. 22] which, through each competitor’s drawings or models, is seen who is more capable⁽⁷⁾ of the matter entrusted to him. And once he is chosen, he is given all freedom to imagine and execute it according to his talents.

However, in the case of our Statue, this essential point was not taken care of, which consists in being able to achieve the very end those who undertake such enterprises must have. There was no choice among contestants; and the chosen one was later denied his artist’s freedom: a captivity extremely detrimental to all works of the spirit.

With so wrong a system, this great matter was entrusted first to a Military man (said to be Italian), whose qualities were unknown, whose model did not please; and then entrusted to another foreigner, I do not know whether of the same category.

(7) *En conséquence elle (the city of Paris) chargea les plus habiles Artistes qui fussent alors à Paris de travailler en concours au dessein de ce monument, etc. Blondel, Architecture Française, book 4, p. 137 and others, in several different cases. See the rest of the Note in the Supplement to the Notes in this chapter, at this number.*

This second artist started to make his model, for which he was given the existing drawing, with its scale; because by making a model of the whole work, it was obligatory that all parts agreed among themselves regarding size. They would thus make the same harmony when assembled in a whole, as indicated by the drawing. After a while, I received a note in Mafra⁽⁸⁾, asking me if I wanted to join this enterprise, and declaring who the “Athlete” was, now sustaining this combat. Knowing his strength, I didn’t even consider entering the competition⁽⁹⁾. As this note was not an order calling for me, but an invitation to become a competitor, my ambition for glory and my interest didn’t have the strength to tear me from my shelter, without having finished a small low-relief with which I was entertained. And only a month later did I come to Lisbon, where architect Raynaldo Manoel dos Santos⁽¹⁰⁾ gave me two drawings, the same as those given to the foreigner^(*). And as soon as I saw them, I was assaulted by some internal

(8) On 19th October 1770, Domingos da Silva Raposo, then *Assistant* (*) of Architecture at Design Department of Public Works wrote to me, inviting me to do this work. I owe him the delicacy of being the first among all Artists he spoke of, in this particular aspect. An *Ajudante* (*) was a salaried intermediate position in schools and public institutions specialising in artistic production, under the direction of the Professor but above the students. He was required to participate in producing the works, rather than in the learning activities, restricted to the students.

(9) Even though I didn’t fear my competitor, as I was not looking for this work, nor for patrons able to provide me with the laurels of victory, I confess I became frightened. Once I had my model almost finished, I came to know how strong the bulwarks were upholding my rival. My fear was that protection would decide, instead of Intelligence.

(10) I owed this Professor, in particular, the influence regarding this election. It is exempt from all suspicion: not only for the honour he always showed me in all his actions, but because at this time we didn’t have any friendship or knowledge of each other. He was moved to propose my name to the Ministry, only because of the information Raposo had given him about me, and later, from what he saw in my first model.

(*) Est. I, e II.

affliction⁽¹¹⁾. For I knew that to follow them and make the work as they showed would not bestow enough glory on either the artist or my Homeland; because the Hero's image lacked those accidents and circumstances, I here ponder.

There is no monument of this kind in which the chosen sculptor was not entrusted entirely with its execution, even that of the pedestals⁽¹²⁾. However, I couldn't say this, nor could I refrain from following with my eyes closed the orders I was given. Judging that, with some diplomacy, I could achieve the faculty to improve them, avoiding the flaws I knew of, I accepted the papers, and started my first small model⁽¹³⁾^{XXVIII} in late December 1770.

On the very first days of January 1771, I came back to [P. 25] the wax model I mentioned. I had made it in this material to be able to always keep the right measurements, according to scale - free from the reductions that happen while using clay. I believed I would manage, little by little, to succeed (at least) regarding the Hero not being clad in iron or wearing a helmet on his head, but I was totally mistaken. Because although I spoke several times

(11) I had this affliction for the reasons I expand upon in chap. I. It was increased when, (while the Groups were already being carved), Blondel's *Architecture Française* came to my hand; and I saw that the drawings had been stolen from this work, and badly so. See the rest of the Note, in the Supplement to the Notes in this chap. at this number.

(12) See the book: *Monumens élevés en France à la gloire de Louis XV* by Mr. Patte, and others dealing with such matters. One may see there is no other distinct Monument of this kind for which the chosen Sculptor was not arbiter to execute it. He determined the Hero's *Actions*, his attitudes, the way he dressed, the caparison of his Horse, the allegories and the pedestals; in a single word: everything. See the rest of the Note, in the Supplement to the Notes in this Chap. at this number.

(13) This first model, according to scale, measures two Portuguese Palms, according to the measurements established by the Ministry of Public Works.

about this and indicated, very humbly and submissively, how repugnant this was to the good taste in Art, showing the reasons that inclined me to think so, I was ultimately given a disagreeable response. I inferred I had to stop talking about this, and follow that great exemplar as if it was by Lysippos or Polycleto themselves. The only freedom I was left with, was that of varying some pleats, or folds from the mantel in its arrangement, and some similar *minutiae*. It was, however, regarding the Hero's outfit that I wanted most anxiously to deviate from the drawings. I wished to dress him according to the ancient Roman usage, as are the best Equestrian and Pedestrian Statues in existence⁽¹⁴⁾.

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[P. 26] Because this clothing is so beautiful, no knowledgeable Professor has dared to stray from it, even after facing the most serious and afflicted considerations; because the principal cause of this beauty is, as Saly states, to allow the contours of the nude in almost the whole figure to be seen⁽¹⁵⁾.

(14) Not mentioning Marcus Aurelius' Statue, in the Capitol, in Rome, as it was made at the time such garments were worn, we certainly know of several other Statues, made by excellent Sculptors, after this fashion had passed. At the end of this work, I will give a catalogue of 60 or more monuments of this class that I know of; and among them, I will note those I was told were Statues dressed in the Roman fashion.

(15) Saly, *Description*, etc. p. 30. This circumstance is so essential for the beauty in the Arts of Drawing, the Masters recommend one should attempt to indicate the nude even in figures adorned with several garments. *Ma siano (the drapery) con il loro andar di pieghe gitati che scuoprino lo ignudo vi sotto, e con arte, e grazia talora lo mostrino, e talora lo ascondino senza alcuna crudeza che offenda la figura.* Giorgio Vasari, *Vite de Pittore, Scultori*, etc. Tome I, chap. 8, which deals with sculpture: from p. XXX. to XXXI. At the time I wrote this observation that the indication of the nude increases the beauty in figures representing rational beings, there was no vestige of the triumph the Prince of Darkness has now obtained over many Catholic breasts of both sexes, in the ridiculous and reprehensible nudity that fashion has introduced. The delicate sex has arrived at such a level of delusion that it not only despises, but even persists in completely annihilating the most powerful jewel of its adornment and the richest dowry of its qualities, which is Modesty. Therefore (given these undignified excesses)

Clad in this way, the image becomes slender, and therefore more elegant. Wearing only a laurel wreath upon their hair, instead of a helmet, contributes very much to this slenderness⁽¹⁶⁾; and the helmet, as it increases the size of the Head, makes the figure appear as if dwarfed. The *chlamys* serves to interrupt the contours of the nude and to avoid any dryness that could result without this complement, which allows us to achieve parts of the quality Professors called *pastoso*⁽¹⁷⁾. This style of clothing has always been beautiful and distinguished. As it has more nobility and beauty, it should have been chosen, and not the other⁽¹⁸⁾. [P. 27]

There have been those who told me it would have been better if the Hero had been dressed in a coat, with his royal robe, as was the usage during his lifetime; and for the monument to be more exact and show in the future the dress codes of the present. And as there shall be many people enamoured of the modern [P. 28]

one can attend to nudity: but in skilfull terms. Artists of good judgement, probity, and instruction know how to treat their compositions, with no lack of the decorum that is due. Many of those who write about the Arts have already recommended it; knowing that to act otherwise is to venture against Religion and against the State, by multiplying fomenters of the relaxation of customs, which have such dire consequences, its perils are unfathomable.

(16) The simple fact that the figure becomes slender is a very effective reason to cast out the helmet. However, this is how the Romans carried them in their Triumphs. During those acts of such foremost brilliant and majestic pomp, they wore only laurels upon their heads. Rollin, *Histoire ancienne*, Tome V, p. 814. Paris edition of 1740, in 4^e.

(17) *Pastoso* [pasty] is the opposite of dry. To give the reader some notion of what we understand by those two terms in Art: suppose we see a certain number of separate balls. Each and every one is, by itself, a *dry* body. If we gather them and pile them all up, so that some cover parts of the others, that ensemble is called a *pastoso* body. That is enough for my case, but the meaning of those words is even broader, especially in painting and drawing.

(18) In chap. 15. About the Description of Louis XV's Equ. St.'s casting. When describing the monument and talking about the statue's clothes, the authors write: *Il* (the sculptor) *a vêtu le Monarque à la Romaine, parce que nous ne connoissons rien de si auguste, ni de si imposant, etc.* See the translation in the Supplement.

usage, I shall give the motives that inclined me otherwise, supported by Reason, and by the Masters I follow⁽¹⁹⁾.

The use of a coat is so lacking in elegance for the Arts of Drawing, that even its name uncovers this defect. It is too popular, and this is precisely why it does not have that noble and grandiose air a Character must show in heroic Scenes, so that everything concurs to amaze, as in an Epopee.

No one can deny the human figure is the most beautiful among all those in Nature (which is the source of the Arts); and as the Roman dress allows us to see most of this natural beauty, from this proceeds its greater nobility and allure.

Specially for this cause, and also because Drawing Professors have adopted it in almost all their artworks, the Public Eye is so accustomed to see this dress in statues, paintings and prints, it always looks good. Contemporary *fashion* doesn't have this great advantage: once its usage is lost, it can no longer be seen without a laugh; because *fashion*, as Boffrand says, is the Tyran of Good Taste⁽²⁰⁾.

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[P. 29] Having demonstrated, in the preceding Chapter, that a Monument such as this is the equivalent of a Heroic Poem, I shall keep following the laws of the Epic because, in almost all of them, I find precepts useful to this sort of poem.

(19) *Mais de vos vêtements la genante structure
Contredit à la fois et l'Art et la nature.*

Watelet. *Art. de Peindre*, chant. 3, p. 41, Paris edition of 1760, large in 4°. See the translation in the Supplement.

(20) *La mode le tyran du goût, met un grand obstacle à la perfection des arts: elle est accompagnée de la folle nouveauté qui plaît: le vulgaire la suit, etc.* Boffrand, *Liv. d'Architecture, Dissert. sur le Bon Goût*.

I believe all Masters of Poetry agree that the Epopee is different from History, as the latter narrates the facts as they were in reality, while the former paints them as they should have been, in order for Action to ravish everything and excite the spirit of the reader, exposing them so they can be imitated. And that is maybe why Aristotle preferred Epic Poem to History.

Because if a Poet is praised, in order to be perfect, he is forced to take the liberty of altering the historical truth in regard to some more remarkable, therefore more essential, customs and circumstances. So, for what motive cannot Sculptors and Painters be allowed to do the same, without having their anachronisms pointed out? Especially when freedom is taken regarding such unimportant things, as whether a garment was in *fashion* and worn or not during the lifetime of a Hero in honour of whom a statue or painting is made. Horace says, that:

..... *To pretend ample licence*
To the Poet and Painter was always given⁽²¹⁾.

It is said that the great Sculptor Lysippus⁽²²⁾ was the first [P. 30] to carve slim statues, with proportionate delicacy, gathering the beauties found in Nature. A happy audacity, about which he used

(21) This licence is not to be so broad, as to lack limits: Horace himself, in the *Poetica*, states further down that it does not need to be so strict as to *unite a bird to a serpent, and a little lamb to a tigre*: that is to say, one should remain credible; and as there is no impossibility in this case, we are still within a certain margin of credibility.

(22) Plin. I. 34. Chap. 8.

to say that the *Antique masters, who preceded him, represented men as they were, while he made them as they should have been*. About this aphorism, Carducho says: *Docta, y coerda sentencia*⁽²³⁾. And elsewhere, this wise painter states that *one can and should judge in which way to paint anything, as long as the principal essence of the Deed remains unchanged*⁽²⁴⁾.

The prodigious statues of *Laocoön and His Sons*, a group made by the three famous Rhodians Polydorus, Athenedorus and Agesander, which Rome still swoons over and possesses^(*) are [P. 31] nude: and yet no one has dared to censor them, nor their authors, for this impropriety. Rather for that very reason they are praised by the knowledgeable, considering the cause for which those great men had to take such poetic licence. See what Roger de Piles writes regarding this admirable group⁽²⁵⁾.

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For these motives, and guided by such respectable examples and authorities, I lament and shall always deplore that our statue is not dressed in the Roman way.

I was subjected to the same subordination regarding the side groups. I was barely allowed the relief of changing the draperies and attitudes a little; and I only managed to get this

(23) Vincencio Carducho, *Dialogos de la Pintura*. Day. 4th in the rev. of p. 54.

(24) *Idem*, dial. 7, p. 113.

(*) When the unfortunate disorders started in France, the writing of this Description was complete to the exception of a few retouches. So, in respect to the Statues, as well as other circumstances, I looked upon them as they were when I wrote about them. They kept changing from then on; and if I had to keep changing my writings as well, there would have been no ending to it. These matters come to mind in a few notes, such as this one, in which I declare that Rome cries, missing its *Laocoön*, and other beautiful statues, busts and panels the French took from it in 1796.

(25) In the Commentary to *l'Arte della Pittura* by Du Fresnoy, p. 124 and following.

limited indult, because I explained it was impossible (as indeed it is) to make them in such a manner that they would correspond exactly to the drawings, in which each group's side and front were indicated, as can be seen in Plates Est. III and IV. As these drawings were based on estimates, they couldn't turn out right⁽²⁶⁾, even if they had been drawn by the most skilful hand of some very practical Sculptor. I also managed for the winged figures [P. 32] not to be both female; turning one into a young man, so that it could represent *Triumph*, and keeping the other as found in the drawing, representing *Fame*.

Once this first model was finished, as well as that of the lateral groups, and knowing that the Foreigner had also completed his, we were both told to bring them to the Royal Palace on 21st March 1771. My competitor took two models, one imitating the drawing that had been given to him, the other of his own design with a galloping horse: both were rejected⁽²⁷⁾. His

(26) Even if this method of drawing is used in Architecture, where it is appropriate, exact, and even needed, it is impossible to use it in Sculpture. It has no precedent in copying objects in the round, for the reasons Professors fully know, and I leave unexplained for fear of prolixity.

(27) This Professor was of the Maltese Nation. He appeared in this Court, making ivory trinkets which dazzled many people, who, even though highborn, had no intelligence of drawing. They strove to protect him; and when they saw someone else being chosen, they assumed it was due to intrigues made up against their beloved *Maltese*. And this led to several conversations, in which they pondered, as a scandalous thing *that the Maltese had been passed over, and his model used*. If it were true, it would indeed be a despicable action. Thus, in order to defend the credit of those who influenced this fact (and mine own) I shall declare that the model, made by the said Professor from the drawing given to him, was paid for, and not badly so. However, he was not paid for what he did of his own volition, and stored in his own house, leaving at the Office of Public Works what had been ordered to do and paid for, the piece imitating the drawing he received for that end. By chance, that model came within my power; and as I took no notice of it, it ended up getting broken and mistreated. Having been told later that the

[P. 33] Majesty deigned to approve of my work with expressions born of His Royal Benevolence, with which he honoured me far beyond my undeserving merit. This was not the first time I obtained such fortune; many well-meaning people still alive are not ignorant of this.

We retired after kissing His Majesty's hand: and the following day I was assured I had been chosen to execute the Royal Statue, and at the same time, received the necessary orders to proceed with the most ardent activity.

Maltese's Patrons and supporters said he had suffered the abovementioned injustice, I eagerly took care to safeguard and keep the fragments from that model; which remain in the House of Sculpture in the Office of Public Works. I publicly invite everyone who wishes to see these fragments; because those who are knowledgeable shall know the giant by his finger, and know if I was a Plagiarist, and how small would be the glory of my triumph.

APPENDIX

[P. 34]

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IN order to prove the veracity of my statements and ensure myself against any denial that the drawings I was forced to follow had been copied from those by Eugenio dos Santos over a glass pane under the light; and knowing *Antonio Stoppani* had been in charge of copying these drawings, holding them to the light, and that because, being employed by that House, he knew of several circumstances and of my feelings regarding this case, I asked him to attest, on the back of each paper on which the drawings were copied, that these were the ones given to me. To do this, we went to the house of the public notary, Victorino Manoel Cordeiro, where these documents were written and officially certified, of which I show the following copies:

Copy of the certificate, found on the paper on which the original for Plate I is drawn.

I, Antonio Stoppani, Civil Architect and Painter of Perspectives, hereby certify that being employed as Assistant at the *Design Department of Public Works* of this City, the Architect responsible for the said Public Works, Rainaldo Moraes dos

Santos, delivered me the drawings projecting the making of an Equestrian Statue of Our Lord King Joseph I. And I was ordered [P. 35] to illuminate them on top of a pane of glass, which indeed I did; and I hereby affirm one of them is the one on this paper, which I shall sign, and the two others, which I shall also sign. So let it be known, wherever needed, that these are the ones that were given to Joaquim Machado de Castro, Statuary, who was charged with the execution of the said Royal Statue, as well as the Sculpture, to ornate the pedestal. And I also know and hereby declare that the said Statuary is capable of improving the invention and further qualities of these drawings, and that he was willing to do so, but was denied consent; and because this is the truth I will certify it, if ever necessary, under oath on the Holy Scriptures. And as I am Roman by Nation, and for lack of practice cannot write the Portuguese Language, even though I can read it and understand it perfectly, I asked Antonio Januario Cordeiro to write this on my behalf. Lisbon 8th March 1782.

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(signed) *Antonio Stoppani*

In the original document, the certificate follows [P. 36] immediately, as well as the statement by notary Victorino Manoel Cordeiro as a witness to its truthfulness. And the same thing was done with the other drawings, all signed by Professor *Stoppani*, and certified by the same notary.

CHAPTER III

Of the second Model, made in clay.

THE second model, which I shall now approach, is the one in which we needed to make all studies deemed necessary from the perfection of the work. It was meant to serve, as indeed it did, as a guide for the execution of the large model, which is, in a certain way, the same as the bronze⁽¹⁾.

I knew well that even the greatest Scholars, being men, err in their works. No matter how many times they examine them, they shall never achieve the ultimate degree of perfection. Nevertheless, the prudence to reflect, the care to secure one's situation, and the resolution to lose a lot of what we make, ensure that the productions come out less defective. After more than 15 years of practice in the company of the skilful sculptor

(1) The strongest support for this definition comes from natural reason itself, but even so, Mr. Boffrand also states that ... *mais pour les ouvrages de bronze, le modele est en quelque façon l'ouvrage même, dont le métal prend la forme: la matiere seule en fait la difference. Description*, etc., chap. 2. p. 15.

Alexandre Giusti⁽²⁾ and because of my friendship of many years with our *Vieira Lusitano*, and other Professors, I knew that [P. 38] without discarding several attempts, we cannot get something right. Turning to theoretical studies, I found out that all great Masters recommended the same:

. *oh you from Numa's Lineage*
Reprehend all those who do not know
Often how their Poem to amend⁽³⁾.

But what was the use of having the spirit and will to cross out and rewrite this Poem of mine several times, if I was not given the time nor the freedom to do so?

As soon as I saw myself elected for the execution of this work, I took care with all due diligence to make all the preparatory studies the lack of time and the shackles that bound me would allow.

(2) *Alexandre Giusti*, (Roman Sculptor, from the school of the famous *Rusconi*), never finished a model without first taking it apart several times. In one of his models for the half-reliefs in Mafra, I saw him deliberately focussing on the draperies of a figure's leg for 4 successive months, making and dismantling it innumerable times.

(3) Horace in Poet. translated by Candid. Lusit., and what this Commentator says about this, starting from p. 133 of the first Edition. And Vicente Carducho says: *Creeme por cosa infabible que si el Pintor ... no lo vieres ensayar en uno y muchos esquicios... deshaziendo y borrando muchas vezes ... es cansarse en vano*. Dialog. de la Pint. Dial. 4 p. 57 and following, in which he reports that when Buonarroti arrived in Rome, fearful of Raphael because of what he had heard about him, a friend told him Raphael did not amount to all that much, because he had seen him painting and noticed he worked and destroyed his work, time and again. *Buonarroti answered... Haze, y berra, quita, y pone? Esse sabe, e a esse temo*. [He makes, erases, takes away and puts back on? This one knows what he is doing, and I fear him].

[P. 39] During ten unencumbered days that were given to me from 22nd March 1771 until the following 17th April, I applied myself to measuring⁽⁴⁾ and examining a few horses that the Most Excellent Marquis *Estribeiro Mór* had readied for this end. And to ease even further the education I intended to take from it about equestrian symmetry, which I was totally ignorant of (nor had I any news of any author that ever dealt with such matters⁽⁵⁾), I drew several contours of horses, both entirely and in parts; and seen from the surfaces and aspects I needed to measure; so that I could note the measurements I found in these sketches^(*). Once this was done, I started to speculate. And in order to proceed with accuracy, I followed the method used by the best Masters

[P. 40] in human symmetry that use one of the body parts that was measured as the origin of their measurements: a system *Watelete* [*sic*] believes to be the safest⁽⁶⁾.

(4) *Mr. Saly* spent more than a year only measuring Horses. *Cette seule opération me coûta beaucoup de peines, et le sacrifice de plus D'une année de mon temps, etc.* Suite de la Descript. p. 9. And on p. 10, he writes that from 17th July 1756, to 17th August 1757, he measured and examined the 12 horses he used for his studies on every one of his working days but one. And from p. 14 to 15, he says he spent 15 months only studying Horses, a practice for which I didn't have more than the 10 days I mentioned.

(5) After all (or almost all) of the Statue's work was complete, and I had more time to research, I made enquires. And so far, up to the time in which I write this Chapter, I have found no mention of any other Artist dealing with this particularity. Mr. Saly had the same heartbreak and, lamenting this lack, he stated all the measurements he found and promised to publish them; but I do not believe they ever came to print.

(*) *Sketch and Bocetto* [*sic*] are the same as a *First Draft*: however, Artists use the first and second terms more often.

(6) *Cette mesure est une espece de mesre universelle qui n'a rien á craindre des changements d'usage, ou des varietés de denomination.* Watelet, *Art. de Peindre, Reflexions sur la Peinture*, p. 62.

I therefore chose to use the horse's head as the origin for such symmetry. I divided it in 16 parts, and these I subdivided into 16 others each⁽⁷⁾. In order to avoid the nausea of minutiae only Professors can bear or deem agreeable, I will make a separate Chapter about those measurements, with Plates explaining them⁽⁸⁾.

On the 8th day of April, I went to the Artillery's Foundry House, to choose the most appropriate spot to make this second model⁽⁹⁾. There was already an order from the Minister to have everything I might have needed ready for me. I found [P. 41] in the urbanity I received, a civil reception and promptitude from Lieutenant General Manoel Gomes de Carvalho Silva and Brigadier Bartholomeu Da Costa (now Lieutenant Coronel of the Engineers). They showed me the rooms they had available, among which we chose one, and there I started to work on this model on the tenth of the said month.

A few days later, I asked the Most Excellent Marquis *Estribeiro Mór* to find me a horse to copy that His Excellency would judge to be the most beautiful, not only in its entirety but

(7) This subdivision in figures of a lesser size, which is natural, is too small; and for figures smaller than 3 palms, it gets to the point of being almost impracticable. For this reason, whoever wants to follow this method in small figures, and to reject (as he should) such an impertinence, can divide each of the first 16 parts of the horse's head, in 8 or in 4: and it will amount almost to the same thing; because each of the 8, will be worth the same as 2 from 16: and each of the 4, will be 4 of the same 16.

(8) Chap. IV. of this Work: Plates VII, VIII, IX, X, XI

(9) The second model was made of clay, so that we could take its shape to make a mould in plaster: it measures 4 Portuguese palms. *Bouchardon and Saly* did the same, they created their first models in wax, their second in clay, and the large ones in stucco.

also in Myology. He promptly sent for a horse called *Gentil* (who indeed was *gentle*) and asked that he be sent to me, as often as I required. And this horse alone may have exceeded in gentleness the twelve beasts *Saly* had at his disposal to copy, because mine was from the Spanish Countries, while *Saly*'s were Danish.

When this artist saw the best horses available in *Copenhagen*, and they were presented to him to serve as examples for his model, he wrote⁽¹⁰⁾ that they seemed to him, without exception, to be overall dry; their head and ears too large; their neck, chest and arms extremely narrow when seen from the front; their knees thick and flat; their shins too thin and their feet bulky. Seen in profile, their bodies seemed lengthy and sharp; their legs [P. 42] short; their arms wide; the thighs and legs, when stretched, too narrow; and the thighs, when folded, too wide. The croupe, thighs and legs, seen from the back, seemed too narrow. But after many conferences with *Picadores*^{XXIX} and many examinations, he persuaded himself he was unduly preoccupied, and settled that those flaws were from his own imagination and not from the Danish horses, which are in high repute all over Europe. However, as the horses from Spain are even more appreciable⁽¹¹⁾ than those from Denmark, I believe that fortune favoured me, in

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(10) *Suite de la Description, etc.*, p. 7 and 8. A translation of this passage given here in the text is abridged.

(11) *Il n'y a presque personne qui ne donne la preference au Cheval d'Espagne. On le regarde comme le premier de tous les Chevaux, etc. La Science des Personnes de Cour. Tome 6. P. 270. However, Prince Marquis of Newcastle's sentence about this point, is even more decisive, and says: J'ay vu des Chevaux d'Espagne, et mesme j'en ay eu quelques uns; ils sont extremement beaux, et les plus propres de tous a être pourtraits d'un pinceau curieux, ou pour la monture d'un Roy, lors qu'en sa gloire et majesté il se veut montrer à ses peuples, etc. Newcastle, Methode et Invention nouvelle de dresser les Chevaux, book I, chap. IV. p. 23, London edition of 1737.*

this matter, more than it did *Mr. Saly*. Because from what I can see from the print of his statue, drawn by himself, if we compare the horse it represents with the good ones we find in this country, I believe the Professor was right in the remarks he wrote, as well as in his worries about the forms Nature presented to him in that region, and that he was forced to follow so that, when seen from where the Monument stands, the copy would not deny the living originals.

In order to execute a monument of this kind to perfection, [P. 43] it is not enough to be able to copy Nature in an adequate manner, nor to master the skills Drawing ministers. The studies of Cavalry or Equestrian Arts are indispensable, not to mention several others. As I had absolutely no notion of these Arts, the Most Excellent Marquis *Estribeiro Mór* was kind enough to help me remedy this fault: he personally came to my studio several times with zeal and curiosity, honouring me with his presence and judicious instructions⁽¹²⁾.

(12) One of these times, when the living animal was not present, His Excellency told me to retouch a muscle, giving it a touch that seemed to me against Nature. I externed my doubt with due self-restraint, but his Excellency insisted, and deigned to model the muscle from his own hand. I resigned myself, though violated in my self-respect; but when the live Horse appeared and I examined the said place, I found it to be just as His Excellency had said. I was then astonished to realise that this Most Excellent Lord not only had the greatest knowledge of Equestrian Art but knew even the smallest circumstances of these beasts' Myology.

During these examinations, His Excellency told me that a horse should not be represented *Walking*, but at *Piaffer*⁽¹³⁾: and this turned out to be a happy solution for four motives: [P. 44] I°, because this is the movement in which the Horse shows more fire, brio and nobility; II°, because in this attitude I managed to find a very appropriate allegory for this Hero, included in the bushes and snakes, on which the brute beast steps. I used those snakes and bramble leaves to hide the metal rod rising from the horse's left foot⁽¹⁴⁾: III°, because when I settled the horse's right leg perpendicularly, the quarter of that leg became rounder than it would be during *Walking*; because in the attitude of *Walking*, as the animal's body moves forward, the said quarter necessarily stretches and therefore becomes narrower; a circumstance that made *Saly* distraught⁽¹⁵⁾, when he made the statue of Frederick V in Copenhagen: IV°, because during *Piaffer*, the beast's body is

(13) *Piaffer* is the operation, in which a Horse is put into motion, without gaining terrain. It is movement that, being the proudest of this animal, has the vivacity Professors of Sculpture and Painting anxiously wish to express in their works: a quality most difficult to achieve, and that many find in this Monument from Lisbon.

(14) There are 3 iron rods, indispensable to hold such a Statue. All existing Equestrian Statues are fixed in this manner, even though they are seen in print without any indication of having irons in the feet of these Horses, which pretend to be lifted in the air.

(15) *Une chose qui m'a fort étonné et à la quelle j'ai eu beaucoup de peine à m'accoutumer, c'est le creux qui se forme au bas des grassets d'un Cheval, lorsque les jambes de derrière sont étendues en arrière. Ce creux précisément placé à l'endroit où les anciens formoient une bosse, fait paroître d'abord la cuisse à cet endroit là infiniment trop étroite et trop maigre. Saly. Suite de la Descrip. Observation 7 p. 376.* This observation had upon me the same effect as on Saly: but as I didn't have as much time to think as he did, I followed the taste of the Antique, and moved away from Nature more than he did. And for this motive, I was a bit affected in this part, being already favoured by the *Piaffer* movement.

more regrouped than during *Walking*; so that during this action [P. 45] of *Walking*, the Horse's body seems longer⁽¹⁶⁾, therefore thinned out.

We should further notice that, during *Piaffer*, when the horseshoes of the feet and hand stand upon the ground, in that very instant, in which the caulkins touch the ground, the hind shins are seen in a vertical position, and the bones, perpendicular to the ground, form two right angles, as we can see in Plate XII^(*) Fig. I at ABC & CBD: the angles produced by the meeting of the perpendicular DB with the land line AC. During *Walking*, and much more during *Piaffer*, the horse's hind leg (and even less its front one) never lays its hoof totally flat on the ground, when the cannons show the direction of line EB. And when the hind leg is found in that direction, it is impossible for the front leg to find itself at the same time on FB. Because, as the hind leg moves to FB before it rises from the ground, and it is not able to do it unless the animal's body starts to go forward, it is clear that, if it does move forward and the front leg is already in that direction, the beast will fall to the ground on its chest. That is why anyone who represents these movements with the horse's leg in that direction and the foot standing on the ground [P. 46]

(16) *Les chevaux dans l'allure du pas paroissent et sont effectivement plus longs de corsage que lors qu'ils sont dans leur position naturelle, surtout du côté de la main. Idem, p. 30.* By using *Piaffer*, we can also avoid the inconvenience of the animal's body extending more on one side than on the other.

(*) Plate XII goes at the end of chap. V.

makes a mistake – and we can see that in Plate I, in the drawing I had to use as model. We see the same oversight in the print of Louis XV's Statue, *Mr. Lemoyne* made for the city of *Bordeaux*. But in the prints of *Bouchardon's* and *Saly's* statues, we can see the directions that should be followed during *Walking*. This exactitude proceeds (so I think) from the fact that those two wise sculptors studied this matter more than any other artists, if I am not mistaken in the news I have of them.

The position F B is the one a shin takes, after the foot rests on the ground, when the beast wants to move forward. The more it advances, the more the animal's body lowers, as Leonardo da Vinci noticed⁽¹⁷⁾ and I show in this plate. Because if lines D B, & F B are equal, the movement made from D to F causes the perpendicular line F H to be shorter than the preceding D B; and if the movement reaches G, the shorter its perpendicular will be, as can be seen in G C. Therefore, in *Walking*, not only do we have to show the horse more stretched and elongated, but even lower, as I demonstrated. For such reasons, choosing the *Piaffer*

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[P. 47] is much more appropriate in any Statue.

These advantages, which I believe my horse to have over other Equestrian Statues, are not due to my studies, nor to my discernment. They were due to chance and to the resolution of the Most Excellent Marquis *Estribeiro Mór*.

(17) ... e questo é causato dall'obliquità delle gambe, che toccano terra, che inalzando la figura di esso animale quando tal gambe dis fanno la loro obliquità, e quando si pongono perpendicolare sopra le terra. Vinci, *Trattato della Pittura*, chap. 268.

I continued to model the horse to His Excellency's instructions, copying from Nature whenever possible, and using the dimensions I extracted from three horses I had examined for this very end. Therefore, I simply kept on applying these measurements to the clay, as I gradually modelled it - without the excessive scruples *Mr. Saly* had during this operation.

This exact same Sculptor, whose studies I praise so much, put all of this into practice by a method impossible to please me; even if my displeasure for this particular aspect may be born of my own ignorance.

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He says that when making his second model⁽¹⁸⁾, “after having made the preparatory studies in Drawing, having studied the movement called *Walking*, having taken the necessary plumbs to put his Horse in perfect equilibrium..... he started to sculpt the horse for the small model, according to the measurements of the live animal, he had chosen for this end. To each measurement he [P. 48] took, he set a small copper spike in the clay, so that the compass points would not enter the clay”, etc.

This scruple of setting copper spikes resembles the practice of a *dilettante*, rather than that of a Professor. When applying the measurements, the compass points cannot offend the clay with any perceptible difference in dimension, unless the artist's hand is excessively shaky. However, if this is the case, the

(18) *Suite de la Descrip.*, p. 20.

Professor may find himself unable to do the most essential touches - which need a much firmer hand than for applying measurements. This excessive fear cools the enthusiasm, and hinders the frankness of the touch, in which consists one of the good qualities of these Arts. After thoroughly studying an object, as *Saly* did his, the execution must be frank.

*Once you have your subject
Well conceived, unviolent voices
You will see, will not be lacking from your discourse*⁽¹⁹⁾

[P. 49] As for the Horse's dimensions, I did not follow Nature exactly⁽²⁰⁾. I altered a few parts, which were: the width of the croup, by *dictamen* of the Most Excellent Director of these studies; the width of the hind quarters, because of my concern as an Artist (similar to *Saly's*, as I described in Note 15): and the

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(19) Horace in Poet. Cand.'s Translation p. 139, and on p. 17 says:

*He who tires in excessive polishment,
Loses his strength, and furor.*

Apelles was known to be superior to Portogenes in this and censored the latter for not knowing how to take his hands off his works, and for spending too much time working on them. That is why, declaiming, he used to say: there is nothing *more detrimental to Painters, than excessive exacting; and most of them do not know what the word "Many" means*. There is no doubt this *Too Much* is difficult to assess, and therefore the painter (it is the same in Sculpture) after having pondered about his theme and how to treat it, according to the rules and to the strength of his own Genius, must work with all the ease and promptness he can, without straining his brains so much, nor use so much industry that new difficulties arise in his work". All this discourse is from *Rugero de Piles* commenting on *Du Fresnoy's, Arte della Pittura*, p. 166, about Precept 60. I hope this statement does not seem opposed to what is said in the 3rd Note of this Chap. Everything has its limits; the point is to know how to proceed within them.

(20) *Non siate così fortemente attaccati al Naturale che nulla vogliate concedere á vostri studi, e al Vostro Genio, etc.* Du Fresnoy, *Art. Della Pitt.*, prec. 19, p. 31.

thickness of the shins (to give them the capacity to hold the thick iron rods, that would remain within the bronze in order to support the frame)⁽²¹⁾.

I do not doubt there shall be some who will censure me for straying a little from Nature. But this wasn't done without deliberation, and always with the intent to improve it. In the shins, a pondered precision forced me to act. Regarding the croup, His Excellency said that one of the perfections of fine Horses is that they have wider rumps, and that I should represent the most beautiful specimen available, even if it is not ordinarily seen.

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That dictamen seemed very good to me, and that I followed [P. 50] reverently, because it came from such a respectable Person, of such Knowledge in this matter. And his feeling conformed to the Learned *Du Fresnoy*⁽²²⁾ and others: and that also encouraged me to use a little excess in the said quarters.

The placement, thickness, size, and manner of a Horse's tail also contribute greatly to increase its beauty. I do not like the manner *Lemoyne* and *Bouchardon* gave to the birth of their Horses' tails because they rise, and therefore show some

(21) In the explanation of the Equestrian Symmetry, I will note the excessive attention I gave to such measurements, in those said places.

(22) *Non basta d'imitare esattamente con bassa maniera ogni sorte Di Natura; ma è necessario che il Pittore ne prenda il più bello.* Du Fresnoy, *Art. Della Pitt.*, precept I, p. 20.

(23) The Horse's tail, made by *Girardon*, is very affected in the waving of the silks; but has a better birth than *Bouchardon's*. *Lemoyne's* has the same affectation, and its birth is risen. *Saly's* does not rise so much at the beginning, and the silks fall with some natural ease; but it ends with an affectation never seen before and very improper, revolving

affectation and indecency⁽²³⁾. My Horse's tail stayed collected, as can be seen, by determination of my Most Excellent Director. Maybe *Bouchardon* and *Lemoyne* made their Horses tails raised for three motives: I° to give them more vivacity: II° so that the circular contour, that shows the rump in profile, would not appear [P. 51] so continuous, without some interruption: III° to facilitate the introduction and withdrawal of the *tacellos*^{(24)XXX} from the mould, once it was made; and ready to incrust the waxes in the male part of the second mould.

In this particular aspect I had total freedom, because the Engineer meant to cast it did not fear the job. Even if I was ordered to execute the second model at the Foundry House, mainly so that he could observe the model, to see if it carried any cavities that could hinder his process. We were ordered to agree, both of us, on whatever means were more conducive to the end in sight. And that is why I asked him, several times, if any of the great cavities, the model indicated, would be an obstacle for him. However, he always answered me, with an intrepidity springing

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inwards all around the end of the silks. My Horse's tail is also a little pompous. And the tail I think better than all the others (and everything else), is the one *Bouchardon* made; because it does not rise so much.

(24) *Tacellos* are how modellers call the bits and pieces from which they compose moulds or *Fôrmas*. Let me be allowed to declare the different meanings of these Portuguese words *Fôrma* and *Fórma*, as I have heard several people confuse them because they lack some notions of the Arts of Drawing. *Fórma*, with an acute accent on the ó, is the configuration of any body. *Fôrma*, with a circumflex accent ô, is a concave form made from one or more pieces, containing within itself the reversed shape of some crafted object. By applying to this concave surface any soft or liquid material that could harden, this matter then appears in relief, or in the round, with all the careful craft that was made in the mould. We can see it in signets, in which, if we apply wax or *obreia* to the seal, whatever has been carved appears in relief. From Chapter V. onwards, I will give an idea of how these moulds used to cast figures are made.

from his great talents, that: “I should execute whatever I judged best, without concerning myself with the *desvelos*^{xxxI}, that [P. 52] might be in store for him”.

The two cavities in the figure’s arms and in the horse’s tail (because it was gathered and not risen, as were those made by *Bouchardon & Lemoyne*) are very difficult to mould. The cavity, which competition from the figure’s arm and body with the interior surface of the mantle produces on the left side, is almost, in that place, the same as in other Equestrian Statues, because the position of the hand on the reins is also almost the same in all of them. But the cavity such competition produces on the right side is greater in our Statue because the attitude of its right arm is much closer to the body than in the statues by *Girardon, Bouchardon, Lemoyne* and *Saly*.

As for the tail, if it is gathered, as with the horse in our statue, there is another difficulty than those we have considered, because of the competition of the other three surfaces, which are the interior of both thighs and the interior of the said tail.

I intended to turn the horse’s head to the left side (if I was allowed to do so), in order to contrapose it to the Hero head’s, which is turned to the right. However, even before I saw the motives *Saly* stated not to use this *contrapposto*⁽²⁵⁾; once

(25) *Saly* says he tried that contrapposto; but remembering it was repeated several times, he rejected it. And also because it does not conform so much to the rules of Horsemanship, that he always followed in everything, as long as they were not too stiff... *dont je ne me suis écarté tant qu’elles ne m’ont rien demandé de roid. Descript. de la Stat. De Fred. V*, p. 31. Notice he never strayed from these rules, as long as they did not oppose the good taste in Drawing. It is clear he did it, in such things the Professors of these Arts call *stiffness*, etc.

[P. 53] I experimented with it, I abandoned this prospect, because its effect displeased me. I found it looked like a contraposition in the form of Saint Andrew's cross^{xxxii}, hard and affected. It finally stayed as it is now, not only because it avoids proposals, which could have been inadmissible, because they differed from the example I was asked to follow, but also because the Most Excellent Director of this matter did not disagree with the said attitude.

I have explained, so far, the studies and means I tried to model the horse's body, and the rush that was forced upon me to execute this work. It did not allow for more speculative and precise studies in kind, such as, not only me, but all the artists ever charged with such enterprises experiment when they find new or unstudied matters⁽²⁶⁾. It is for this reason they walk at a slow

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[P. 54] pace, studying several methods before proceeding. That was not possible for me. I was not even able to consult some authors about *Horsemanship* and *Veterinary*^{xxxiii} that deal with horse *forms, myology, and osteology*. But as I later saw some of these books, and I intend to give in this Description some notions to beginners in respect to the Arts of Drawing, I shall transcribe

(26) *Mr. Bouchardon a recherché tous les moyens qui pouvoient concourir à la perfection de son ouvrage. Pour marcher d'un pas plus sûr dans une route qui lui étoit en quelque façon nouvelle, il a voulu connoître le suget qu'il avoit à traiter; et persuadé qu'il ne pouvoit bien asseoir les muscles du cheval qu'il devoit représenter, ni juger de leur jeu et de leurs ressorts, qu'après avoir étudié la charpente des os et la structure intérieure de ce bel animal, il en a dessiné le squelette avec grand soin; puis étendant ses études sur toutes les parties extérieures du même animal, il n'en est aucune qu'il n'ait pareillement dessinée dans tous les aspects, suivant leurs différents mouvements et dans leur grandeur naturelle: aucun détail ne lui a paru indifférent, ni devoir être négligé, etc. Descrip. des travaux qui ont précédé la fonte en bronze d'un seul jet. de la Stat. Eq. de Louis XV, chap. 2, p. 23.*

here (not to interrupt the due order) what I have found. And by seeing what these Writers say⁽²⁷⁾, combined with what I executed and demonstrate here, and with the Equestrian Symmetry I made and explain in this book, one shall see when I drew close or apart regarding these Masters' precepts.

It is often said "it is the horse's *head* that contributes the most to its beauty: it should be well placed at birth, small, short, dry and with a ramification of veins from the *eyes* to the *nostrils* that can be seen from the sides; thin, but not so much as [P. 55] to appear lacking nutrition. "The ears must be small⁽²⁸⁾, straight, pointed, delicate, well placed at the highest point of the head, a little parted, with short hair, that does not cover the veins. When a horse marches, it should hold them almost straight up, leaning slightly forward⁽²⁹⁾: what we call *resolute ears*.

(27) Saunier, *L'Art de la Cavallerie etc.*, chap. 18. Martin Arredondo: *Recopilacion de l'Albeyteria*, chap. 2; Pedro Garcia Conde: *Verdadera Albeytaria*, book 4, chap. 62; *La Science des Persones de Cour, etc.*, Tom 6, chap. 6, Fernando de Sande: *Compendio de Alveitaria*: trans. in Port. book 2, chap. I. Guerinere: *Ecole de Cavallerie*, Tome, chap. I. António Pereira Rego: *Instrução da Cavallaria de Brida*, chap. 5.

(28) Rego, in the quoted chap., says the *ears* must be *large*. But who is to certify that he doesn't call *large* the same size others call *small*? As none of these authors have explained their writings until now, except in general terms, such as *large*, *small*, without defining with precision this *greatness* or *smallness*, each will have determined these quantities mentally, according to what their good or bad taste inspired. This method for determining measurements is not useful in the Arts of Drawing, nor even for horsemen. In the Equestrian Symmetry I hereby present, I show how we should observe each member's size. The said Symmetry I describe was made from good natural live horses, while respectful of the sentiments of the authors I quote and other intelligent persons. But those circumstances notwithstanding, by this method some Horsemen may amend it, as long as they have a discriminating sight and good discernment, without the need to take a compass in their hands. Because by seeing, in each print, what pleases them or not in this matter, they can approve or reject in accordance with their own good sense.

(29) Garcia Conde, where I quote him, is of the opposite opinion and he says: *Tenga buenas orejas, y no cortas, ni angostas, que no esten muy juntas, ni las traiga resias, y derechas, que son de gran fealdad, sino han de estar apartadas, etc.* As for their length,

[P. 56] “The *Forehead* must be a bit narrow, gathered at the top, and the brows’ sockets flat.

“The *Eyes* should be large and lively, not sunken at all: but not more salient than the brow⁽³⁰⁾.

“The *Jowls* have to be narrow in the part that goes from the forehead to the neck; but well apart from each other underneath that; so that the throat enters them well, and does not prevent it from collecting its *head*, for the bit to be well-placed. And the distance from the eyes to the nostrils should be narrow and lean, with little hair. As far as the thinness, however, use caution, as I first mentioned regarding the *Head*.

“The *Mouth* must be of good proportion in regard to the length of the *Head*, neither too wide, nor too small; so that the bit fits well. The *Lips* should not be thick, nor full; and the top lip should look rather pointed and be a little longer than the lower one.

[P. 57] “The *Nostrils* should be wide open, and the *Chin* not too flat, too high or too fleshy; and there should be some skin upon its bones.

“The *Neck*, in order to be good, has to be narrow next to the jowls, long; and more so from the socket between the *point of shoulder* to the *ears*, and from those to the *Withers*. It should also be flat rather than round; and that is why any one of its sides is called *Tabua* in Portuguese, which means *Board*. Around the neck, what is called *encoladura*, must be a little risen, like the neck of a Swan; and it should be well cut, next to the *Mane*. This must be long, and not too thick, and the *Forelock* long, and of fine silks.

and the distance they should have between them, he does not state specific quantities, so we are left in the same case and circumstance as I published in the preceding Note. In regard to *ressias y derechas being of gran fealdad*, it seems to me it is the contrary; and in this other way, they have more grace and vivacity as they are, like the French say, *Oreilles hardies*. Saunier says: *Plus elles sont écartées l’une de l’autre, plus le cheval est difforme ... les grandes oreilles ... les petites sont préférables, tant pour leur beauté que pour leur intrépidité*. Guerinieri is of the same opinion op. cit.

(30) Garcia Conde, says: *los ojos grandes y salidos a fuera, que paresca que se quieren saltar de su cabidad*.

“The *Withers*⁽³¹⁾ must be elevated, long and thick, and higher than the hips.

“The *Shoulders* should not be fleshy⁽³²⁾; but flat, wide, free and moving; and their bones should be found, as much as possible, under the *Withers*.

“The *Breast* should be proportionate to the Horse’s shape, [P. 58] neither too broad, too open, or too advanced⁽³³⁾.

“The *Front Legs* or *arms* must be well proportionate in height; of good bones, clean, lean, of short hair, and they should fall perpendicularly from above to the *Joins*. And the position of the *Hands* should be straight to the front, without turning inwards, nor outwards. The upper foreleg *elbows* must also be in a straight position, parallel to each other; because Horses that have the *elbows* closed towards the *Belly* turn their *arms* and hands outwards; and those who have open *elbows*, turn their arms and hands inside, indicating laxity in either position. The *Front Leg* must be long, broad, with nerves apparent up to the

(31) *Withers*, Needle and Cross, it is all the same. To show the placement of the members to which these names apply, and many others, there is a plate further on that shows their places through numbers. It is Plate 6, which can be found at the end of chap. IV, and there we can also find the Plate about Equestrian Symmetry.

(32) *Saunier* thinks otherwise. But *Guerinieri* seems to agree, in which I feel supported by an intelligence far superior to mine.

(33) *Fernando de Sande*, in the cited place, says: *the chest broad, and outwards, in the manner of a spur*. But *Guerinieri* seems to be of the opposite opinion, stating in his book I quoted, *les gros Chevaux et les Roussins ont presque toujours la poitrine trop large et trop ouverte, ce qui les rend pesans, et par conséquent excellents pour le tirage*. The Most Excellent Director of my studies also believes, as *Guerinieri*, that too large a breast makes a horse look heavy, and of a coarser figure; and that is why he did not allow me to give that part the width I intended, taken by the desire to express the *grandiose*, Artists of Drawing love so much. However, in carriage horses, we want the chests to be broader; and in this usage they shall be more beautiful, for being thus more appropriate for that work. What is certain is that the principal part of the beauty of things consists in their being well adapted to their uses. See Mr. Boffrand. *Livr. d'Architecture. Dissertation sur ce qu'on appelle le Bon Goût, etc.*

[P. 59] *knee*, and the muscles from the outer part, thick in good proportion⁽³⁴⁾
- but more on the flat side.

“The *Knees* must be flat, broad, and have nothing more than skin upon the bones.

“The arm’s *Cannons*, from the *knee* down, must be thick, joined and short in proportion to the horse’s legs and size. The *Nerve*, or *Tendon*, that reigns through the hind part, and to the length of the *Cannon*, makes one of the qualities of the *arm*, and also of the leg. It
[P. 60] should be thick in relation to the *Cannon*; detached from it⁽³⁵⁾, without humour nor thickness between those parts, so that the *shin* does not look round, but flat and wide.

“The *Fetlock* must be sinewy and thick, proportionate to the arm and leg. The *Pastern* mustn’t be too long or too thick; and should lean forward a bit towards the front of the *hoof*. The *Coronet* must

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(34) *Sande* and *Saunier* say to let the arms be fleshy; *Garcia Conde* wants them lean. But I believe that should be understood as explained in *Science des Persones de Cour*; that is to say, that the muscles seen from outside must be thick and proportionate. These Authors vary even more in other things. *Saunier* and *Guerinieri* even switch the names of this part of the Horse; one calling *Bras* [*Arms*], what the other one calls *Cannon*. But, with prudence and the advice of good Horsemen, everything concurs. In the Arts, and I believe in Human Sciences as well (excepting some parts of Mathematics), everything is subject to contradictory opinions. One should follow those who have better taste. It is true that everyone believes he possesses this admirable quality, and some are mistaken. However, if *Muratori* has already portrayed the *Good Taste in Sciences and Arts*, *Boffrand* and *Mengs* have also drawn their images for the Arts of Drawing, which may guide those who enter the road of Arts, and show the path to those who have lost their way. And even though *Boffrand* speaks of Architecture, & *Mengs* of Painting, the Fine Arts are all subordinated to the same principles and mutually hold hands in their Laws. If those who study do not have the capacity to read in the works of Authors something more than what is written, they will not be able to gather much fruit from such a harvest.

(35) In the arms, as well as in the legs of Rational beings, there are two bones from elbow to hand, and from knee to foot. In quadrupeds, there is only one, from what I saw in *Osteologia dos Racionaes*. I had lived a long time supposing that this quadruped *Nerve*, or *Tendon* was also a bone, because I saw it being so thick and detached from the cannon. I explain this here to free beginners from the same mistake. In the arms of rational creatures, the bone corresponding to this *Tendon* in brute beasts is called the *Cubit-bone* or *Ulna* and in the legs, the *Fibula*.

accompany the hoof around it and be less salient than the hoof's end or its sole.

“*Hoof*. The front and back *hoofs* must be well proportionate; neither big, nor very small, almost round⁽³⁶⁾, and broader at the bottom than at birth. The hoof's Walls must be smooth, even, with no creases.

“The *Ribs* should not be clenched, nor tight; but should proceed as if turning around, from the *vertebrae* to the belly.

“The *Belly* or *Venter* should not get too low, nor be too wide⁽³⁷⁾, [P. 61] nor too full, and should accompany the roundness of the *Ribs* precisely.

“The *Flanks* should not be hollow but follow the roundness of the *Belly & Ribs*; and the *Loins* almost straight, and not fused; and the *Loins* flat.

“In order to be good, the *Croup* must be round and wide, with a channel in the middle, where the croupper settles; dividing the *Hips* in equal fashion, which must be of proportionate length, without their bones being too high.

“From the way the *Tail* stands, its placement and strength, we may judge of a horse's gentleness and strength. His *Dock*, also called *Root*, must be short, thick, well collected⁽³⁸⁾, well garnished with silky

(36) In the few observations I have made in Nature, I believe the back Hoofs are a little smaller and more oval than the front ones.

(37) *Rego*, where I quote him, says the *Belly* must be broad; & *Guerinieri, Idem*, says the same; however, he adds: *à proportion de la taille du Cheval*. Attending to this circumstance, and to whatever else might contribute for the animal's beauty, my Most Excellent Director ordered me to give to my Horse's belly less width than the rump. And indeed, one cannot deny that in all animals, rational or brute, a large belly tends to deformity. Among the Lacedaemonians it was considered a crime to be fat: one of them was threatened with banishment for having too large a belly. Mr. Mathon. *Par quelles causes ... les Loix de Licurge se sont altérées*, p. 59.

(38) *Rego* says: the *Dock*, short and thick, well collected at birth, etc. And *Garcia Conde Idem*, says: *que tenga buena cola, bien poblada, y con buen asiento, que no la joegue à uns, y otra parte, que parezca que esta clavada*. All this supports the criticism I here leave, regarding risen tails.

hair, and must come down and rounded when it leaves the croup; and it should be placed “nor too high, nor too low”.

[P. 62] “The *Testes* must be small, and the short *verga*^{xxxiv}.

“The *Thighs & Buttocks* thick and fleshy in the inside, as well as on the outside, and proportionate to the Croup.

“The *Stifle* must stand out, and look bulky, and the *Curves* shapely but dry. The *Hocks* must be big, broad, lean, and sinewy; neither too close to each other, nor too turned outwards or too far apart. The other parts of the legs should be wide, flat, dry, sinewy, and provided with little hair; and in the feet’s *Joins, Pasterns* and *Hoofs*, the same as I said regarding the parts of the Hands”.

Writers on horsemanship and veterinary surgeons point out a few more signs that enable us to appraise the gentleness and beauty of any good horse. However, I only transcribe those to which Sculpture is susceptible, leaving further advertences of little use for Drawing for those persons devoted to these arts; and I shall continue to discourse about the model of my horse. In order to adorn it, as I show in the first and second prints of the drawing I was forced to follow, I could not but braid^{xxxv} its mane, even though I knew it would be best (for the good taste in Drawing) to leave it free flowing. It is more picturesque, and the horse’s neck would look less barren in the place where the mane would spread out⁽³⁹⁾.

[P. 63] The horse’s other adornments also lack the noble simplicity the Arts love so⁽⁴⁰⁾, but this did not embarrass his

(39) I am persuaded that all the horses in equestrian statues have loose manes. And the prints I have seen have certified me. This is indeed the case in a great number of them.

(40) *Deve però avvertirse, che l’opera non sia troppo arricchita*. Du Fresnoy. *Art. Della Pitt.* prec. 24 p. 34. And Roger de Piles commenting on the above, states on p. 126, that when Apelles saw Helen painted by one of his Disciples, adorned with much gold and jewels, he told him: *My friend, as you could not make her beautiful, you did not fail to make her rich.*

Most Excellent Marquis *Estribeiro Mór*. And as I did not have *Mr. Saly's* luck⁽⁴¹⁾ and saw myself subordinate to several people foreign to these Arts, I had the weakness of trying to please them. Therefore, the bridle, the pectoral, the spurs, and braiding have quite a few ornaments. What could I do to please those who knew only those trifles about my profession?⁽⁴²⁾ *Mr. Saly*, says, regarding the adornment of his statue's horse, that *he conformed with the ancient Roman usage, only to put a very simple bridle, a mantle (instead of a saddle) and a girth*⁽⁴³⁾. In my work, I used a small flat saddle⁽⁴⁴⁾, and a light saddlecloth, and the rest as I said. [P. 64]

For the studies of the hero's figure, as I could not avoid the iron dress, I asked to be allowed to see the armaments of this sort, kept in the Army's Arsenal; and seeing them, and examining them increased my disgust, because I did not find in any of them the muscularity, I had seen in a few prints. Until, upon reflection, I discovered that the armed bodies produced

(41) *Selon les conditions de mon contrat je devois exécuter ce Monument sous les ordres immediats de sa Majesté, ou d'un Ministre qu'elle proposeroit à cet effet, et non d'autres.* Saly, Suite de la Descrip. first Note.

(42) When the statue was cast and the Public was given free entrance to the Foundry House in order to see it, I heard several people admiring and giving much praise to these and other trifles the figure has, such as its *lace cuffs*, etc. What a horrible satire that praise would have been to me, had it come from people with solid knowledge of the Fine Arts? These Panegyrists are comprised in the mockery Luciano makes of those who, when describing the statue of the Olympic Jupiter, only admire the polish of its pedestal. See p. 57. First. Edit. of Lucian's Transl., made by our learned Father Custodio José de Oliveira.

(43) *Descrip. de la Stat. Eq. de Fred. V*, p. 41. Also in this there should be prudence; let not the simplicity be such that it degenerates into poverty.

(44) *Bouchardon* adopted a similar kind of saddle in Louis XV's Stat. in Paris. *Lemoyne*, for the one of the same Sovereign in Bordeaux, used a blanket. *Girandon*, in Louis XIV's in Paris, also used a blanket, etc.

by Drawing, in whose chests I saw a certain myology indicated, were those featured wearing leather breastplates. Those allow for muscles, because some are made in moulds, and the leather is of such consistency that the said moulds take on the configuration of muscles. However, I did not find the kind of beauty I intended in those made of iron; and found in all of them, from the front, and by the middle of the body, from top to bottom, some very disagreeable angle, or spine. And I noticed that when those iron vests were worn, they did not cover the whole bust of whoever [P. 65] wore them, but only managed to cover it up to where the last spurious ribs are⁽⁴⁵⁾. From that, I inferred that they did not cover the whole *trunk*, in order not to hinder any movements the body has in such a place. This reflection, and finding a few pieces made up by several moveable plates⁽⁴⁶⁾, which served to dress the thighs of the horsemen's legs, enlightened me to the idea of presenting a new way of dressing in iron, that would appear more like a leather breastplate. There would be no letting go of verisimilitude for this fiction⁽⁴⁷⁾, and it would make the body more gracious than it would have been with an iron vest, given the way they are built.

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(45) The configuration of the iron breastplates I have seen is shown in plate V Figure I.st at the end of this chap.

(46) One of these pieces is shown from four different aspects, in the same Plate V, in the 2nd, 3rd, 4th and 5th figures.

(47) *Et plutôt que le vrai, suivez la vraisemblance.* Watelet, *L'Art. de Peindre*, cant. 3, p. 39.

Therefore, I feigned⁽⁴⁸⁾ a vest made from two iron Plates, one for the front, the other for the back, showing muscles, and reaching only to the said place of the last spurious ribs. And from that place downwards, in the rest of the bust, where there are further movements, I pretended to continue with the [P. 66] above-mentioned moveable plates until they covered the whole *Abdomen* with its *transversal* muscles. In that fashion, they would not impede the particular movements of that place, as shown in Plate V Figure 6th.

In the rest of the armament, I did not follow those I saw made of iron exactly either; because they all showed legs that seemed rather short because of their excessive thickness. In this voluntary lack of diligence, *I searched for everything* (I could) *that befitted my Profession, and fled whatever was repulsive to it*⁽⁴⁹⁾. And considering the great height on which this statue would be placed, and as several of its parts would be seen in foreshortening, I also thought I needed to alter its proportions, so that it would look proportionate, by the effect of illusion. Because of this circumstance, together with the one I have mentioned about

(48) *Salvador Rosa* also made up armament on his Soldiers, and *le Brun* in his Battles. *Imitons le fameux le Brun, l'un des plus beaux génies, qui aient brillé dans la peinture. S'il a étudié le coutume des armures antiques, ce n'a point été pour les copier avec servitude, ni pour en admettre le goût simple jusqu'à la pauvreté, mais pour se mettre sur la voie d'en imaginer de plus ingénieuses et plus agréables.* Mr. Cochin, *Ouvres Diverses*, 3d Tome from, p. 210 to 211.

(49) *Cerchisi tutto ciò che conviene all'Arte, e che può aiutarla, e fuggasi qualunque cosa, che ad essa ripugna.* Du Fresnoi, *Arte della Pint.*, prec. 59, p. 53.

the iron weapons, I took upon myself to enlarge a few parts in their length, and to diminish others in their thickness⁽⁵⁰⁾.

- [P. 67] As the Hero's image is not dressed in the Roman way, it would have been incongruous to make him a Chlamys. And in this case, (as it did not come out duly expressed in the exemplar I had) to avoid the meagreness and the awful manner in which the mantle is shown in the original drawing, I made this more grandiose clothing, wishing to pretend it was the Royal mantle, or the mantle of the Order of Christ, which are rather wide when they are loose, so that I could imagine their size, as indicated by the Statue. And not to shy away from the use of an iron dress,
- [P. 68] I made him wear iron spikes^{XXXVI} instead of the usual spurs; because the first Knights of the said Order wore them; and even nowadays, in memory of this ancient usage, whenever Someone

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(50) *E questo si fa, per che quelle figure, che son poste in alto, si persono nello scorto della veduta stando di Sotto, e guardando allo in su. Onde cio che si dà di accrescimento, vieni a consumarsi nella grossezza dello scorto, e tornano poi di proporzione, nel guardarle, giuste, e non nane, ma con bonissima grazia. E quando non piacesse far questo, si potrà mantenere la membra della figura sottile, e gentile, che questo ancora torna quasi il medesimo.* Giorgio Vasari, *Vite de Pittori, Scultori, etc.*, Tome I, Nella Introduzione, chap. VIII a cart. XXXI. In the book, *Les Dix Livres d'Architect. de Vitruvius...* Second Edition, book 3, chap. 2, p. 81, we see that this great man is of the same opinion. His Learned and admirable Translator and Commentador, Mr. Perrault, shows he does not follow the same party, and makes a large Note in this book to refute this system and to persuade us of the contrary. However, not daring to completely condemn this rule, which is one of the *rules of convention*, as Professors call them, he says *l'on ne le doit pratiquer que rarement*. But the case, in which I practised it, is one of those rarities. Perrault's discourse is on the quoted page, and in Note 24 of the same chap. 2. In his 6th Book, Vitruvius again proposes this statement, and Perrault once more opposes it, confessing however that many Architects and Sculptors are of Vitruvius' opinion. Perrault's arguments are indeed very scientific, and he resorts to fine reasons, taken from Physics, in regard to deceiving the eye. Nonetheless, there is a good basis for countering them; but the extension of these Notes cannot suffer this. It is enough to say I find examples of this deception of the eyes in our *Praça do Comércio* and its buildings; and there are no arguments against experience.

enters this Order, in the ceremony, or act, in which he is made a Knight, the said spikes are placed on his feet, and an iron helmet on his head, etc.

In relation to body, arms, and legs, as well as the Horses', in order for the rider's position to come out according to the rules of good horsemanship, everything was made under the wise direction of His Most Excellent Marquis *Estribeiro Mor*.

A few persons wanted the hands of the rider gloved, because that is in accordance with equestrian rules; but I, who saw the image of my hero, from head to foot, all covered in iron, and nowhere showing the nude (that is the principal beauty of these arts, as proven in the preceding Chapters), asked my Most Excellent Director to allow me to leave his hands naked, despite the fact some people, ignorant as to what constitutes beauty in sculpture and painting⁽⁵¹⁾, may criticize me for it. As he allowed me such licence, I therefore modelled them without gloves, quite on purpose, and not out of carelessness, as some have judged erroneously.

When *Mr. Saly* made the hand holding the bridle of his statue, in order to satiate his scruples, he moulded *Mr. Schaeffer's* hand, who was Frederick's first *Picador*. I, however, being less scrupulous, less wise, and in more of a hurry, given that I had already been instructed regarding the position they should have, had my own hands moulded, and copied them onto the figure from the plasters extracted from this cast. [P. 69]

(51) See the end of Note 25, and all of Note 49 in this chap.

As for the face, I wanted to make a portrait as similar as I could; and having His Majesty the benignity to concede me the honour of giving his Image a few touches of his similarity in His presence (because on other occasions, he had already conferred me the Grace of allowing me to model in his Royal presence) he did not consent that I try this. The only recourse I had was to make use of a profile on a coin, and of *Carpinetti's* print, together with some casual sighting. For any portrait to be well resemblant (as Professors don't have the power to animate them), it is essential not to hide anything from the face, nor to change the hairstyle⁽⁵²⁾ the portrayed person usually has. I could not call upon these remedies either, because the hairstyle was diverse, and worst of all, the helmet covered a great part of the front, which in a portrait of Our Lord King Joseph I forms a very principal part of the resemblance. Despite these inconveniences, [P. 70] several people find it quite resemblant: a circumstance of which I am quite certain, even if it was found lacking. And for this fault, I will not be charged in the Tribunal of the Wise Men in the Fine Arts.

In the passage I cited from *Mr. Saly*, we see there was no doubt that he purposely missed the exact rendering of the hairstyle, *even though the crowd* (says he, and it is true) *only notices the resemblance*. By the way he talks, he clearly lets us know that Professors do not think this way, nor do people knowledgeable

(52) *meme pour le chevelure, quoi qu'on ne puisse guères la changer sans affoiblir la ressemblance et que ce soit cependant la seule chose à la quelle beaucoup de monde s'attache*. Saly, *Descrip.* etc., p. 40.

in these Arts. And further down, when talking about his Hero's size in body⁽⁵³⁾, he says *a Professor is not bound to account for such minute details*. But exactitude in resemblance is requested of any panel or bust, whose only end is to portray one person or another. And with all this *Mr. Cochin* proves, very judiciously, that the quality of the resemblance alone does not make the true merit of a portrait⁽⁵⁴⁾; but rather the other parts of Art. *Bernini* was also well persuaded of this maxim and, for this reason, when he made a marble bust in Paris in which he portrayed Louis XIV, [P. 71] he did not make the large wig that Sovereign always wore; and notwithstanding, managed to receive the greatest applause⁽⁵⁵⁾.

Given the above-mentioned circumstances, one should also think maturely about the proportional agreement the three parts must have among them, in any composition, so that their *Whole* looks well. In an Equestrian Statue, about this point, we must reflect on the gradual proportion of the Rider in relation to the Horse; so that the Horse is neither too big with a small Horseman; nor the latter too bulky on a minute Horse. When

(53) *Idem*, p. 42.

(54) *Mr. Cochin*, Knight of the Order of St. Michael, Engraver to the King of France, Guard of the Drawings of the same Sovereign's Cabinet, Secretary of the Royal Academy of Painting and Sculpture from Paris, etc., was a Professor who wrote much about these Arts, and with such science and delicacy of taste, that, in my opinion, he can be called a *Judicious, and Critical Investigator of the Arts of Drawing*. In Tome 2 of his *Ouvres Diverses*, from p. 70, to 102, he admirably talks about this matter.

(55) *Cavalier Bernini*, called to Paris by Louis XIV with the most distinctive honours, and rewarded with prizes worthy of such an Artist and such a Monarch, did not create the work he was summoned to do. However, he portrayed Louis the Great. And as he believed the king's large hairstyle produced a bad effect, he made him an arbitrary *coiffure*, according to good taste in drawing. It pleased the Court so much, some noblemen had their hair done in the same way: and it became fashionable and was called "*à la Bernini*". *Vie des Architectes*, etc., Tome 2, p. 285.

I describe Equestrian Symmetry further on, I will show the measurements I gave to such combination by estimation; and what I later found when examining Nature. Given that the good order of my book asked for this explanation in this place, I shall stop following it here to proceed with greater clarity, and to show it with particularities in the place I mentioned.

[P. 72] With the little precautions here described, I completed this second model; and with such a fast execution, within the incomplete span of six months, I was forced to make the firsts models of the groups, and the statue in wax, and this second one in clay. While I executed this in the Foundry House, two of my *Amanuensis* were modelling the second models for the side groups in the *Design Department of Public Works*. In order to observe, direct and retouch these group models, I saw myself needing to go down every day to the said *Design Department* despite an unmentionable workload and an inexplicable inquietation of spirit, against a piece of advice *Leonardo da Vinci* proposed for artworks to come out as perfect⁽⁵⁶⁾.

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During the execution of Frederick V's statue, *Mr. Saly* says that he spent on his studies and his second model *more than five years*⁽⁵⁷⁾, preparing himself to start the large model. I did not

(56) *Et ancora sara buono levarsi spesso, e pigliarsi qualche solazzo, perche col ritornare tu migliori giudizio; che lo star saldo nellopera ti fa forte ingannare.* Da Vinci, *Trattato della Pittura*, chap. 274. The same disquiet, in which I describe myself was star saldo nell'opera: because my mind did not vary from the same ideas and these were agitated, and in tumult: which would not happen if I could pigliar qualche solazzo.

(57) *Pendant plus de cinq années, je n'avois fait que penser et faire des études pour me mettre à portée d'exécuter ce grand modèle.* Suite de la Descrip., p. 25.

have sixteen months to do more than the work for which the said sculptor employed five years of assiduous care.

Having resorted to start working during the last days of December 1770, I finished this model at the end of June 1771; [P. 73] and modelled this one, as the first ones in wax, entirely by myself, without any help from foreign hands⁽⁵⁸⁾.

Thus, this model was completed and was presented to His Majesty; and once I obtained his Royal approval, I came back to the *Design Department of Public Works* with the model, and delivered it to the caster, so that he could take its plaster mould. And before he began, I traced some straight lines on the model that remained printed in the clay, giving horizontal & perpendicular directions as indicated in Plate XII, for the purpose I shall mention in Chapter V.

(58) The haste I had to work in and the need to determine a certain day to show this model to His Majesty, forced me to call upon one of my Amanuensis during the last days, to help me complement it.

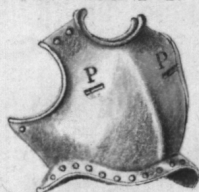
In figure I, I show the configuration of the breastplates, I found were made in iron. The two pinions or spindles indicated by the letter *P*, and placed at the nipples, are the ones receiving the plates that cover the shoulders on which they move. In the original, they appear perforated at the edge, from one side to the other, indicating that this is where we should insert the cotters or pegs that hold and secure these pieces to the iron breastplate without hindering the movements of the arms.

Figures II, III, IV & V represent a single piece seen from different aspects. It is the one dressing the Horseman's right leg, made of 19 iron Plates. Fig. II shows its convex exterior; and the letters AB indicate the series of nails, holding the plates to each other. Fig. II shows the concave interior of the same piece, with some leather straps helping to hold together the said plates. These straps, because of the leather's elasticity, have the capacity to move the plates. The nails from the leather straps E, C, D cannot be seen from the outside of this piece. However, those from strap B, and the others from row A, enter the plates from part to part and are the axis, in which these plates have their movement; the said nails making their heads from the exterior part, as shown in figs. II, IV and V.

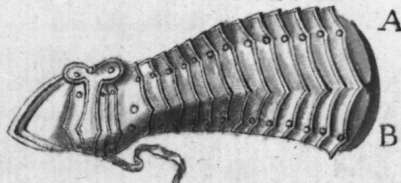
In the original of this piece I examined, I could only see a single leather strap with buckles, and a little fragment corresponding to it. The one that was whole, as shown in the drawings, indicated that one buckle was tied to the other. But as this manner of buckling up became awkward^{xxxvii} and problematic, I changed the position of the buckle when I made the model; imagining that, on the same piece, we could buckle the trousers we use; which seemed more natural.

Fig. VI shows how I configured the iron dress for the rider's chest; as I stated in this same Chapter, when dealing with the studies for modelling the Hero's figure.

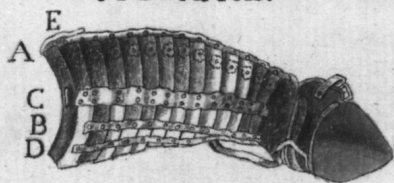
FIGVRA I.



FIGVRA II.



FIGVRA III.



FIGVRA IV.



FIGVRA V.



FIGVRA VI.



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CHAPTER IV

About Equestrian Symmetry

To write about the subject of the present Chapter is something of great difficulty to my feeble talents, because controversies regarding this matter may arise against me: the word *Symmetry* being the very first.

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Mr. Perrault says “this diction is Greek”⁽¹⁾, and he means the gathering, concourse and relationship of several measurements that have among themselves in different parts the convenient proportion for the perfect composition. But presently, we understand by *Symmetry* the equality and parity we can find in opposing parts.

Notwithstanding the warning of this great Architect and writer, I decided to name these dimensions with the word *Symmetry*, for three reasons, which lead me to this. I°, It is common

(1) In Vitruvius Com. book 3, chap. I.°, p. 56, Note 2. The translation of this passage from *Perrault* is abridged here in the Text.

knowledge among learned men that just as the Portuguese Language has many words derived and appropriated from Latin, it has more than a few taken the Greek. II^o, The difference noted [P. 78] by Perrault is more common in Architecture than in the other Arts of Drawing. III^o, We sculptors and painters have always understood by *Symmetry* the same thing the Greeks explained by this very word.

Having no author to follow, such enterprise would be glorious even for someone who had the lights, I lack. But as I am walking like a blind man, it is very easy to stumble; even if, to avoid a hard fall, I follow Nature⁽²⁾ and the prudent conventions of Art.

John of Arphe only states that a horse has the height of one *vara*^{XXXVIII} and three quarters⁽³⁾. *Saly* partially reports the measurements he found when he measured twelve live Horses⁽⁴⁾. But not individually, and he states them in feet, inches and lines: a method I do not approve of, because of the inconstancy noted by Father *Ignacio Monteiro*⁽⁵⁾.

Even *Saly* says⁽⁶⁾ that “only after finishing” his studies, did he see the *Elemens d’Hippiatrique de Mr. Bourgelat*, “in which this

(2) *La nature ne nous trompe pas*. Lami, Entret. sur les Scien. Idée de la Logique, chap. IV p. 76.

(3) *Varia Commensuration.*, lib. 3.^o, chap. 2.

(4) *Suite de la Descript.* etc., p. 9.

(5) *As feet, decempeds, and other measurements are unequal according to the variety of nations, as each one of them divides the foot according to its own will. Compendio dos Elementos de Mathematica; Elem. de Geometr.*, p. 73, in Scholio.

(6) *Suite de la Descrip.*, p. 49, in a Note.

[P. 79] wise Author gives the geometric proportions of the horse”. And that had he seen this book in the early stages of his observations, it would have spared him “much work”. I have made the most diligent efforts to see it; but it was not possible, even though I know of a noble gentleman from this Kingdom who possesses a copy of this book, in the Alentejo^{xxxix}. However, judging from what *Saly* writes about it, I can see that, even though it is a little individualized, it shows a better method of measuring: in heads; because we can find the root of such calculations in the very piece, we are working on. And as this system is the one ordinarily used by those who have written about the measurements of the human body, it seemed to me it was the soundest one. And I started to practise it: I divided the horse’s head, as I said in the preceding Chapter, into sixteen portions which I call *parts*, and each of these into another sixteen, which I named *minutes*.

I do not have the senseless project to have this symmetry reputed infallible. I would rather warn beginners that they need to ponder the different uses these horses are destined for; the different sizes, they have, according to the climates in which they are represented; and their different breeds, even within the same country⁽⁷⁾. As my intent, during the execution of the Statue

(7) Even in relation to rational ones, we need to make these reflections, and even more attentive ones. Not only because of their nobility, which is incomparably greater, but because there are many more opportunities to represent human figures. About this point, Watelet says: *Le rang, la condition, la fortune, le climat, et le tempérament contribuent à causer dans les développements des proportions, des différences sensibles. L’Art. de Peindre. Reflect. etc.*, p. 73, Paris edition, 1760, in 4° large.

I speak of, was to represent a fine horse from Spain, and the live [P. 80]
ones I measured were of that sort; it is in these terms that I
present these measurements.

Those who severely follow the opinion of the renowned
Newcastle may mock this work of mine. Seeing that he also scoffs
at those who describe the qualities the perfect stature of a horse
should have⁽⁸⁾, treating this as ridiculous and the respect for the
forms as irrisory. Consequently, he has to do the same in regard
to measurements. But we should notice that this illustrious and
wise gentleman contradicts himself when he talks about Spanish
horses, uttering these words: “they are extremely beautiful, and
the most appropriate to be portrayed by a curious paintbrush”⁽⁹⁾.
This *beauty*, this preference for *being portrayed*, consists in the
stature and in the forms of its members. We can therefore treat of
this matter, seeing that Nature and Reason have such a powerful
strength, and yet are so gentle, that they insensibly constrained
the Famous *Newcastle* to adopt the very thing he refuted.

I will seem contradictory in presenting this Symmetry in
such an individual form, while censuring *Mr. Saly* for his excessive [P. 81]
scruples in measuring when he executed his models (not only the
one on which he made his studies, but also the large one meant
to be cast in bronze). However, there is a great difference in all
this. I do not blame, but rather praise *Saly*’s examinations, his

(8) *Methode et Invention nouvelle de Dresser les chevaux.*, liv. I, chap. IV, p. 25.

(9) *Idem*, p. 23 and p. 24, he continues to praise Spain horses in regard to their forms.

observations, his measurements, and everything he did towards instructing himself⁽¹⁰⁾. Because we cannot omit the knowledge of these measurements, as they are intended to find the right proportions. And the Artist is bound to have them so present, in his fantasy and in his eyes, so that the reflection of the latter and the application of the former would suffice to let him know if the different parts are conforming to the rightful calculation or not. And in this particular case, he would make use of the compass only to decide upon a few doubts.

I know very well that Mr. *Watelet* says that “sculpture, because it imitates the objects precisely as they are, must continuously rely upon measurements; and the more detailed these are, the more they become precious and useful”⁽¹¹⁾. However, just as this Author says, on the same page, that this usage in painting, when executed *is cold, and slow; and does not befit an Art that requires so much enthusiasm*; sculpture being painting’s twin sister, cannot stray from having that same Ascendant.

[P. 82] From what I come to conclude, there is a total need to know minutely the measurements, and even sometimes to feel them with one’s hand, when they are reduced to practice; especially regarding symmetry. However, the best compass is always the one whose extremities are the Artist’s eyes and its axis, his own cultivated understanding.

(10) *Il faut donc avoir l’esprit rempli de son sujet. Lami. Entretiens sur les Sciences. Idée de La Logiq.*, chap. V, p. 84.

(11) *Reflexions de l’Art de Peindre*, p. 69, in Note a.

In order to avoid much wording on such a dry matter, and so that I can present without confusion not only what I think about this matter, but also all the examinations I did on Nature itself, it seemed to me that the Plates and charts that follow contain a method fairly summarized and clear. To each plate I joined a chart and, in every one of them, we find the measurements of five live horses I measured: those of the statue's horse and of the ones I deemed more convenient to achieve the greater beauty of this beast. And the reason I have to arbitrate upon this matter, besides from the Poetic licence allowed to the Arts of Drawing, is the differences I found in that very Nature, and the warnings I read from the writers on Horsemanship, which I have left cited and transcribed in the former Chapter.

Of the five Horses I mention, only the first three were of use to me, when I made my model. The other two I could examine at greater length, in order to reduce these observations to the most exact point. Because of that, only for the last one, called *Formoso*, do we find all cases filled with their respective measurements. Several of the first three remain blank because [P. 83] while the statue was being made, I had no place for speculations. And even some of those, although individualized, lack total exactitude, as it could not be given to them, because of movement: a circumstance about which *Watelet* says “that while it is possible to perceive their differences, it is very difficult to reduce them

to calculations”⁽¹²⁾; and I believe it is not only difficult, it’s impossible: at least for my small capacity.

I divided these charts into eight columns, with perpendicular lines. In the first column are alphabetical letters that can be found in the plates. In the five following columns, I show the measurements, belonging to each one of the horses, in the part of the plate, where we can find a letter similar to the one in the chart. In the seventh column come the model’s measurements under the name *Gesso*. In the eighth are those I find more convenient, distinguishing them from the vertex of the column with the word *Result*. In the 2nd, 3rd, 4th, 5th & 6th columns, I write on their vertices, or heads, the names of the Horses I measured. In those charts, I cross the perpendicular lines with horizontal ones, so that each measurement stays in its division. Therefore by using the charts like the Pythagorean multiplication table, the initial letter, or the first column horizontally shows the division perpendicularly indicated by the name of the Horse, written above it; and in this division,

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[P. 84] the measurements pertaining to it are declared in Arithmetical numbers. I forewarn that in the divisions in the charts, the letter *p*, means *parts*; the letter *m*, *minutes*, *e.g.* In the first chart (corresponding to Plate VII), if we notice the column relating to the Horse called *Arisco*, and search in the Alphabetical column for the letter *G*, the division assigned to it shows *p. 20. m. 6.*

(12) *L’Art. de Peindre. Reflex.*, p. 76.

This means that for said Horse, in that situation, we found in measurement, twenty parts and six minutes.

In the same chart, following the direction of the same letter *G*, searching further for a division under the name *Formoso*, we only find it on *p. 23*. In other words, the horse called *Formoso*, in the same place, had twenty-three parts exactly. And so on, and so forth, everywhere else.

Nevertheless, these measurements were taken on paper – it is a flat surface, so all the lines shown appear straight. However, as these measurements were taken from a volume, they are oblique in several situations, which appear straight on paper. For this reason, those of this Nature should have on paper a similar reduction⁽¹³⁾.

But the small size of the Drawings does not allow for such exactitude, nor did it seem convenient to say one thing in theory, and to find another in the practical use of the compass. And [P. 85] even so, I do not doubt that several will differ a little bit. That will be easily excused by all those who know how engravings are printed, and know that not only paper, but even metals grow and diminish according to weather variations.

In respect to *variations*, I should further warn you, that the Drawings from these Plates relating to Symmetry were made from the measurements noted in the column entitled *Result*.

(13) Some notion of Geometry is enough to know this to be true, even if we do not demonstrate it. However, the Demonstration appropriate to this case is the one Monteiro brings to his *Elements of Geometr.* p. 84, prep. V, tab. I, fig. 8. See the Demonst.

Being in accordance with this aspect, it is clear they cannot be to the others. Just as between an acute, an obtuse and a right angle, one cannot have the same value as the other. Having said this, it does not take much sharpness to know the difficulties and the means to make use of Prints, nor much indulgence not to pretend that we should have had a Plate made for every single object.

I explained in Chapter III that in some places of my model I altered these dimensions a little; and there I presented the motives I had to do this, and promised to show the difference in this Chapter. I satisfy this by saying that the mentioned alterations can be known in detail, individually, through the combination of charts: combining them with the others, the measurements noted in the column entitled *Gesso*, whose name I gave to the Model, because it was made of that material, or of *Stucco*, which many people call plaster.

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[P. 86] The fact that I named several parts and muscles of the horse with the same names used for those of rational beings, should not scandalize; because the authors on horsemanship and veterinary surgeons have done so. *Pedro Garcia Conde*, when he wrote the Anatomy of that beast, said he had been about to give up on his enterprise, fearful that some would find this nomenclature strange⁽¹⁴⁾. However, unable to find a better

(14) ... *me hallé tan ofuscado, y casi arrepentido ... , por ver que convienen casi en todos los nombres de las partes de que se compone el Horse, con los que tienen las partes de que se compone el cuerpo del animal racional, etc.* Verdadera Albeiteria, chap. 2, p 6. *Les animaux ont des parties conformes aux nôtres.* Lami. Entretiens, etc. *Discours sur La Philos.*, p. 273. If there is conformity in the configuration, it is not too much to have it the names.

resource, he followed the established practice, not to deprive his countrymen of a useful work.

In the preceding Chapter, I have already mentioned the names of the greater part of the limbs, in the order given by Authors who wrote about this matter, explaining the qualities they should have in order to be perfect. As some of those names will be unknown to several people, it seemed convenient that, imitating *Guerinieri*, I would have a Plate that shows through numbers to which situation pertain the names collected in the following List.

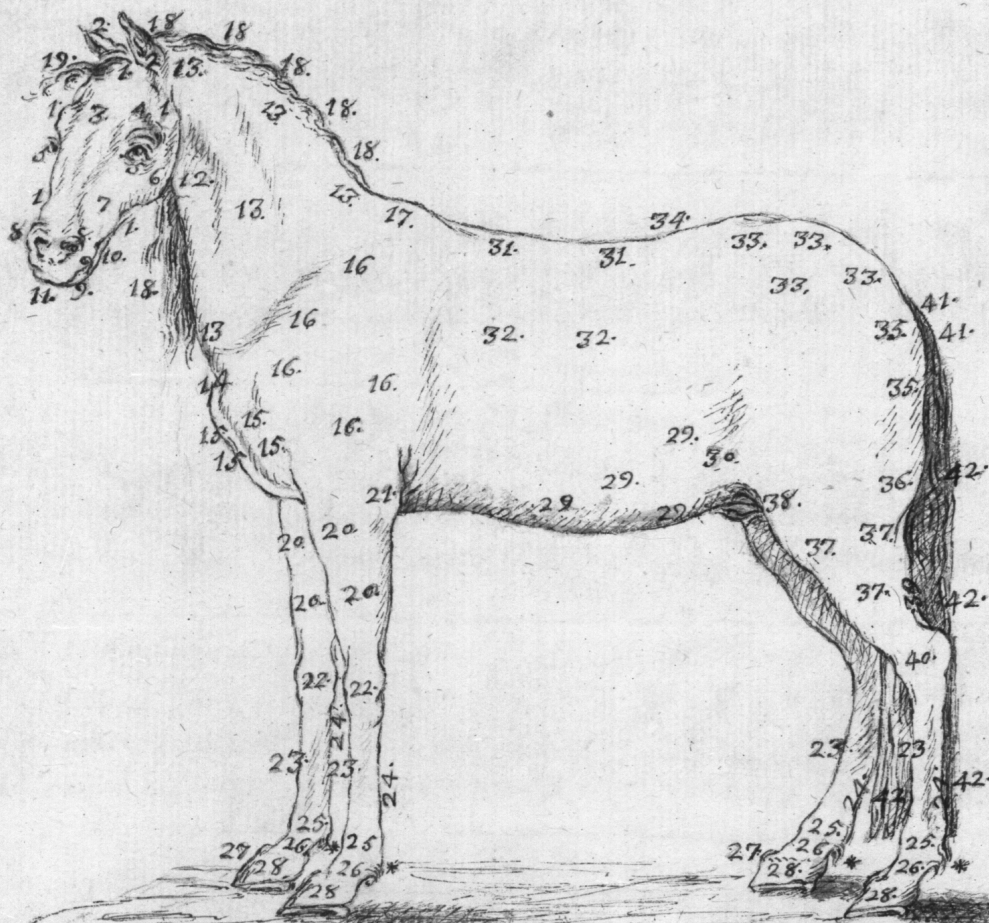
[P. 87] ***LIST of the names pertaining to several limbs of the Horse,
whose places are indicated in Plate VI.***

Head	1	Knees	22
Ears	2	Cannons	23
Forehead	3	Nerves, or Tendon	24
Supraorbital fossa, or eye sockets	4	Fetlocks	25
Eyes	5	Pastern and Hock	26
Jaws	6	Coronets	27
Bars	7	Hoofs	28
Nostrils	8	Barrel or Belly	29
Lips	9	Flanks	30
Chin groove	10	Loins	31
Mouth	11	Ribs	32
Throat	12	Rump or Croup	33
Crest, side, windpipe	13	Reins	34
Point of shoulder	14	Hips	35
Chest	15	Buttocks	36
Shoulders	16	Thighs	37
Withers	17	Stifle	38
Mane	18	Curves	39
Forelock	19	Hocks	40
Forearm	20	Dock or top of the tail	41
Elbows	21	Tail	42

The little tuft of hair at the hind part of the Join, noted on the Plate by a little star, is called *fetlock hair*. However, fine Horses should not have it, or it should be very small. In number 26 the name *Pastern* pertains to the hand, and hock to the foot.

In number 27 *Coronet* and *Pastern* are the hair surrounding the [P. 88]
Hoof; but in the front they are called *Coronet*, and on the sides
Pastern.

Est VI.



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Chart pertaining to Plate VII
Names of the Horses

	Arisco	Belém	Gentil	Machudo	Formoso	Gesso	Result
I ^a	2 ^a	3 ^a	4 ^a	5 ^a	6 ^a	7 ^a	8 ^a
A	16	16	16	16	16	16	16
B			p. 51. m.12		p. 52.m.4.	p.51.m.4	p.54.m.6
C					p.26.m.8	p.29.m.14	P32.m.12
D	p. 42	p.42	p.44	p.19.m.4	p.41.m.4	p. 39.m.8	p.45.m.4
E	p.37	p.39.m.10	p.42	p.38.m.2	p.39	p.37.m.8	p.42
F	p.41	p.41	p.42	p.39.m.4	p.40.m.6	p.38	p.43.m.10
G	p.20.m.6		p.21	p.20.m.11	p.23	p.23	p.23.m.10
H				p.18	p.18.m.4	p.20.m.7	p.18.m.8
J	p.15	p.15	p.14.m.12	p.12.m.2	p.15.m.12	p.16	p.16.m.4
L	p.12.m.4		p.12.m.14	p.11.m.6	p.12.m.1	p.12.m.3	p.13.m.2
M	p.12.m.12	p.12	p.11.m.12	p.11.m.12	p.12.m.12	p.12.m.15	p.13.m.8
N	p.7.m.15	p.7.m.4	p.7.m.4	p.7.m.8	p.7.m.10	p.7.m.14	p.7.m.12
O	p.14.m.12	p.15	p.17.m.8	p.16.m.14	p.17.m.10	p.18.m.7	p.17.m.14
P				p.7.m.12	p.8.m.6	p.12.m.13	p.9.m.8
Q	p.16	p.14.m.12	p.13.m.10	p.14	p.13.m.8	p.15.m.12	p.14.m.4
R	p.13	p.12.m.6	p.13.m.4	p.12.m.14	p.12.m.6	p.10.m.6	p.13
S			p.4.m.10	p.4.m.6	p.4.m.12	p.4.m.3	p.4.m.12
T			p.3.m.8	p.4.m.4	p.4.m.6	p.3.m.12	p.4

APPENDIX TO PLATE VII

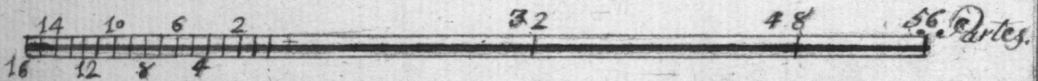
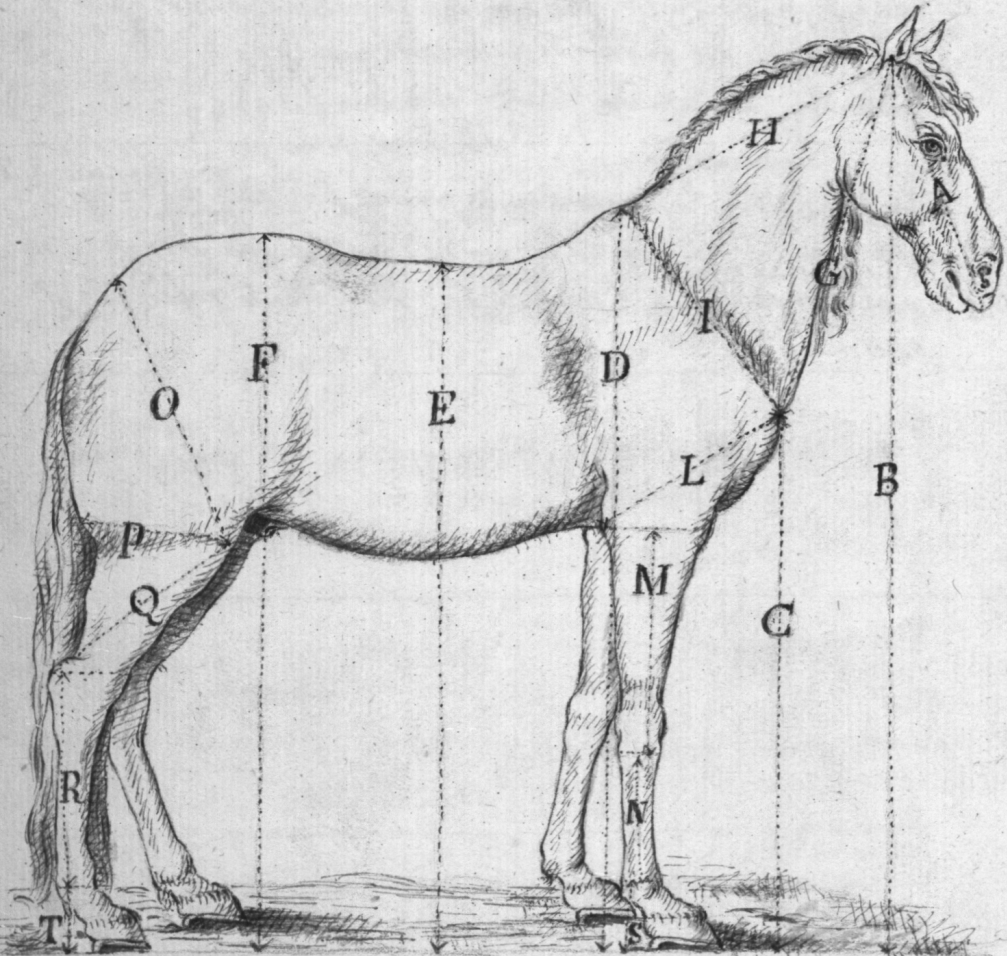
[P. 90]

The quantities indicated by B, G, H, should be considered supposing the horse is in his spirited attitude, when the rider governs it with the reign in hand. However, whenever he raises or lowers the head some more, all three of these measurements differ. This difference should be regulated by good taste.

The two quantities G and C necessarily have to add up to more than quantity B; because this one is perpendicular, and G is oblique. The amount comprised in line L should be measured from the point of shoulder to the *elbow*.

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Quantities S and T should be taken into account when the Horse is still: there is movement there, reflexed because of the elasticity the nerves and articulations of the *Pastern* have, and for this motive this measurement should be supposed only after the movement reflects upwards.



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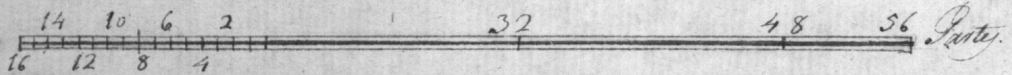
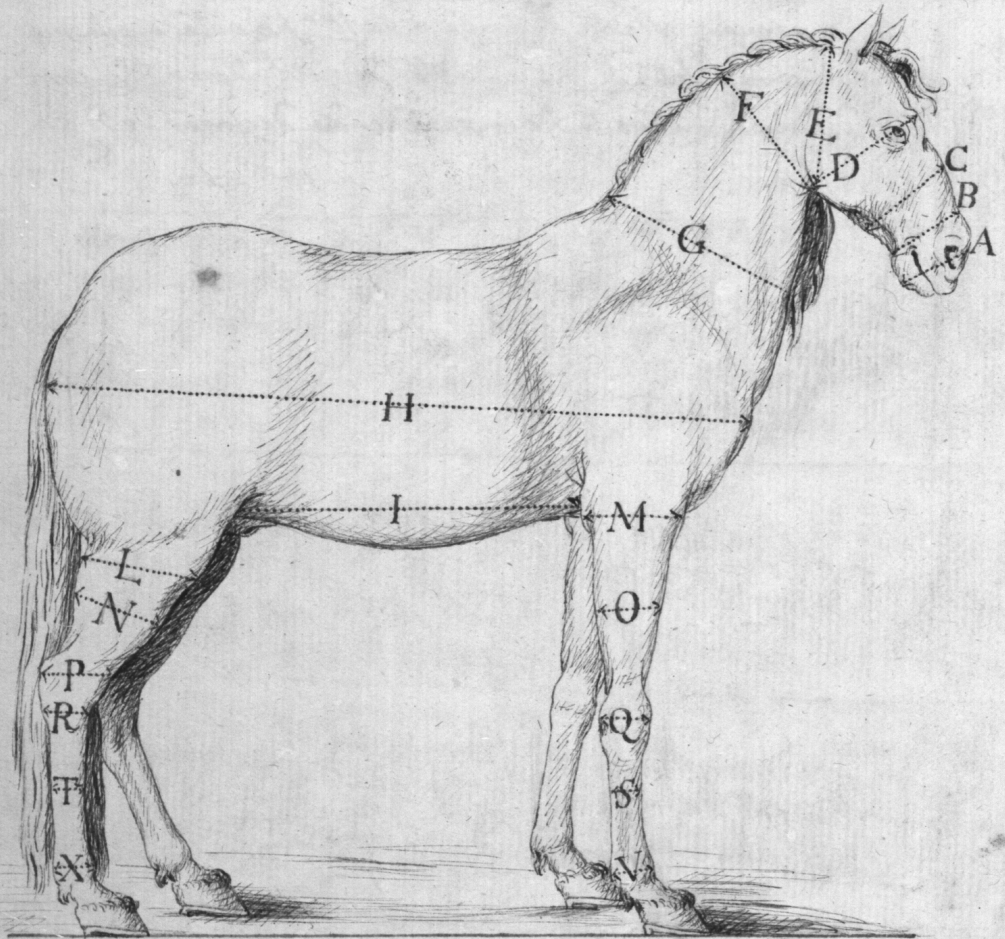
Chart pertaining to Plate VIII
Names of the Horses

	Arisco	Belém	Gentil	Machudo	Formoso	Gesso	Result
1 ^a	2 ^a	3 ^a	4 ^a	5 ^a	6 ^a	7 ^a	8 ^a
A				p.4.m.14	p.4.m.14	p.5	p.4.m.8
B				p.5.m.10	p.5.m.6	p.5.m.3	p.5
C				p.6.m.8	p.6.m.6	p.6.m.5	p.6.m.4
D	p.7.m.12			p.7.m.7	p.7.m.6	p.7.m.8	p.7.m.8
E					p.8.m.6	p.9.m.10	p.8.m.7
F				p.7.m.10	p.9.m.2	p.9.m.3	p.8.m.8
G	p.12	p.12.m.2			p.11.m.10	p.12.m.8	p.12.m.13
H	p.41	p.42.m.8	p.44	p.38.m.4	p.39.m.6	p.40.m.4	p.44.m.8
I	p.20.m.2	p.20.m.2			p.20.m. 10		p.21.m.8
L				p.6	p.6.m.2	p.8.m.8	p.7.m.4
M	p.6	p.5	p.6.m.8	p.5.m.4	p.5.m.12	p.5.m.8	p.6.m.8
N					p.5.m.6	p.5.m.14	p.5.m.14
O					p.3.m.8	p.4	p.4
P		p.5.m.4	p.5		p.4	p.4.m.2	p.5
Q		p.3		p.2.m.14	p.2.m.13	p.3.m.9	p.3
R		p.3.m.2			p.3	p.3.m.6	p.3.m.4
S		p.2			p.1.m.14	p.2.m.3	p.2.m.2
T					p.2	p.2.m.10	p.2.m.4
V					p.2.m.8	p.3.m.4	p.2.m.8
X					p.2.m.8	p.3.m.9	p.2.m.10

APPENDIX TO PLATE VIII

[P. 92]

The quantities indicated in lines H and I increase more or less in proportion as the horse moves, and according to the pace or the acceleration of its movement. In the Letter I, I explain the length that exists from the *Stifle* to the elbow, when the horse is still. Plate IX shows the difference in this extension, when the beast raises its *arm*; and in Plate X, when it raises its *leg*. In this Plate, in X, we note that measurement with the letter I. It should be noted that in Plate IX there was a reason for H, which it is impertinent to declare.



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Chart pertaining to Plate IX

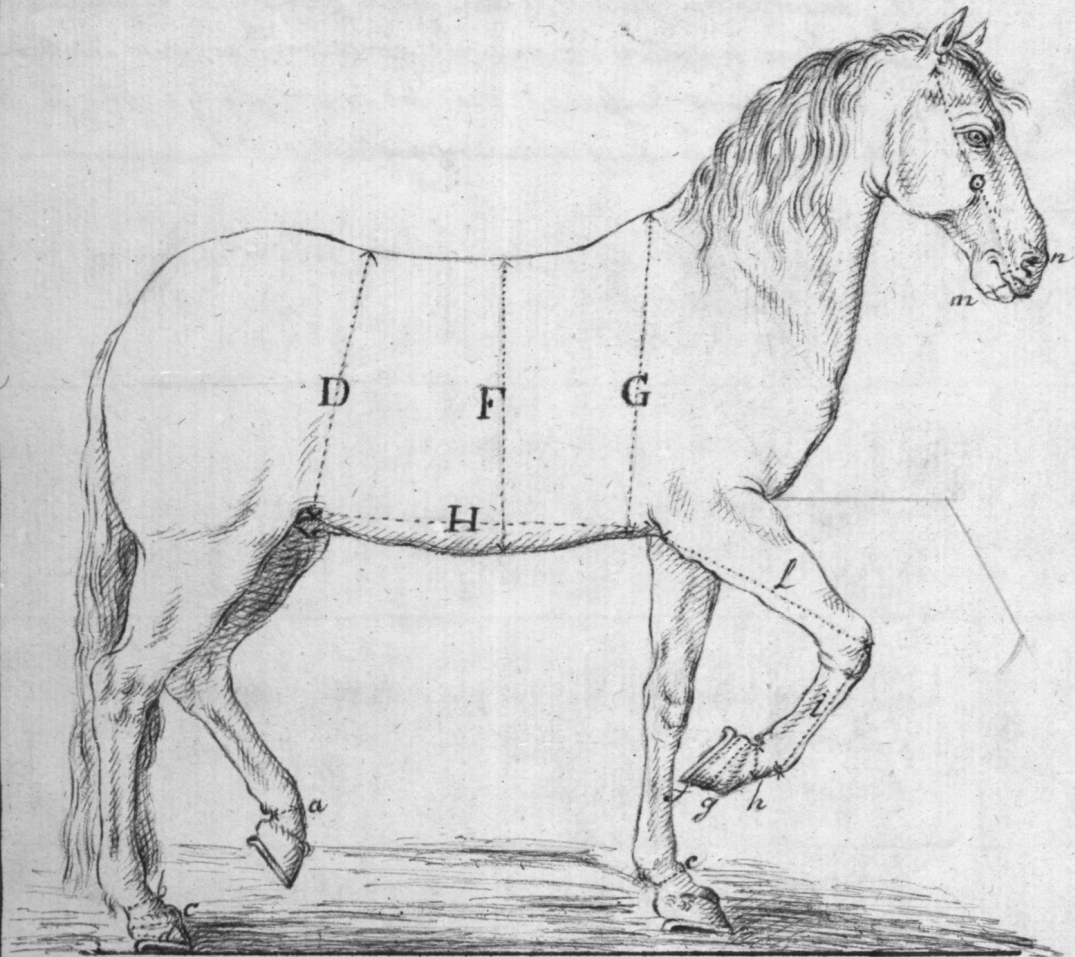
Names of the Horses

	Arisco	Belém	Gentil	Machudo	Formoso	Gesso	Result
1 ^a	2 ^a	3 ^a	4 ^a	5 ^a	6 ^a	7 ^a	8 ^a
D	p.15		p.16.m.4	p.16.m.5	p.15.m.10	p.16	p.16.m.4
F	p.15				p.18.m.8		p.18
G	p.17.m.5	p.19.m.10	p.19.m.12	p.17.m.12	p.19.m.4	p.17.m.8	p.19.m.14
H				p.20.m.10	p.22.m.12	p.17.m.13	p.22.m.4
a					p.1.m.14	p.2.m.7	p.2
b					p.1.m.10	p.2.m.5	p.1.m.14
c					p.3	p.3.m.12	p.3.m.10
d	p.4	p.4.m.4	p.4	p.4	p.3.m.7	p.4.m.2	p.4
e					p.1.m.10	p.2	p.1.m.12
f	p.4.m.8		p.4	p.4.m.7	p.3.m.6	p.4.m.2	p.4.m.4
g			p.4	p.4	p.2.m.14	p.3	p.4
h					p.1.m.10	p.2.m.2	p.1.m.14
i			p.9	p.9.m.2	p.8.m.7	p.8.m.11	p.9
l			p.13.m.2	p.13.m.8	p.13.m.2	p.12.m.13	p.14.m.12
m				p.1.m.10	p.1.m.7	p.1.m.12	p.1.m.6
n				p.3.m.4	p.3.m.2	p.3.m.8	p.3.m.2
o			p.14.m.13		p.14.m.4	p.14.m.13	p.14.m.14

APPENDIX TO PLATE IX

[P. 94]

The quantities noted in lines I i, may appear superfluous, as they have already been noted on the Chart of Plate VII; in M, N, of the same Plate VII. However, I have also noted them in this place, because of the difference we find when the arm bends, proceeding from the protuberance made by the projection of the heads of the bones called *Humerus* and *Radius*, when the arm is raised. The same happens in measurements a, h; because, when the *Pastern* bends the muscles by the concave or hind part, they compress. As in this compression the volume of the middle of the muscles increases, in some cases there are inevitably greater thicknesses. But they are imperceptible to the sight, or almost so, and the difference is therefore unimportant.



14 10 6 2 32 48 56 Partes
16 12 8 4



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[P. 95]

Chart pertaining to Plate X

Names of the Horses

	Arisco	Belém	Gentil	Machudo	Formoso	Gesso	Result
l	2	3	4	5	6	7	8
B	p.15	p.16, m.2	p.16, m.4		p.15, m.4		p.16, m.8
C	p.16, m.4	p.17	p.17, m.12	p.16, m.14	p.17, m.10	p.18, m.11	p.18, m.6
D				p.10, m.2	*	p.11, m.11	p.11, m.4
E		p.15, m.4	p.16, m.8		p.15, m.2	p.14, m.13	p.17
F		p.6	p.5, m.8		p. 5, m.2	p.6, m.8	p.6
G			p.8		p.8, m.3	p.6	p.8, m.10
H		p.5	p.4, m.14	p.4, m.12	p.4, m.10	p.4, m.10	p.5, m.2
I					p.15, m.10	p.14, m.2	p.16, m.12
L					p.12, m.8	p.11, m.10	p.12, m.12
m				p.6, m.13	p.7, m.6	p.7, m.8	p.6, m.10
n				p.6, m.13	p.6, m.11	p.5, m.14	p.6, m.10
o				p.3, m.2	p.3, m.4	p.3, m.8	p.3, m.4
p				p.3	p.3, m.3	p.3, m.2	p.3, m.2
q			p.3, m.2		p.2, m.14	p.3, m.7	p.3, m.6
r		p.3, m.4	p.3		p.1, m.12	p.2, m.12	p.3
s	p.2, m.7	p.2, m.12	p.2, m.10	p.2, m.12	p.2, m.10	p.2, m.4	p.2, m.12
t					p.3, m.12	p.3, m.13	p.3, m.8
u					p.3, m.10	p.3, m.5	p.2, m.2
x	p.3	p.3		p.2, m.12	p.2, m.12	p.2, m.4	p.2, m.8

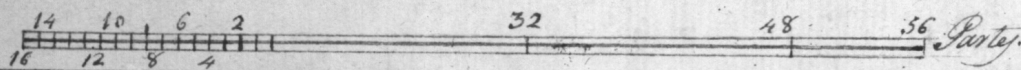
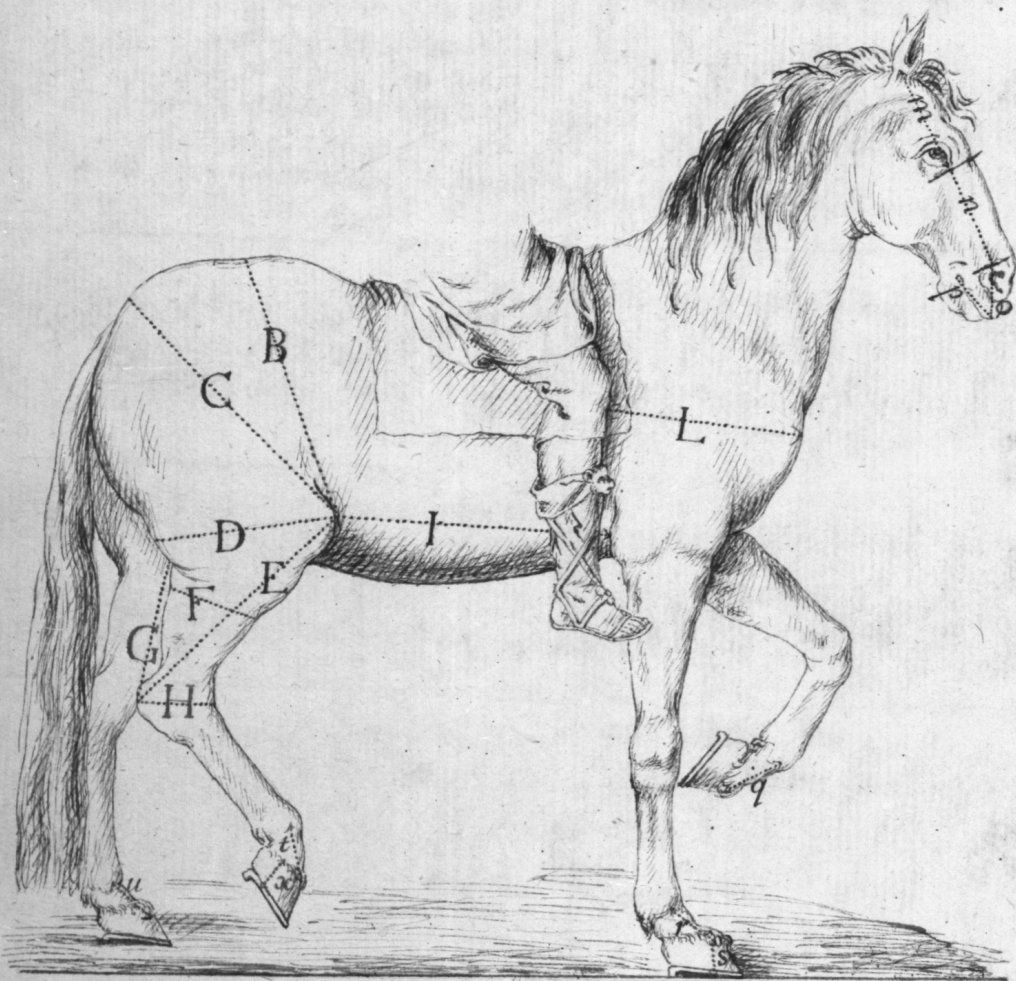
* Unreadable

APPENDIX TO PLATE X

[P. 96]

The quantities in the lines C, D, E, are different from those stated in Plate VII in O, P, Q. And this, in the attitude shown in Plate X, proceeds from the protuberance the bone called *Femur* makes on the *Stifle*.

Line L contains the measurement from the largest elevation of the horse's chest to the rider's leg or knee.



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[P. 97]

Chart pertaining to Plate XI

Aspect I

Names of the Horses

	Arisco	Belém	Gentil	Machudo	Formoso	Gesso	Result
1 ^a	2 ^a	3 ^a	4 ^a	5 ^a	6 ^a	7 ^a	8 ^a
A					p.5.m.4	p.6.m.8	p.5.m.6
B			p.6.m.2		p.6.m.6	p.7.m.13	p.6.m.4
C	p.12.m.8	p.11.m.8	p.12.m.10	p.10.m.2	p.11	p.11	p.11.m.12
D**D	Bulge				p.17.m.8	p.15	p.15
E	p.10.m.8	p.10	p.11.m.10	p.9.m.2	p.12	p.12.m.9	p.12.m.8
F					p.4.m.2	p.3.m.15	p.3.m.4
G					p.1.m.8	p.2.m.9	p.2
H					p.1.m.12	p.2.m.3	p.1.m.14
J					p.2.m.10	p.3	p.2.m.12
L					p.2.m.6	p.1.m.7	p.2.m.6
M					p.1.m.4	p.1.m.10	p.1.m.4
N					p.2.m.4	p.2.m.8	p.2.m.8
O					p.1.m.8	p.1.m.15	p.1.m.12
P					p.2.m.8	p.2.m.14	p.2.m.12
Q					p.3.m.2	p.3.m.4	p.3.m.4
RT					p.26.m.8	p.28.m.12	p.32.m.6
ST					p.22.m.4	p.22.m.8	p.24.m.8

Second Chart pertaining to the same Plate XI

[P. 98]

Aspect II

Names of the Horses

	Arisco	Belém	Gentil	Machudo	Formoso	Gesso	Result
1 ^a	2 ^a	3 ^a	4 ^a	5 ^a	6 ^a	7 ^a	8 ^a
A				p.4.m.4	p.4.m.2	p.2.m.9	p.3.m.8
B				p.2.m.12	p.2.m.12	p.4	p.2.m.12
C				p.4.m.6	p.4.m.9	p.5.m.8	p.4.m.6
D	p.6.m.5	p.6.m.6	p.6.m.6	p.5.m.12	p.6	p.7	p.6
E			p.5.m.3	p.5	p.4.m.8	p.5.m.11	p.5.m.4
F		p.2.m.8	p.3.m.10	p.3.m.51	p.3.m.8	p.3.m.1	p.3.m.9
G				p.3.m.4	p.3.m.4	p.4	p.3.m.5

Aspect III.

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A					m.8	p.1.m.1	m.10
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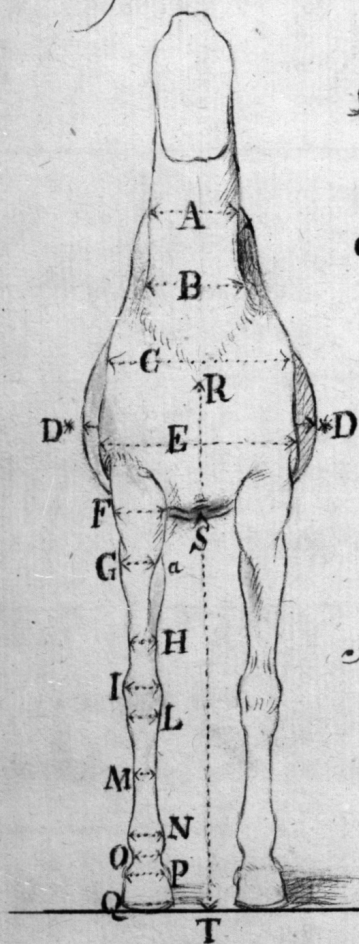
Aspect IV.

A B			p.38	p.37.m.6	p.37	p.32.m.8	p.38.m.12
C	p.14.m.2		p.15.m.4	p.15	p.14.m.2	p.16.m.8	p.16.m.8
D					p.13.m.14	p.16	p.16
E			p.6.m.7		p.4.m.6	p.7.m.7	p.7.m.7
F		p.3.m.4	p.4		p.3.m.14	p.4.m.3	p.4.m.2
G					p.2	p.2.m.11	p.2.m.4
H	p.2.m.8		p.2.m.10		p.2.m.12	p.3.m.1	p.2.m.14
J			p.2.m.7		p.2.m.8	p.2.m.12	p.2.m.11
L					m.14	p.1.m.4	m.14

Aspect V.

M		p.1.m.4	p.1.m.3		p.1.m.13	p.1.m.10	p.1.m.7
N		p.2.m.4	p.2.m.6	p.2.m.8	p.2(?)m.5	p.2.m.9	p.2.m.7
o					p.1.m.9	p.2.m.3	p.1.m.14
p			p.2.m.6	p.2.m.9	p.2.m.7(?)	p.2.m.14	p.2.m.8
q			p.2.m.13	p.2.m.14	p.2.m.14	p.3.m.2	p.2.m.15

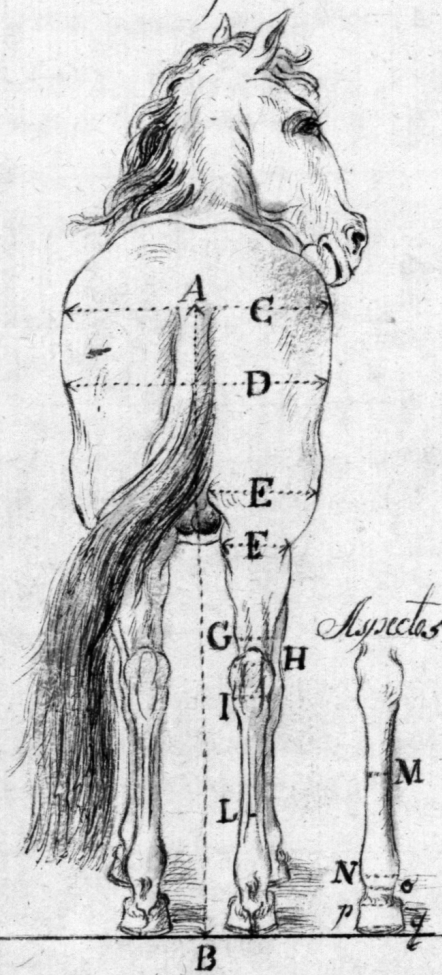
Aspecto 1.º



Aspecto 2.º



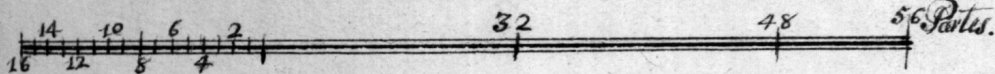
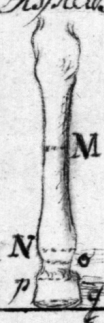
Aspecto 4.º



Aspecto 3.º



Aspecto 5.º



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APPENDIX TO PLATE XI

In *Aspect I*, we mark the thicknesses of the animal as seen from the front. However, those from the neck are uncertain, because as the beast moves its head, they compress, or dilate the muscles more or less; and that makes its thickness very variable. For the same reason, we did not mark the measurements where the Drawing shows the neck cut. In this same *Aspect I*, measurement G is taken from the bone; and next to it note *a* is a pulp of flesh, which is larger or smaller, depending on the Horse being more or less fat.

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In *Aspect II*, measurement G is also variable, according to the expressions^{XL} the beast makes with its nostrils. We noted this measurement from live horses, and in *Result*, when the animal is at rest. However, if we want to express more fire, the nostrils should be more open, and therefore this measurement becomes bigger.

The small size of the prints forces me to explain that in *Aspect III*, the little horizontal strike with the letter A, and in *Aspect IV* the one noted with L in the same place, indicate the *Tendon* or *Nerve*, mentioned on the List of the muscles' names. Once the preceding dimensions are presented, it remains to say what should be the size of the horse in proportion to the rider, so that the whole group can look good and make a good effect. There

will be no shortage of people who will think this particularity is superfluous, having heard it stated in a good voice that “for [P. 100] everyday usage in life we do not need to know individually, and with certainty, the size of all the objects; and even if we ignore the absolute and natural size of an Elephant, it is enough to know it is larger than a horse, and smaller than a Whale”⁽¹⁵⁾.

There is no doubt that may be enough for the common man. However, artists in Drawing need more individual knowledge, because of the obligation they have to imitate what is finest in Nature: and one of the circumstances of such perfection consists in the just proportional relation the parts of any composition always have.

In order not to neglect these particularities of beauty, the sculptor who made Frederick V’s equestrian statue⁽¹⁶⁾ in *Copenhagen* says he represented the “hero’s horse of an average size; and that a Horse a king rides in a public entrance, should not be among the biggest”.

I believe this decision should be adopted for the two motives that lead to it: one in regard to civil uses; the other pertaining to the good taste in drawing. Regarding the first, all good riders agree that fine horses are not of great corpulence. And as the number of qualities that make them special cannot be found [P. 101]

(15) *La Logique ou l’Art de Penser*, p. 357.

(16) Saly, *Descrip. dela Statue Eq. de Fred. V*, p. 43. And in *Suite de La Descrip.* from p. 7 to 8.

but in the finer ones, we should not choose for a King but the most precious.

Turning to the good taste in Drawing, the average proportion also has the advantage of better regrouping the Horseman on a horse of medium size than on another of colossal body. However, as according to a good critic of the Fine Arts⁽¹⁷⁾ as well as to common sense, *nothing is large or small but in relation to something*: only by combining some bodies with others can we know the size each should have in its own species⁽¹⁸⁾.

I present the combinations I found by estimating them; the ones I later found by examining Nature and the one *Mr. Saly* used in his work.

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When I made the models for the Statue I deal with, the rush did not allow for speculations. So I gave to the image of my [P. 102] Hero the size that seemed to me visually proportionate to the horse he rides. Later, examining the same model, I found the Horse measured 51 parts and 4 minutes in a vertical line from the *Sinciput* to the ground, which I suppose amounts to 8 palms and

(17) Mr. Cochin, *Ouvres Diverses*, Tome 3, p. 262.

(18) The lack of reflexion in this particular aspect has caused many artists to fall into notable absurdities, sometimes the owners of the works themselves forced them to make. What professional relationship can be found in certain Emblems, in which there are grapes and wheat, the grains of the latter depicted in the same size as the other's berries? Ora a pomegranade, four, six times bigger than a boy's head? So I have seen. There are several such negligences that deserve censorship, in the productions of sculpture and in a few paintings; and the correction of this kind of misuse demands extensive criticism: but as this is inappropriate in a few Notes, see what *Mr. Cochin* says about it in the 1st Tome of his *Ouvres Diverses*. *Supplication aux Orfevres* and in Tome III of the same work, when he deals with: *De l'illusion dans la peinture*.

5 tenths and a half, in a natural size⁽¹⁹⁾. The rider, if he were to stand, measures 49 parts, which make 8 palms and 8 hundredths. The parts and minutes I speak of are given in relation to the partition stated in the preceding Chart.

By examining Nature, I found in the Horse named *Formoso* (which I mention in the Chart) from the *Sinciput*, or vertex, to the ground, 52 parts and 4 minutes, which are 8 palms and 5 octaves. When the said Horse was mounted by a well-proportionate man, I observed they made a good effect in relation to one another when both bodies were grouped. I thus had the man appear and, measuring him, I saw that from his vertex to the ground he contained the same parts 46 and 10 minutes, which are 7 palms & 7 tenths.

Mr. Saly says, in the said comparisons he made with Nature⁽²⁰⁾, he gave his Horse 4 feet, 11 inches; which is [P. 103] 7 palms, 2 tenths and 1 hundredth; and to the Horseman 5 feet, 7 inches, which are 8 palms, 1 tenth and 8 hundredths.

Saly's Horseman seems big to me. Because when a man measuring 8 palms and almost 2 tenths stands next to a horse

(19) In Horsemanship, riders generally measure the height of a horse from the *Pastern* to the *Withers*, or Cross; in the first Chart of this Symmetry, we find this measurement, which is indeed the most accurate. However, in this combination I pay more attention to the measurement from the horse's vertex to the ground, because it is more convenient in this case. And it is in the same situation that *Saly* marks the height of his horse; and *Bourgelas* acted in the same way, according to *Saly*.

(20) *J'ai commencé par faire choix d'un cheval entre la plus grande taille et la plus petite, qui s'est trouvé avoir 4 pieds 11 pouces. Après quoi j'ai fait monter ce cheval par des cavaliers de différentes grandeurs, d'après les quels j'ai cru devoir me déterminer pour un de 5 pieds 7 pouces; le tout mesure de France.* Descrip. etc., p. 43.

that is barely 7 palms and 2 tenths high, the man's beard touches the horse's skull. We can clearly see from that fact that either the man is gigantic, or the horse of a very small breed. However, given the reasons he had and the rules of convention, this Artist should not be censored. He says in the same place "that because I adopted the Roman dress and usages, it lacked a saddle able to raise the hero's body some more. And so it was covered by the head of the Horse, especially when seen from below"; and for this reason he saw himself being forced to make his Hero more corpulent. Apart from this, I find another motive to praise him, instead of censoring him, when observing his print and our Statue. By the referred combinations, when we compare them to the human figures riding them, we know that *Saly's* Horse [P. 104] is smaller than mine. And observing the print of Frederick V's Statue and ours, the Horse in this one seems smaller than the one in the other.

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Those who are new to this profession should know that this makes sense, so that they get used to thinking carefully and treating conventions with good sense. *Saly's* statue is dressed in the Roman way, with a short outfit. Besides from the body being as if naked, it carries nothing on the head but a laurel wreath; and the chlamys is a kind of cape, of medium length and little circumference, which makes the human body appear with little more volume than if naked. Because of this, even though the

Horse is smaller, it does not look bad, and leads to a better visual harmony; because the volumes become more even and closer together. In our Statue, however, as it carries a helmet, a feather headdress and Royal mantle, much broader than the chlamys of a Roman dress, these adornments increase the volume of the human figure in length and thickness, and they (apparently) shorten the Horse.

Before I complete this Chapter, it seems fair to bestow upon my country's sculpturesque youth, how to use this combination in a low-relief or a half relief, in which some horse is represented. It often happens that, due to the picture's graphic composition, it only appears from the chest up, more or less; and there may be no human figure standing up. In these cases, we lack the total lengths of the bodies we need to combine. This is [P. 105] how we can beautifully make up for this lack.

Divide the total human head into 6 equal parts; and to those 6 we add 10 more; so that each of these 10 equals the size of any of the 6. We will then have the same 16 parts into which I divided the Horse's head that, by this measurement, will be proportionate to the man's. In other words, when you want to represent a man of nobility and good stature and a riding horse of good size. Because, if the composition asks for an ungracious man, or for a Horse of another usage (such as a carthorse, etc.) then judgement and good taste shall be the truthful rules, as in many other cases.

ANECDOTE

Appended to this Chapter

Having written this work until the end of Chap. V and hearing casually a Most Excellent Nobleman of this Kingdom read the present Chapter, he noticed the place in which I mention having searched in vain for *Mr. Bourgelat's* book, and how I regretted not having found it. This moved his Illustrious Animus, so that, the very next day, His Excellency made me the generous Mercy of making me the owner of the three Tomes of this Author's *Elémens d'Hippiatrique*.

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[P. 106]

Resulting from this fact.

Very fondly did I see the decisions given by the wise *Bourgelat* about the symmetry of the horse. However, they will not make me omit the measurements and the method I present, for several reasons. The first is that I deem this work of mine to be more personal. Second, much ampler, as it gives several dimensions under the same aspects and in each Chart. Third, the symmetry I give comprises the measurements I scrupulously took from five good live horses. This is a very worthy circumstance, because Nature is the best master we can follow, even if art must help it by providing Ideal Beauty.

Bourgelat deals with this matter in Tome 1 Chap. 7 on p. 451. He explains the method of his division, saying that he “divides the brute’s head into three equal parts, which he names *Primas*. Each of these into three others, naming them *Seconds*; and each of these seconds in twenty-four portions, he calls *Points*: so that the geometric whole of the head contains 216 points”.

By my own division, the same head holds 256 minutes: for being minuter, it may be more exact⁽²¹⁾.

And as I am not as proud as those who hold only themselves [P. 107] to be worthy of appearing, and even had the complacency to see the opinion of *Mr. Bourgelat*, I deliberated communicating them to my fellow artists and countrymen. I did reduce, however, the symmetry ordered by that Knowledgeable Chief Veterinarian to the scale I use and, indicated them in those Plates in which I explained them, with the same letters and the method proposed. I will state it in the following table. And in order to show the difference between my dimensions and those of *Mr. Bourgelat*, in the first column of the present table, I show the ones from the above-mentioned author; and in the second, those which carry the title: *Results*, in my own Charts.

However, there is always an over-scrupulous person who may think I should not make a parallel between *Bourgelat’s* divisions and the measurements noted in my own division, called

(21) *Poi che quanto più minute sono le parti della divisione, tanto meno si soggiace a gli sbagli, e tanto più potiamo accostare alla perfertione.* Parados, di *Prospettiva*, part 2, prati XI, carte 62.

Result, because it is where I gather the ideal beauty I suppose. I will say that if he observes the other divisions, in which I faithfully show what Nature indicated, he will notice they also differ from what the above-mentioned Author presents.

I also warn that in the present table, you will not find the alphabetical letters gradually followed, as in the Charts; because in the grid, they only indicate the places from which *Bourgelat* took his measurements. I examined many more, and because of this, in my Charts, the indicative letters follow their order precisely. I do not render it in the present table, because wherever the letters fail to follow their due alphabetical order, it is because *Bourgelat* omitted the dimensions in those places.

Plate VII in this Analytical Description

Dimensions by Bourgelat	Dimensions in this Description
B – parts 48	Parts 54 minutes 6
D – p. 40	p. 45 m 4
H – p. 16	p. 18 m 8
I – p. 12 minutes 14	p. 16 m 4
M – p. 10 m 11	p. 13 m 8
N – p. 7 m 2	p. 7 m 12
R – p. 12 m 7	p. 13

Plate VIII

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F – p. 8 m 5	p. 8 m 8
H - p. 40	p. 44 m 8
S - p. 2	p. 2 m 2
T – p. 2 m 5	p. 2 m 4
V - p. 2 m 4	p. 2 m 8
X – p. 2 m 9	p. 2 m 10

Plate IX

D – p. 13 m 9 1/2	p. 16 m 4
F - p.16	p. 18
G - p.18 m 4	p. 19 m 4
a - p. 1 m 9 1/2	p. 1 m 14
e - p.1 m 8	p. 1 m 12

[P. 109]

Plate X

H - p. 4 m 1/2	p. 5 m 2
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Aspect I Plate XI

C - p. 10 m 11	p. 11 m 12
D**D - p. 16	p. 15
F - p. 3 m 2	p. 3 m 4
H - p. 1 m 9 1/2	p. 1 m 14
I - p. 3 m 2 1/4	p. 2 m 12
M - p. 1 m 6	p. 1 m 4
N - p. 2 m 4	p. 2 m 8

Aspect II Plate XI

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A - p. 3 m 12	p. 3 m 8
C - p. 3 m 12	p. 4 m 8
D - p. 5 m 6	p. 6
E - p. 5 1 1/2	p. 5 m 4
F - p. 3 m 9	p. 3 m 9

Aspect IV Plate XI

C - p. 14 m 13	p. 16 m 8
D - p. 14 m 4	p. 16
F - p. 4	p. 4 m 2
G - p. 2 m 4	p. 2 m 4
H - p. 2 m 8 1/2	p. 2 m 14

Aspect V Plate XI

M - p. 2 m 6	p. 1 m 7
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Almost all of the dimensions from the Symmetry I present [P. 110] contain more quantities than Mr. *Bourgelat's*. This circumstance can be found not only under the title *Result*, in which I intend to gather the Beautiful; but can even be found in the observations faithfully made from Nature. This can be seen in the preceding Charts, which evidently proves that the horses I measured were slenderer than the specimens proposed by *Bourgelat*, and the parts, or members of the horse, that in my Symmetry contain fewer quantities than those stated by the said Author, are in situations in which this decrease contributes to the same end of gentleness.

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If we notice, at last, the measurement noted D in Plate VII, and the one stated as H in Plate VIII, we can also see my Exemplars are less lengthy in body. Both circumstances, that mine are less long and slender (according to Nature, as I examined them), I believe increases their beauty, and they conform better to the feeling of the authors I transcribed in Chapter III.

I nonetheless respect *Bourgelat's* wisdom. I do not intend to oppose Learned Men. I exhibit my own studies and leave the decision to Draftsmen and Horsemen, both knowledgeable and of good taste.

CHAPTER V

That deals with the large Model executed in Stucco

AT the end of Chapter III, I explained that once His Majesty approved of the second model in clay, I delivered it to the caster for him to take its form. This matrix proceeded with promptness^{XLI} and vigilance; and having received an order on July 10th of the said year of 1771 for the execution of the large Model, of which I am about to speak; and in order for the dispositions to advance during this interval, a wooden building^{XLII} was made to serve as a laboratory, in which to execute this figure. For greater commodity, it was built within a patio there is on the premises of the offices of the Artillery Foundry House.

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Conforming thus to the circumstances of that time and place, which is not very large, I required that in this laboratory only the main supporting beams, joists and roof would be fixed. And regarding the sides, in the opaque as well as in the transparent portions⁽¹⁾, portable frames were made.

(1) These laboratories for sculpture are usually built so that their walls have no

I could thus take them out in order to see my work from [P. 112] afar and to better observe, in this fashion, the combination of its whole, its perfection⁽²⁾ or lack thereof, from a viewpoint closer to the place where the work would be placed. It was indeed built in this manner⁽³⁾; even though, for lack of time, only once did I recur to this help. And even if I had had the leisure to repeat [P. 113] these observations, this is too small a resource to allow us to beat the obstacles of diverse elevation and *chiaroscuro*.

In regard to the elevation, with parts protruding inwards and outwards, they are of much greater extension than in the smaller models. The different elevation makes an inexplicable change in the visual rays of the spectators⁽⁴⁾; so that a figure

windows up to a height of more or less 12 or 15 palms; and the windows made from there up are large, with windowpanes and oil covered papers or waxed thin pieces of fabric put inside the glass panes, and other precautions, in order to moderate and gradate the light.

(2) *C'est de la perfection de ce modele, que dépend celle de l'ouvrage de bronze, qui en prend la forme par la suite; c'est pourquoi le Sculpteur doit le terminer autant qu'il est possible, et surtout se contenter entierement pour qui regarde l'attitude et la disposition de ses parties, parce qu'il ne peut plus revenir a les changer.* Boffrand, *Descrip. de La Figure Eq. de Louis XIV*, chap. 2, p. 17.

(3) The Laboratory in which I worked measures 60 palms in length, by 46. *Bouchardon's* in Paris had the length of more than 120 palms; which add up to 13 *toises* and 4 feet; and more than 91 palms in width; which are 10 *toises* and 2 feet. *Saly's* laboratory in *Copenhagen* had a length of more than 126 palms, and more than 70 in width. As *Saly* was not content with this space, he used the same industry I used, to see the work from afar. *Je m'étois encore procuré l'avantage de pouvoir jouir de loin de l'effet de mon ouvrage, en faisant pratiquer autour de mon atelier, qui avoit 90 pieds de long, sur 50 de large, de grands chassis et panneaux à coulisse, que l'on descendoit, etc.* Suite, etc, p. 26. Be careful about the measurement called *Foot*, *Saly* speaks of. I do not know if he means it in Danish measurements or French. Supposing it is the latter, it is the sum of the palms I mention above, because the French *Foot* combined with the *Palm* used by our City's Public Works, contains one palm, 4 tenths and 3 hundredths. The *Toise* comprises 6 feet. The size of *Bouchardon's* laboratory can be seen in the first print of the Description of the Louis XV Statue in Paris.

(4) *Le objets paroissent outretement quand nous les pouvons toucher, que quand ils sont élevés en haut.* Vitruvius, book 6, chap. 2, p. 203. To confirm this doctrine by *Vitruvius*, it is

that would look fine (for example) at a height of eight palms, completely loses this effect if placed on an elevation of twenty palms. As the saliences impede the visual rays, some parts hide others, confusing their contours; some backgrounds needed for the contours, and masses of light and darkness to be individualized are covered up. Foreshortening is increased and, consequently, the good harmony of the proportions is altered. That is why Boffrand⁽⁵⁾ says that “it would be nice if the models [P. 114] were made at the very same height⁽⁶⁾, in which “the work in bronze will be placed; so that the Sculptor could observe the effects of foreshortening, give his work some grace and make it agreeable from all viewpoints, in accordance with this elevation and the distance from the ground”.

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There is no doubt this caution of making the model at the same height as the one at which the final work will stand is a very worthy point. The difficulties of sculpture are such, however, that even with such prudent and precise prevention, it is almost impossible to achieve what *Boffrand* states, which is

worth seeing what *Saly* says in the *Suite*, etc. from p. 29 to 30: when he narrates with admiration what experience itself had shown him in this regard. I quote *Vitruvius* from the trans. by *Perrault*, printed in Paris in 1684.

(5) *Descrip. de ... la Figure Eq. de Louis XIV*, chap. 2, p. 16.

(6) I persuade myself no sculptor entrusted with such a similar incumbency ever made his large model on such a little elevation, as I did this one. Because the platform that served as its plinth didn't rise from the ground more than the thickness of the beams on which it was placed, which may have been a palm and a quarter, or little more. *Saly* made the model of his statue on a pedestal of its total size; according to what can be gathered from Note f, on p. 25 of the *Suite*. And several sculptors, even in the case of marble statues, destined to be held in niches and other covered places, took care in making their models in plaster of the same size and in the same place meant for the statue.

to make the work agreeable from all viewpoints, for the above mentioned motives: shackles inseparable from this Art, that hold the artist's genius and enthusiasm in continuous torment.

Besides the above-mentioned contradictions, and many others I omit, what anguish is not a Sculptor to bear, who does not lack in judgement, instruction, and prudence, when he thinks and searches for his work to receive a good amount of [P. 115] *chiaroscuro*? Many would think this extremely important part of the Arts of Drawing only happens in painting and drawing. Even if it is of great importance and difficulty for the Painter, it is no less needed by the Sculptor (and even by the architect) and its reach is of such strain that it comes sometimes to be impossible, despite all the science he may have and the diligences he may do. Such is the case of a Statue placed in the open, in the middle of any terrain, which has been executed (as it is always done) in a covered and closed space⁽⁷⁾, so that neither the rigour of the weather nor public attendance would interrupt and disturb the workmen.

In Painting, the artist is the absolute lord or total Arbiter of the *chiaroscuro*⁽⁸⁾. If he is wise, when he invents he should place the objects and the fake light in which he shows them in such manner as to provide the intended effect. He should compose

(7)... *et ce qui est dans un lieux enfermé a tout un effet, que quand il est à decouvert. Or en ces choses il faut un grand jugement pour bien reussir, etc.* Vitruvius, book 6, chap. 2, p. 203.

(8) *Le clair-obscur dépend absolument de l'imagination du Peintre.* Depiles, *Cours de Peinture*, p. 363, Paris, 1708.

and accommodate the bodies in such order that they receive great masses of light⁽⁹⁾ and great ones of darkness; grouping ones and others; drawing upon half tints and local colours.

[P. 116] If he is wise and ingenious, he may find prodigious help in all those things.

The Sculptor is not like this: unable to make use of diverse colours, he finds himself indispensably subordinate to Nature's true light. Whenever his statue, group, or low-relief is placed in a covered close space, receiving light coming from some window, door, etc. that chance offers him, or artifice purposely disrupts⁽¹⁰⁾, he may still have some resource of this sort. The objects always receive the right light, coming from the same side. However, when the statue is to be put in a square, receiving sunlight with all its might, cutting and extremely raw shadows will be produced. Aside from this, the volubility of that Star^(*) moving from the Orient to the West, creates from one instant to the next notable diversities in the shadows. All the care of the wisest and most ingenious Artist is not enough to conquer such

[P. 117] difficulties, and to free the work of any strange and disagreeable

(9) Masses of light, etc. See the definition in Chap. X, Note (b).

(10) *Les Sculpteurs aussi bien que les Peintres, peuvent mettre en pratique l'artifice du clair-obscur, quand ils ont occasion, ou qu'ils se la procurent par la disposition de leurs figures, ou par le lieu ou doit être place leur ouvrage. Le Cavalier Bernini en a laissé des monumens à la posterité dans quelques Eglises de Rome, dans les quelles il a disposé sa Sculpture selon la lumière des fenêtres qui devoient l'éclairer. Ou bien il a percé des fenêtres d'une ouverture avantageuse quand il en a eu la liberté, afin d'en tirer des lumières qui fissent un effet extraordinaire et capable d'entretenir l'attention de son Spectateur.* Depiles, *Cours de Peinture*, p. 384, said Edit.

(*) As an Artist, I must explain myself in terms intelligible to the common people, leaving Copernicus, and all of his followers.

effects that inconstant and dazzling light may produce upon it. Spectators are disgusted, but unable to notice from where this feeling⁽¹¹⁾ proceeds, and this nausea again befalls upon the credit of the innocent Artist.

Here is why Sculptors take the above-mentioned precautions when building these laboratories. Even though they are so tenuous for the intended ends, they see themselves obligated, so to say, to be continuously guessing the effects the work may produce when placed in its location.

Having thus left the said Laboratory in the care of its builders, and finishing the mould of the second model, I had several exemplars extracted from that mould, in which I had traced perpendicular & horizontal lines in clay, which came out printed as indicated at the end of Chap. III and shown in Plate XII Fig. II & III. All these lines served to guide the sawing of these Exemplars in as many pieces as the said line indicated.

The first sawing was made through the figure from top to bottom, and along the Horse's length; whose line is the one indicated by *a a* in the same Plate XII fig. 3^a. By thus dividing the model in two halves, it is clear that this sawing produces [P. 118] a plane that is the same in each of them, at the place of the cut. Having a piece of paper ready, of the competent size and quality, I took to the half on the right side of the model, and

(11) When I talk further on about the completion of this Statue, and the place and manner in which Their Majesties saw it, I shall narrate a fact which proves the terrible effects a badly directed light source may cause any work on these Arts.

laying its sawn off part, or flat cut, on the paper that was placed on a proportionate wooden board, unbent and smooth, I traced very carefully on the paper using a sharp pencil, always leaning against the plaster; an operation resulting in the contour in Plate XIII Fig. I.; and I used this method for all the other cuts.

I used this artifice to form a skeleton, or internal frame on which to put the stucco for the execution of the large model.

After I had all the cuts contoured in the same manner, I started to draw the places for the joists, frames and irons onto the said papers, in the same way that I had conceived them in my mind for the construction of the skeleton. And with its respective scale^{XLIII} transmuted to its full size, a wooden ossature began to be formed, leaving in it the diminution that seemed to me enough for the volume of the stucco in which it was to be modelled. That said diminution would be of more or less half a palm all around the surfaces.

For the Horse's legs and left arm, I had three irons forged, which support the whole frame. They were nailed to the joists along the length of the Horse, and are indicated in Plate XIII, in which I show two more iron beams: one holding the Horse's right arm, the other the tail. And in Plate XV we can see four other irons, which served to hold the figure's arms and legs. They were nailed to wooden boards cut out with the due configuration in their respective places, in which they were tied to obtain their due effect.

Once these beams and frames were set up as shown in Plates XIII, XIV, XV and XVI, I had it all covered with barrel hoops of iron, so that the stucco could hold onto them, as is done on partition walls and ceilings. However, as this operation was done in the *Design Department of Public Works*, to be transported from there to the Laboratory where the model was to be made, the irons for the Horse's legs were not nailed immediately, nor was the ossature fully done. I made one volume of the whole body of the Horse, another of the Rider's trunk or bust, and another of his head, with joints for them to be well-adjusted when united.

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The figure's legs and arms, the horse's tail, and right arm, were pieces, the ossature of which was also made separately, to be joined to the whole, when the time came. *Girardon, Bouchardon, Saly* and I believe all other sculptors who have built such statues had the skeletons of their large models built entirely in iron. This served to sustain the stucco's enormous weight, and ensured the safety of not having some parts groan or fall apart, because they have made the whole machine so massive. However, as my model, created in such fashion, became entirely hollow, I avoided great expense and time⁽¹²⁾, and even managed to walk around free from the fear of encountering iron when I was modelling⁽¹³⁾, finding [P. 120]

(12) *Mr. Saly* waited for more than two years and a half for the completion of the iron frame for his larger model: a time he employed in studious observations. *Suite, etc.* p. 22.

(13) *On ne sauroit trop appuyer sur la nécessité dont il est que les différentes branches de fer qui entrent dans cette armature, se trouvent placées de façon, qu'elles soient toujours au centre des diverses parties du modèle qu'elles affermissent, et qu'elles ne s'en écartent en*

this method I followed (if I am not fooled by my weakness and self-love) more advantageous than the system of a full iron skeleton.

I had the ground of the laboratory levelled, and on its flat surface I had a few beams of pine from Flanders duly laid, disposed, and held together. Over them, we formed a stage made from boards of Brazilian wood, to which we gave the same cut, or configuration, as the marble plinth that was being made on the pedestal. And once this wooden plane was finished, over all its upper surface I had very visible lines drawn along its length, parallel from palm to palm, repeated along the width of the same plinth, at perfect right angles. All over the surface of the stage there was, therefore, a grid of superficial cubic palms, with their

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[P. 121] numbers written on the sides of this platform.

Well, in order create the large Model, we had to use one of the smaller models in plaster, extracted from the mould taken from the second model made of clay. This small model in plaster had already been retouched, and stood on a wooden plinth, cut out with the same shape as the large plinth; accommodated on a fixed easel⁽¹⁴⁾ with a large rectangular grid above it, as is shown in

aucun endroit. Le Sculpteur éprouveroit un vrai supplice, si en travaillant à son modele il etoit continuellement dans la crainte de rencontrer sous son outil quelque portion de fer qui le dérangeroit entièrement, et qui peutêtre seroit telle, qu'elle l'obligerait à recommencer l'ouvrage dans sa totalité. Descrip. ... de La Statue Eq. de Louis XV, chap. 2, p. 25.

(14) Term by which, in Sculpture, we usually call a stool or a bench used for modelling; and even if in Plate XII, I show it measuring 4 feet, because that is how it was used then, they usually only measure 3, with the board on top of a small empty stable space, moveable around an axis; and its feet are approximately 5 palms high.

Plate XII. fig. II. From its respective scale was this small, graded plinth, and the same Mould, numbered in so many parts as there were on the large stage. The rectangular grid, on top of it, was also levelled and placed, and we carefully took care that its sides were well aligned with the plinth's; as we had also noted in the same grid the division in palms, or parts, noted on the platform, or plinth.

On the upper part of this grid, on all four sides, there were thin iron rods, one for each side; and in each rod there was a moveable ring, holding a string with its piece of plumb at the end^(a). Those four strings remained moveable, so that they could [P. 122] be changed to different places, when needed.

Another proportional rectangular grid was placed above the large platform, with the same circumstances and with a competent height. And as soon as it was placed, having transported the wooden skeleton to that place, I had the three irons from the horse's feet settled on the platform with the necessary security and circumspection in measurements. Right upon them, we placed the above-mentioned wooden skeleton, and once we examined it with plumb-lines and compasses, we found it as certain as the sawn-off parts had promised us from the small model that served to guide the construction of that skeleton.

(a) The Mathem. Auth. call *pendulums* [or *pendula* (TN)] what I here call *plummetts* [or *plumb lines* (TN)]; however, I preferred to use this term, as it may seem more intelligible to the common people. V. M. Maria, *Trea. Mec. in Port. Trans.*, n. 414.

When *Mr. Saly* made the so often mentioned statue of Frederick V he placed as many copper spikes in the iron armature he had built for his large model, as he had put on the smaller model⁽¹⁵⁾ on which he had based his individual studies.

[P. 123] As I was working with such a soft matter, able to be amended at all times, this minutia could not possibly please me. It seemed to me too servile an impertinence; and in this, we can apply to *Saly* (with all due respect to his talents) what *Luciano* says about those who don't know how to choose what is appropriate for their subject matter⁽¹⁶⁾; or even *Muratori*'s feeling about those who employ themselves with trifles⁽¹⁷⁾.

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These cautions are indeed needed – but for working in marble (there are even those who say the ancient sculptors did not use them⁽¹⁸⁾; because if by any slight oversight we carve out too much, we cannot apply new marble afterwards to supplement the lack; even though the Italians say *al Scultore che sa mai gli manca la pietra*⁽¹⁹⁾.

(15) *Je n'ai point employé l'usage ordinaire lorsque j'ai fait mon grand modèle; je l'ai travaillé comme on travaillé le marbre, c'est-à-dire, qu'après avoir disposé mon armature, je posai dessus autant de points que j'en avois mis à mon petit modele.* Suite, p. 23.

(16) *Luciano: sobre o modo de escrever a História*, Lisboa, 1771, p. 43, from the Trans. of Reverend F. Custódio José de Oliveira.

(17) *In ciascuna sorta di letteratura noi possiamo contare qualche cacciatore di moschi.* Riflessio, sopra il Buon Gust. Part. 1, chap. 4, p. 150.

(18) *Leon Battista Alberti* was the first to write about painting and sculpture, during the restoration of the Arts. If we pay attention to what he says on the first page of his *Pittura*, it is put in this way... *matéria veramente difficile, e della quale per quanto io abbia veduto, non è stato alcuno che per ancora ne abbia scritto.* In his *Tratato della Statua*, he indicates he was also the first to discover how to transpose models to marble, by means of plumb lines, squares, etc. *Vinci*, also mentions this, although very briefly; and some say *Algardi* is the one who perfected the method we use today.

(19) *To the Sculptor who knows, there is never lack of stone.* This proverb from Italian

Modelling in stucco^{XLIV}, however, is almost like modelling in clay: we can always add new material, so this scruple seems unfounded to me.

[P. 124]

The method I used to make my large model is much freer: there may even be those who call it rash. However, I believe it has all the caution needed by a Professor who has already left his embroilments at the cradle of Art: I shall present why.

First, the way to build the skeleton, in the manner I have explained, is so exact and free of mistakes, that we find in this same skeleton an embryo of all the main parts of the whole, precisely placed in their due and respective places.

Entirely persuaded of this exactitude, I ordered stucco to be applied generally all over⁽²⁰⁾ the skeleton, because stimuli to rush to finish work were multiplying, so it had become necessary to cover it with workers⁽²¹⁾. And each carried a piece of the small model⁽²²⁾ close to him, which corresponded to the part he was working on.

Once the work was positioned in this manner, I walked [P. 125] around it, observing it, climbing on one scaffold, or another;

Sculptors has its exceptions; and only those endowed with much pride, little judgement and even less instruction, understand it materially to the letter.

(20) Only on 16th October 1771, did we start working on the stucco.

(21) *Mr. Saly*, having had the satisfaction of not being scourged with hurries, did not admit any other helpers than those needed for the application of the stucco. *J'ai fait ce modele absolument seul, à la reserve du platre que j'ai fait mettre aux endroits ou j'en avois besoin.* Suite, p. 26. And only thus can a Professor complete any work he is commissioned to do, according to his taste, and with the uniformity that is needed.

(22) I had a few of the small models in stucco, taken from the mould made from the clay model, sawn in several pieces arbitrarily for this end.

retouching and admonishing as to how I wanted the execution to be done. But may I let some intelligent professors talk here on my behalf and let them precisely tell the difference there should be in the manner of touch⁽²³⁾: more or less conforming to the chief professor, closer or more distant to the good taste; more or less *medullary*⁽²⁴⁾; with more or less frankness, etc.⁽²⁵⁾.

Beforehand, I had taken care to have several large compasses made in wood with iron spikes, so that with them we could combine the measurements. But what served me the most were some rectangular grids placed on top of one and the other models; and the way I used them was this, as I show in Plate XII fig.II.

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- [P. 126] I wanted to see, for example, the Figure from her right side, and that at the Horse's rump, to observe how far it reached and where that muscle from the beast's leg was placed. I came to my small model and pulled string *e*, *f*^(*); e.g. to the 5th palm of the grid; then string *g*, *b*; to the same 5th palm, on the other side;
- [P. 127] and looking at the string *e*, *f*; so that its thickness would hide

(23) *Touch/Toque*. For the definition of this word, see chap. X, Note *f*.

(24) *Medullous*. From *medullae*, bone marrow, a substance, etc. It is a peculiar and energetic phrase used in Art, especially among the French. We should adopt it.

(25) In the productions of the Arts of Drawing, it is impossible to find the uniformity needed in the practice of Art, if we employ in a single piece several men, whose diverse talents and self-esteem (inseparable from their humanity) lead each one to work in his own way, persuaded that the work's perfection and worth proceeds from himself, not from his chief; often calumniating in coventicles the ideas, warnings, and deliberations of the Director himself, more often than not, not knowing what they say. See the rest of the Note in the *Supplement to the Notes of this Chapter*.

(*) During the execution of the work, all the plumbs hanging from these strings reached the plinth's pavement, as seen on *n s p*. Here, however, in the engraving, these two we speak of are shown shorter than the others, to avoid confusion.

string g , $b^{(26)}$; and on the surface of the base line i , l ; would clearly manifest to all, that looking in this way, a very exact although imaginary section would be exposed to view in the body found between the two strings. And after examining the small model, whose muscles, members or folds of fabric were comprised in this imaginary section, I put on the large grid the strings in their corresponding places, as indicated by the numbers and, in the same way, I could examine in the large Model if the parts I verified were in the same place shown in the small original, so I could increase or diminish them as needed. And in this manner, I changed the strings to different places, always two at the same time, following the line corresponding to them at the base. Strings e , f , and g , b belonged to the examinations at the Figure's sides; and the other two strings m , n , and o , p : with any line q , r ; from those found along the length of the plinth, for examining the front and the rump⁽²⁷⁾.

It is true, this manner of observation with the strings can only serve to define from the horizontal length, and the thickness of a body placed between them. They serve no purpose whatsoever in respect of its elevation or height. However, even if we can find

(26) In the definition F. Monteiro gives of the straight line in his *Compendio dos Elem. de Mathem. Elem. de Geom. Defn. 3^a* in the second explanation, we can find the reason that proves the certainty of this practice.

(27) *Leon Bat. Alberti*, in his book *della Pittura*, on p. 22 speaks of a *net* with which my method has its similarities. He claims to have been the first who invented such a net, and I believe as well I was the first sculptor who discovered this method; especially regarding the sawing of the small model, and other circumstances here described: building the skeleton, or the internal wood frame of this large model.

in compasses sufficient recourses for this, for greater safety in these measurements, they had already been established in the same skeleton for the whole. As for individual parts, the best compass is the one Buonarroto advised⁽²⁸⁾; and not only should [P. 128] the small model not be followed exactly in measurements of height, such scruple will be detrimental; and may indicate the professor may lack some theoretical knowledge, carelessness regarding the functioning of the two visual rays; and even neglecting the artifice of *chiaroscuro*.

To take these circumstances under consideration in every way possible, I made use of another industry to see the work in a smaller size, reducing it further through the understanding of the retina⁽²⁹⁾, and (seemingly) placing it at a further distance. Indeed, finding myself in such a small laboratory, executing a very large figure on a very low base, it appeared as if my sight was suffocating, unable to comprehend that great volume and to distinguish its parts. Its enormous extension caused some to be

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(28) Michelangelo Buonarroto used to say that the *Painter and the Sculptor should have a compass in their eyes*. Carducho, *Dialog. de La Pint.* Dial. 8 p. 143. And Watelet, in the second Note of the *Reflexions on the Art of Paint.*, when quoting this sentence by Buonarroto adds: *l'on pourroit ajouter qui l'eclairé doit partir de l'esprit et être dirigée par le goût qui seul est en état de faire discerner le bon d'avec le mauvais*. Vasari is of the same opinion and says: *Ma non si debbe usare altra miglior misura, che Il giudicio dell'occhio. Vite de' più eccelente Pittori, Scultori, etc.* chap. VIII p. XXXI; and even for Architecture, in certain cases, as he says in chap. VII, p. XXX. *Equeste cose son più conosciute da un occhio buono; Il quale se ha giudicio, si può tenere Il vero compasso*. (29) As I am no Physicist, I am under no obligation to give the reasons why I could not see my work up close so well as from some distance. Those who also lack the studies of Physics and want to know the cause can consult our Learned Father Theodoro de Almeida in his *Recreação Filosófica*, Tom 4, part 17, especially p. 74 to 75 from the Edit. of 1783.

confused with the others, when looking upon them from so close. I then used a theatre telescope, known as *óculo de punho* [handheld eyeglass]; but backwards. Because just as these glasses increase the size of objects, and make them seem closer to us, when we look through them in an ordinary fashion; when we look through them outside in, by applying the larger glass to the eyes, and turning the smaller glass towards the object, it makes the latter [P. 129] seem smaller⁽³⁰⁾ and far from the body of the person who looks. In this observation, besides the aforementioned caution, we also find *Leonardo da Vinci's* advice to Painters, to *look at their work in a mirror; in which they will notice their own mistakes in an easier way*⁽³¹⁾.

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In respect to handling the material, *Mr. Saly* says that his method allowed him the *advantage to always find the stucco fresh, which he placed in increments while he was modelling each part; and in this way he somehow made his large Model in a single stroke, like we paint frescos*⁽³²⁾.

(30) In the same Tome of the quoted *Recreation*, p. 84, its Learned Author explains the figure 18 of Plate I from that Tome, showing how objects are increased and even though he does not say how they can be diminished, I think we can see how this happens in the same figure 18. We see there an eye drawn from the part of the ocular lens and the object posted in front of the objective lens, moving the object to the place of the eye, and the latter to the situation of the object, I seem to find the reason for the reduction in the same principles that explain the increase.

(31) *Trattato della Pittura*. Chap. 274. Even though Da Vinci speaks of a flat mirror, and I in this practice used a convex lense, and another concave, as instruments of the causality established by Da Vinci in his advice is the same.

(32) *Suite*, etc. p. 23 and 24.

As for obtaining this advantage, and with it a frank
 [P. 130] and *medullary* touch, I believe my method exceeds Saly's; as it
 is less stuck, more sincere, and as secure as I have explained.
 Nonetheless, I do not approve of someone finishing a piece part
 by part, without first assembling⁽³³⁾ and examining the whole.

In *fresco painting* there is no risk in finishing each part on
 its own, because after the drawing or *bocceto* is made, to use as
 the model for a larger panel, the latter will have the same effect
 as the small one. It is the contrary in sculpture, in which the
 bulging and hollow parts make for huge differences in a small
 model, while also producing diverse effects a Professor cannot
 guess beforehand. And for this reason, we should preserve the
 freedom to increase or diminish certain parts, when executing
 them in larger sizes; even, on some occasions, preferring the rules
 of convention to the more inalterable precepts of Art⁽³⁴⁾.

This work was made, using the method here stated, in
 less than five months; because it began on 16th October 1771,
 [P. 131] and I needed to consider the model finished by 10th March 1772.
 What a difference those five months, compared to the eight years
Bouchardon employed for the model of Louis XV's Statue in Paris!⁽³⁵⁾

(33) *Assemblar*. A term the Arts of Drawing in Portugal have missed so far. The
 Italians say *Tutt-insiemì*; and the French *Ensemble*; which means the relationship, the
 gathering, and the harmony of different parts in a whole.

(34) *Bisogna, che la sodisfattione commune resti anteposta alli veri precetti dell'Arte*.
Paradossi per praticare la Prospettiva P. I. p. 24. While following conventions, there
 must be great theoretical prudence, and judicious discernment.

(35) *Ce modèle, commencé dans les derniers mois de 1748, a été terminé en 1756*. *Descrip.*
des travaux ... de la Statue Eq. de Louis XV. Avant-propos. p VI, in Note. Only in this
 way can we make pieces worthy of posterity.

This having been said, it seems I can judge without vanity that if I had been given, for our Statue, the freedom and time it is customary to give in other countries for such works, there could have been some more worthy qualities within it, not only in the monument's Poetic and Graphic composition, but in all the other parts of Art.

During the time it took for this large model to be completed, I did not refrain from showing my disaffection in regard to the Lion projected in the drawing; and in order not to make it, I alleged every reason occasions and prudence supplied me in these matters. Finally, either because my reasons were persuasive, or because apparently there was no time to execute the said Lion, he was proscribed from the place he was destined to fill; from which I gathered no little complacence.

Once this large model was finished in the best possible way, it remained in the care of Engineer Bartholomeu da Costa, who was to take care of the founding. His first manoeuvre was to take the mould from this model, in such a way that the waxes [P. 132] that would be later substituted by bronze, could be extracted from this mould.

When *Bourchardon* finished the model of his statue of Louis XV, and its mould was to be taken, the operation was not entrusted to the caster *Mr. Gor*, but to the most skilful modeller in plaster that could be found in Paris⁽³⁶⁾. However, the rare talents of our Engineer dispensed such aid.

(36) The Moulder who took the cast of the large model of Louis XV's statue, in Paris was Mr. Levasseur. Descrip. quoted in chap. 3, p. 29.

Only because of his leadership did we manage to create the mould, using rude men, who had never been employed in such works, and not only was it extremely secure, but remarkably exact. And as there are many people who, unknowing the mechanism of the mould, wished to have some notice of it, and of its effects, I believe I shall not stray from my purpose by giving them a slight notion of this operation. By which they shall know how the bronze takes on a shape identical to the model; and that the execution of such mould is indeed the execution of the Statue.

This invention of casting from plaster has been extremely useful to the Arts of Drawing; and especially to Sculpture. They say *Lysistrato Sicyonio*, Sculptor, and brother of the celebrated *Lysippos*, was the first who used of such moulds⁽³⁷⁾. I shall not [P. 133] treat of the method they used in these early stages, nor of its progress, but the method ordinarily used to cast figures is (in brief) the following:

The plaster must be cooked so that it matures appropriately for this end, because different cooking methods serve for different uses. After it is stepped upon and sifted through a sieve that is more or less fine, according to need, we add water, so that it becomes like some kind of thick soup, which petrifies in

(37) *Messer Marcello Adriani* is of this opinion, in a letter he wrote to Vasari, on p. CV. Vasari however, attributes this invention to sculptor *André Verrocchio*: but *Vasari's* latest editors oppose him in a Note, in the second part, p. 462. *Carducho*, in the beginning of his Dialog. p. 8, is also for *Verrocchio*. And Pliny in book 35, chap. 12 says *Lysistratos* had perfected it; but that the first had been *Dibutades*, *Sicyonio*. To find this observation in Pliny is reason enough for totally refuting *Vasari* and *Carducho's* opinions.

a brief span of time. As this concoction, when used, is liquid and heavy, it gets imprinted with such exactitude on the object being moulded, that it does not refrain from expressing the most tenuous minutiae. Therefore, by moulding some parts of the human body, f.i. faces, hands, feet, etc. (which was done many times for studying) it comes out with such identity to the living original that even the entanglements and the grain on the skin can be seen perfectly expressed in the piece founded by any of these moulds. However, as the plaster applied in liquid form would fill the Cavities, and surround several parts, later petrifying, we would be unable to remove the mould. That is when Art comes [P. 134] to the rescue. In order to avoid this, and so that the composition in plaster does not stick to the model, the latter is greased with an oily substance; and the mould is done in several pieces; so that each can freely be taken out, and put into place, whenever, and in such fashion as the occasion calls for. All these pieces are marked with different signs so that by calling upon one and the other, they all join and unite in such a way as to make a single body. Once the mould is finished in this manner, it is dismantled. The pieces are taken out one by one, and we can see the model again as it once was, discharged from this thick coat, that covered it; and usually the model stays the same, unharmed after this operation.

Once freed from the model, the same pieces are set and all together they create a hollow body, in whose vacuum we find a reverse that perfectly contains in its cavity whatever volume there is in the model upon which the mould was made.

In order to reduce that model to metal, some wax, composed of some mixtures⁽³⁸⁾, is melted into this hollow space in the mould; and this wax is given the same thickness the metal [P. 135] will have. The result of this operation is that we find in hollow wax another model, just like the one from which the mould was made. The only difference is that the wax does not come out as polished as the original; and it has as if some mends, or burrs, in several parts, because the joins of the *tacellos* of the above mentioned mould (or resulting from the union of different parts, when the mould is for a colossal Statue) are printed into the wax. Nevertheless, it contains with exactitude all the parts and minute details of the model.

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For large figures, wax casting is never done when the plaster mould is assembled, but separately over each piece of that very mould. Also, by proceeding in this manner, we can generally repair each and every one of the said pieces of wax; after that said repair, we put the pieces back in the plaster mould from which they were extracted.

After the pieces from the mould have had their wax retouched, we put them back together again in the same shape, one row at the time, as stonemasons usually build their walls (because this is the way of constructing it) so that we can slowly

(38) When these moulds are intended for small pieces, up to a height of approximately 2 palms, the wax is melted after the mould is already fully set up. For larger figures, the weight of the mould prevents it from being shaken as the wax drains, so that the only wax that remains inside is as thick as we want the metal to be. That is why in such cases, the wax is applied into separate pieces, which can be shaken for this end; and why, when a mould is made, we must take such precautions into account.

create its *core*, filling with it and compacting the hollow part of the wax.

This inner filling is called the *core*, or the *male*. It is built and supported by a very complicated iron frame, parts of which will remain within the bronze afterwards, to also serve as support.

Once we have finished doing the said filling or *core*, the [P. 136] plaster mould is taken apart, and as the pieces are taken out. The same model, formerly in stucco, starts to appear, already reduced to wax, which remains embedded on the *core*, where the last retouches are made. It is then put to the highest degree of perfection we can achieve and wish to obtain in the bronze that, in due time, will take its place.

Once the wax figure is freed from these retouches, by which the Sculptor finishes to perfect it, several shafts of the same wax are placed in the said figure, which make the image seem as if placed at the centre of a tree filled with dry branches, with no leaves. Those shafts have different names and functions, which I will mention very soon.

Once the work has come to this, a second mould, made of clay, is made on top of it. After it has been made following the teachings of art, it is cooked by fire. During this cooking process, all the wax melts and comes out of the mould from the places that were left for this end, which are part of the shafts, I mentioned above, that because of this function are called *sewers*.

In this manner, all the space occupied by the wax becomes hollow. And thus, we understand that those same things that were just shafts in wax, now become ducts, or channels. As for the *sewers*, I have already said what their task was. Another portion of the channels, produced from those shafts, are used to introduce the metal into the mould; and they are called sprues: and the rest are destined to let the air out, when metal enters the mould; and that is why they are called *vent tubes*.

[P. 137] Once the cooking of the mould is finished, all its mouths or exits of the *sewers* closed, and other precautions taken, the metal is melted and poured into the mould.

The way in which these operations succeed one another, clearly shows that the configuration which later appears in metal, is really the same one that was extracted from the model⁽³⁹⁾.

This is why knowledgeable people call the model the *execution of the work*; because if it is good, the work will come out good; and if it has flaws, the casting process cannot avoid them. It would rather make them worse than help to improve them⁽⁴⁰⁾,

39) F. Lami, in his *Entretiens sur les Sciences*, in the Discourse on Philosophy, p. 266, to cite a passage from *Aristoteles*, uses a comparison, energetic enough to support what I said. This wiseman says ... *par exemple, que par la matière on entend dans un composé ce qui est indéterminé, et que la forme est ce qui le fait un tel être et donne sa perfection; comme dans la Statue du Roi la matière c'est le bronze, ou le marbre qui sont indéterminés, car le marbre et le bronze ne représentent rien. C'est donc la forme que l'Ouvrier donne à cette matière qui fait qu'elle est La Statue du Roi*. And this shape, as I have here demonstrated, is indeed extracted from the model, and therefore totally pertains to Sculpture.

(40) During the casting of Louis XV's Eq. Statue in Paris, it happened that the moulds offered some imperfections, and the waxes got altered when the mould's core, or male, was being done. However *Un coup d'oeil donné avec intelligence par le Sculpteur lui fit reconnoître les fautes; il marqua lui même les pièces qui avoient souffert de l'alteration, et leur retablisement se fit sous sa direction, et*. Description... de la Statue Eq. de Louis XV, chap. 6, p. 69. This quick glance through which Bouchardon knew the faults in the waxes, proves what I have been saying, that an intelligent sighting has all the efficacy

and to better the model through the making of the mould is [P. 138] impossible. This manoeuvre, if done as described, is the only and the most perfect method used to execute it⁽⁴¹⁾.

We then return to the repairs, retouches, and perfection of the wax. As this operation totally pertains to Sculpture, I regained possession of the model already reduced to wax and started again to direct my subordinates with the same zeal and effectiveness, so that those repairs would be done with all the perfection possible and the recommended brevity.

On 11th October 1773, we started to work on retouching all the wax pieces separately, and that was finished on 18th December of the same year. Given that the perfection of the model is the perfection of the bronze in general, with all of this being said, several particularities can be improved during the process of retouching the wax pieces⁽⁴²⁾, in order to give them more grace, without them being foreign from the model; because the wax is also the model.

needed to register the smallest minuteness in measurements.

(41) As my subject matter is not the Statue's casting process, I made this narration very succinct, without its particularities: those who are curious and may *wish to see these operations individually* may refer to the *Description des travaux qui ont précédé, accompagné et suivi la Fonte en bronze d'un seul jet de la Statue Equest. de Louis XV* which deals with this matter with more particularities and clarity, showing the operations in many beautiful prints: or also in the *Description de ce qui a été pratique pour fondre en bronze d'un seul Jet la Figure Equestre de Louis XIV*. This work, I here mention in second place, was the first of its kind and is also found transcribed in the Encyclopedia.

(42) *Quoiqu'il semble que la perfection d'un ouvrage dépende du modele... on peut cependant en réparant les cires, y donner de nouvelles graces, et le perfectionner davantage.* Boffrand, *Descrip. ... de la Fig. Eq. de Louis XIV*, chap. VII, p. 32.

[P. 139] In order to improve them, *Mr. Girardon* and *Mr. Saly* changed several parts in the waxes used in their statues. I also changed something in this wax of mine; however, of such little substance that it should not be narrated. Moreover, from what I said above, we see that these wax repairs were done in two months, with six persons working full-time, and three more in the last two weeks; those workers being greatly unequal in usefulness and agility.

Saly saw himself as sole arbiter of his freedom and his time, and very judiciously did not want to get help from foreign hands⁽⁴³⁾. However, *Bouchardon* used two helpers in these repairs⁽⁴⁴⁾, while *Girardon* struggled because of the obstacles that [P. 140] happened to him and the alterations he was induced to make in his desire for a good outcome.

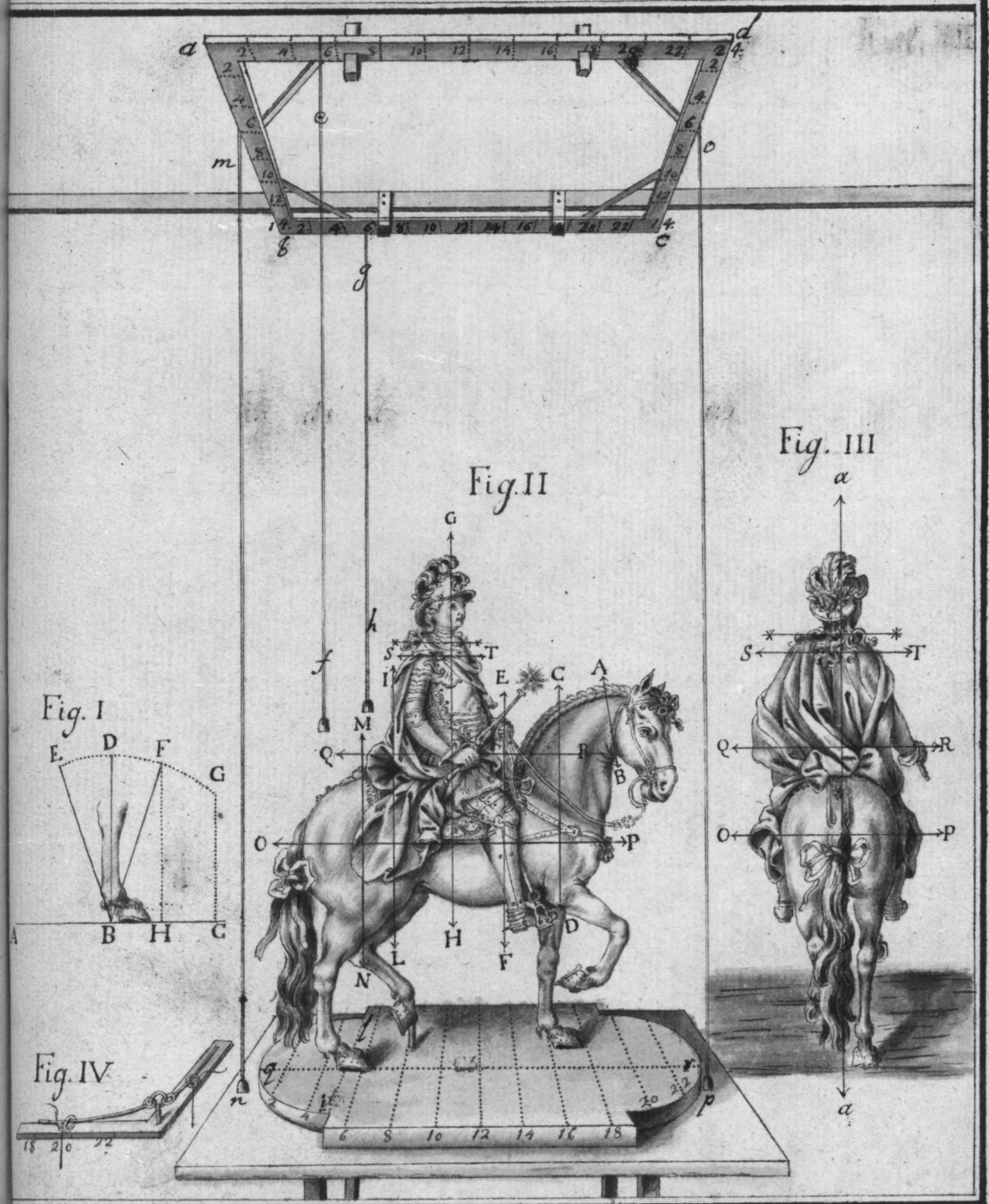
In the end, for this Statue I am dealing with, after the (already retouched) wax was embedded on the mould's *core* or *male*, the last repairs were finished. It was at this stage that I made the small variations I mentioned above; so few were the days I was employed in this, and so small was their number, I neglected to separate them in my *memoirs*. And as, during that

(43) *J'ai également réparé moi seul la Statue entière en cire et j'y ai encore fait des recherches avantageuses: j'ai travaillé à cette importante opération depuis le 2 Décembre 1766, jusqu'au 25 Avril 1767.* Saly. Suite, p. 26 in Note g.

(44) *L'assistance de deux seuls compagnons Sculpteurs et le court espace de six semaines suffirent pour l'entier accomplissement d'une opération qui, s'il en faut croire Mr. Boffrand, fut aussi longue que périlleuse par les variations et les incertitudes que mit dans son travail le Sculpteur célèbre auquel nous devons la Statue de Louis XIV.* Description de la Stat. de Louis XV, chap. 6, from p. 69 to 70. The Sculptor to whom the French said they owed the Statue of Louis XIV was *Mr. Girardon*, and the Caster, *Mr. Keller*.

time, we were working with great haste, during the day and during the night on the stones of the side groups, I shall describe in the following Chapter the manner by which I resolved this manoeuvre, for the completion of the whole enterprise.

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EXPLANATION OF PLATE XII.

Figure I. is explained in Chapter III

In Fig. II. the grid *a b c d* is the rectangular one we speak of in this Chap. V. If anyone scrupulous in Geometry notices we should call it a *rectangle*, as it does not seem to be equilateral, nor equiangular in the drawing; I respond that the ones that served us were indeed at right angles and on opposite sides, parallel in relation to each other. However, in my drawing, I show it in perspective not geometrically. The concurrent lines, which we imagine in Perspective to be rigorously parallel, are not so much so in Geometry, because calling them parallel would be ignoring this science, even in its definitions of the lines. And if anyone thinks it superfluous to give satisfaction in this matter, know it is of the same nature as the one given by Mr. de la Chapelle, *Institutions de Géoméét. Tom. I. p. 374. Nota (a)* París, 1757.

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In this Chap. V, I say I have graded the said grid, as well as the model's plinth palm by palm; and here the grading is carefully numbered two by two, not to confuse the viewer, given the smallness of the drawing.

The perpendicular lines *ef*, *gh*, etc. are the moveable strings I deal with in this Chap. The perpendicular and horizontal lines traced on the human Figure and the Horse show the places where they were traced on the clay model, and where the several different exemplars in plaster were cut.

In fig. III. I show the horizontal lines, which are the same as indicated in fig. II; and from the perpendicular lines, we show *aa* section, which is where the plaster was cut along the horse's length.

Fig. IV. is at an angle from the grid, seen from above, to show the thin iron rods, upon which stood the moveable rings, from which the strings serving as plumb lines hung.

EXPLANATION OF PLATES XIII, XIV, XV, & XVI [P. 142]

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In the four following Plates, I show how we built the wooden structure for the large model in stucco. In the places in which the frames would show though their length, this delineation was omitted, in order not to make the Plates too confusing. However, by the tops (the said frames, and the places where they were put) can clearly be known on the four figures of Plate XIV, & on I, II, III & IV fig. of Plate XV.

Plate XIII, fig. I shows the contour that was taken from the main cut, along the horse's length, made in the plaster pieces extracted from the mould taken from the clay model. This cut is indicated in fig. III. of Plate XII, noted on the extremities of the line by *a a*; and that same letter *a* can be found in the space left for the stucco, indicated in fig. I & III of Plate XIII. This same fig. I also shows the plane, that the said cut left in the [P. 143]

plaster model, which had been cut for this contour to be taken from it, as explained in this Chapter. In this same figure, I show the four horizontal cuts indicated, the first one by little stars and the following ones by letters. The planes of the three cuts drawn on the Horseman's chest can be found in Plate XV fig. II, III & IV, indicated in fig. III by little stars; in II, by QR; & in IV by ST; and the plane of the fourth cut (given horizontally along the Horse's body) can be found in Plate XVI, fig. I, indicated by OP.

The five cuts perpendicular from one side to other, indicated in Plate XIII, by CD, EF, etc. all made a perfect angle with the perpendicular cut given by the Horse's length; indicated with *a a*, in fig. III of Plate XII: whose angles are shown in Plate XV, fig. II, III, & IV, in *a a*, G H.

If we notice carefully how the alphabetical letters are disposed along the cuts and planes of the different figures, we realize they indicate each other, so that it becomes much easier to understand them. V g. In Plate XIII Fig. I, line AB, shows the cut given to the model, in that place; and the plane produced by the same cut can be seen in fig. IV. of the same Plate noted with the same letters A B.

And so on, in the other pictures.

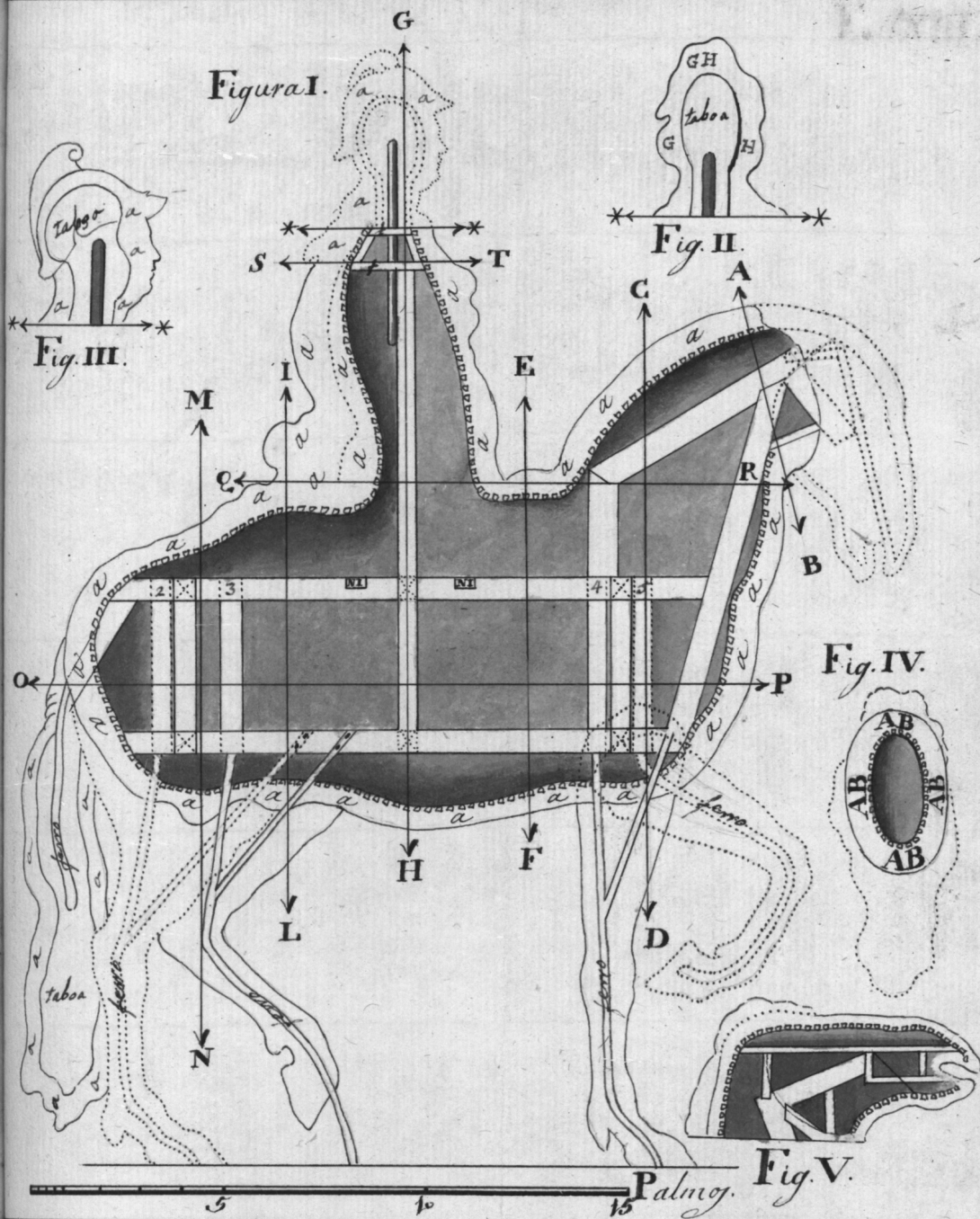
Fig. V in Plate XIII shows the intertwining of joists and boards with which the horse's skull was formed: which is shown [P. 144] individually in fig. II, and IV in Plate XVI. In these two figs.

the letter *a* indicates the board, which determines the width and the length of the said skull; *b*, indicates another board, on top on the one we mentioned; laid on its length, like a knife, forming the noses' profile; *c*, indicates two boards that determine the chin groove.

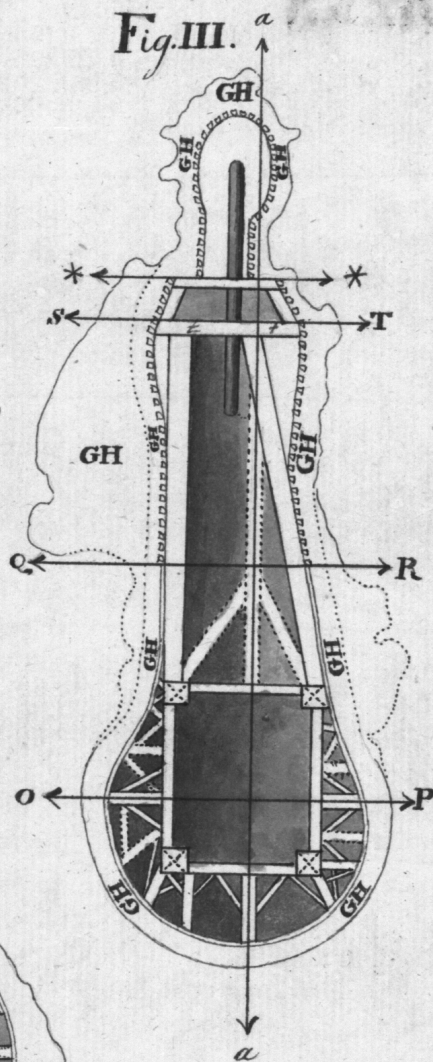
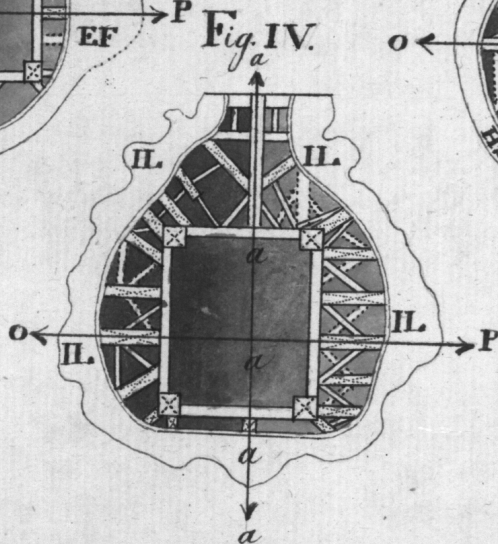
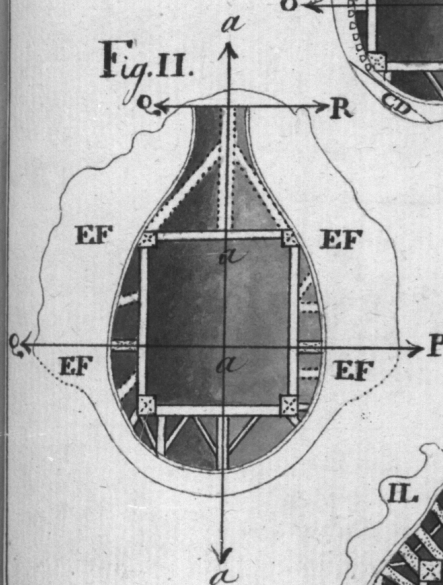
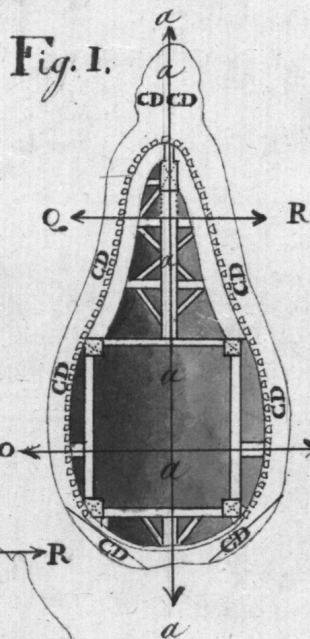
The signs NI, in fig. I of Plate XIII, and in fig. I of Plate XVI, indicate the place in which the wooden frame for the Rider's bust stands, outlined in fig. III of Plate XIV.

The main irons within the horse's legs and arms, do not stop at the first inferior joists; they rise to the second, higher, ones, where indicated by the numbers -2 -3 -4 -5, which can be found in the first figures of Plates XIII and XVI.

I know that, for those familiar with and architectural sections and plans and sections, these explanations are not only prolix, but entirely superfluous. However, as there are many who do not have such practice, it shall not be disagreeable to them if I ease their understanding of the Plates, if curiosity inclines them to do so.



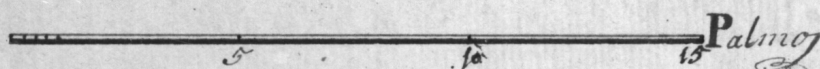
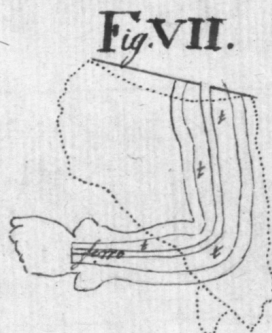
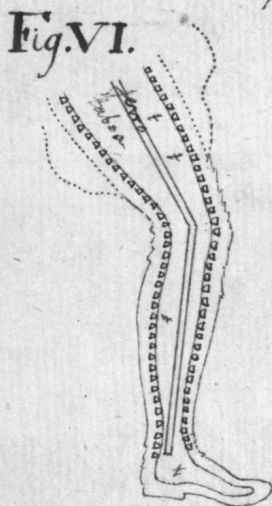
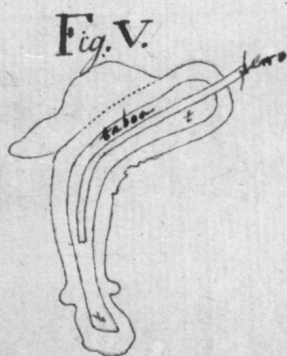
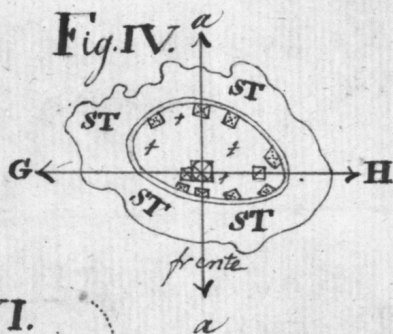
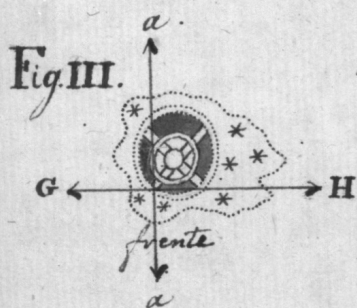
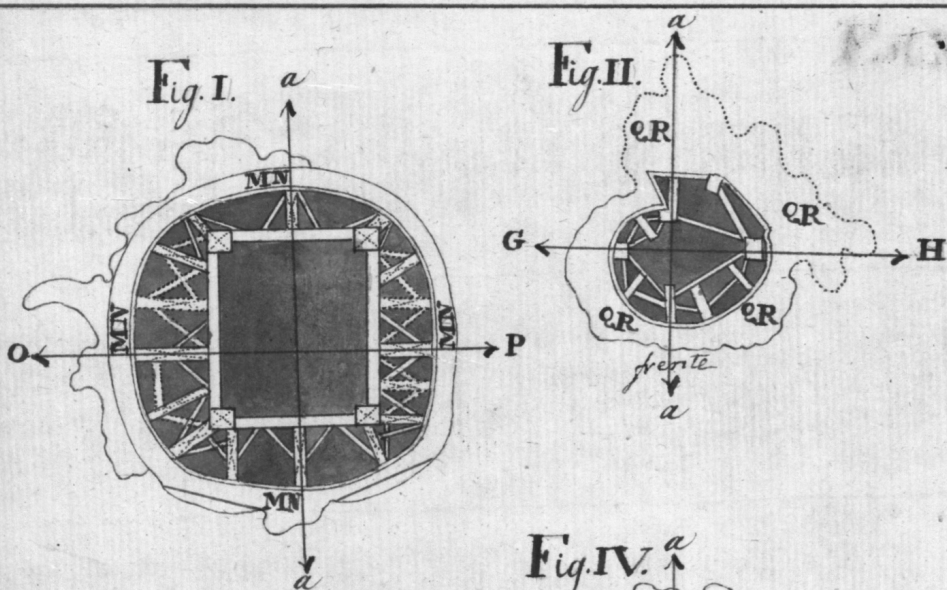
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5 10 15 Palmoj.



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Fig II.

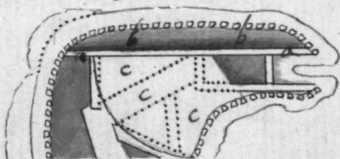


Figura I.

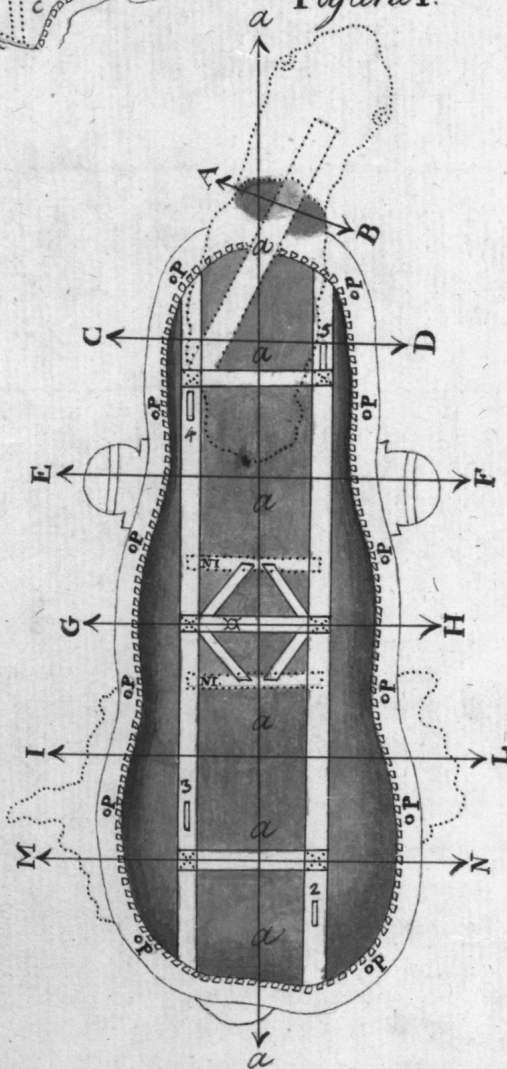
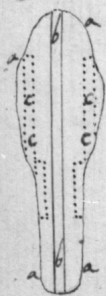


Fig III.



Fig IV.



1 2 3 4 5 6 7 8 9 10 11 12 13 Palmos.



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CHAPTER VI

*Which deals with the method by which
the side groups and the Low-reliefs
were executed in marble.*

To make each of these groups whole, two stones are needed, each measuring 17 palms in length, 18 in height, and 10 in thickness.

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Anyone knows the great difficulties there are in finding, pulling out and transporting such enormous masses: and regarding the execution, each Group should not have been finished in almost double the time that was used for the whole work. An obstacle diametrically opposed to the desire there was to complete them in twenty-four hours if possible.

Given these circumstances, I determined that the groups would be made in several pieces, to diminish and advance the material work⁽¹⁾. Even if in this way my efforts would increase

(1) Even in literary works, there is no lack of people recommending this. Father *Lami*, when talking about method, says: *Mais comme on se lasse et qu'on se dégoûte, quand le travail est long et pénible, il est à propôs de le partager; et c'est un des grands secrets de la Methode. Dans l'Arithmetique lors qu'on a plusieurs sommes à ajouter ou à multiplier, on le fait par parties. Entret. Sur les Scien. Idee de la Log.*, p. 87.

and divide the care I had for the manufacture, because of the [P. 146] process of cutting and assembling the different parts, so when the time came to join them the expression of the attitudes would not loosen: the joins would remain imperceptible and the pieces duly secured.

There will be no lack of those who will persuade themselves that the groups would have had much greater value if each had been carved out of a single stone. I do not doubt it either. However, this would have multiplied the expense and would not increase the perfection the Artist could give it, nor the scientific value of the Art, which is more important for those knowledgeable. There are several examples of such divisions; however, the one that qualifies this system the most is the *Laocoön* Group in Rome^(a); which although much smaller in size and much less complicated, does not contain less than five pieces⁽²⁾: a fact that does not diminish the inestimable price all Wise men have reputed it to have.

With the referred determination, I prepared my models, already reduced in plaster, with the cuts of their divisions, ordering them and directing all the joins to the precise boxes and teeth needed to secure them. In this manner, they would stay in the marble with all possible perfection; in order for the marble to [P. 147] come out with equal certitude. The measurements were given to

(a) See chap. II. of this work, Note (*) between Notes 24 and 25.

(2) Mengs, Tome 2 of the Italian edition, p. 9 and 23.

the quarries, and we had to extract and transport all the stones for composing the Groups⁽³⁾; each of them containing ten pieces of *Leoz de Perpinheiro* marble⁽⁴⁾, and of different sizes.

In the *Praça do Comércio*, close to the statue's pedestal, another temporary laboratory was built, in which to work on the above-mentioned stones. Some of them are quite large [P. 148] (despite the division I referred to), because the human figures are fourteen palms in height, excepting their terraces. As these had to be included in the stones pertaining to them and the two winged figures are standing, we needed two stones for these, each of them fifteen palms high, a measurement containing them from the heads down; while the wings, which rise, are made from several different pieces.

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(3) When it was determined to create this work, there had already been a Class in Sculpture in Mafra for the last 20 years or so, established by our Lord King Joseph I. It was under the instruction of the skilful Roman Sculptor, Alexandre Giusti, from the School of the famous Rusconi, and with whom I had practised modelling as well as cutting marble for more than 14 years. These circumstances notwithstanding, there were those who judged these figures must have been ordered from *Carrara*. However, Architect Rainaldo Manoel dos Santos opposed this project with such effort and felicity, he managed to get it executed by Portuguese hands.

4) Duarte Nunes de Leão, in his *Descrição do Reino de Portugal*. Chap. 23 does not mention this type of marble. It is much better (for its consistency) than the stones from Ansã, found near Coimbra, which the same Writer mentions in the referred chap., p. 103. Lisbon Edit. of 1785. The quality of the marble these groups are made of can withstand quite a strong polish, if we want to. However, as it grows much darker when polished, and more visibly uncovers the veins and stains it carries, it is not usually polished, not to diminish the whiteness that makes it more beautiful. The haste with which this work was made, and the rude disposition of the man entrusted to quarry the stones, were the reasons why they were not chosen. Therefore, the stones of the two trampled figures are full of stains; while that of the two winged figures, the Elephant, the Horse and other pieces are admirable in their kind.

Once all the stones were mounted on their respective worksites⁽⁵⁾, we started to work on them on 19th June 1772. The marble was roughed out according to the indication of their models, and these measurements were transposed to marble, by the method the Italians use nowadays^(*).

Leonardo Da Vinci⁽⁶⁾ gave us a method to transpose from model to marble: it is however very uncomfortable and lacks [P. 149] individuation. *Leão Baptista Alberti*⁽⁷⁾ achieved this much better than *da Vinci*, and the present method, whoever its Author was, has its origins in *Alberti*'s speculation.

There is also an Article about this in the *Encyclopaedia*⁽⁸⁾; and so detailed, that in Tome VIII of the Plates, we find the drawings of several instruments and tools pertaining to such operations. Nonetheless, it does not state in detail how to take measurements and to transpose them from model to marble. It may be that this article's author, or the editors of that great

(5) These worksites, called *estaleiros*, resemble cages made from pieces of wood beams, fixed to the ground with posts, in order not to move from the place where each one stands, as can be seen in Plate XVII at the end of this Chapter. Once the stones are placed on these sorts of pedestals, they are attached to these types of grids with plugs well set against the stones and safely secured around them, so that when the time comes to pitch the stone, they will not move from their place, nor stray for more than half a line of an inch in their thickness. If, however, this was to happen, it would cause remarkable disorder when taking the measurements. These worksites must be well levelled and the stones, which will lie upon them, must have the beds on which they will rest on the aforementioned worksites made with all evenness.

(*) See Note 18 in this work's Chap. V.

(6) Da Vinci. *Trattado della Pittura*, chap. 351, intituled: *Della Statua*. Paris, 1701, and Naples, 1733.

(7) See the work of Da Vinci, who quotes *Alberti* in the above-mentioned edition.

(8) Tome XIV, mot. *Sculpture en marbre*, p. 841.

work, found this (indeed) impertinent narration to be superfluous, seeing maybe that in France there is not a single person who does not know the Laboratories of the Arts of Drawing. However, *Books are made for all, and for all the Countries of the World. What is extremely familiar in one place, is extremely rare in another; or even absolutely unknown: therefore, we need to explain everything*⁽⁹⁾.

To transpose a model to marble, or to make some statue, low-relief, or any piece in this material following exactly the [P. 150] model made from it, we use in these operations the established method all practitioners know, by which each place where a measurement was taken is marked on the model. And to transpose to the marble this mark, or dot, with precision, exactly where it was indicated in the model, three different measurements are taken for each mark. Each artist may name these measurements as he pleases; as long as he follows the same nomenclature from the beginning to the end of his work; and that when taking these measurements, he always follows the same order, to avoid confusion and some remarkable carelessness, to which variety often leads.

We usually call these measurements *height*, *distance* and *depth* (to distinguish them from their several places of origin): but each may judge the names of such placements according to

(9) These are Mr. de la Chapelle's words. *Institutions de Géométrie*, p. 393. Note (b). Paris, 1757.

his own will. From this derives the fact that often what one person knows as *distance*, another calls *depth*. This can easily cause dangerous mistakes every time more than a single worker has to be employed in such works.

That is why, wishing to avoid such mistakes, I proposed we established a different naming, which is: *Vertical*, *Horizontal* and *Central*.

It is true this is merely a question of naming, and that may seem of very little or no consequence to some people, especially when a single worker is employed; because all the essence of this case consists in the exactitude of the measurements. However, when more than one man works on a single piece, it is a matter [P. 151] of no small consequence.

Now, the measurement called *Vertical* is the one taken from top to bottom, or from bottom to top. The one called *Horizontal* is the one taken from one side to the other. And we must always (or almost always) call *Central* the measurement taken from the string to the marble⁽¹⁰⁾; especially from the front: because the one on the side sometimes also dictates the *Horizontal* measurement, as we shall see ahead, when I show the operations and quote the corresponding Plate.

(10) If I wrote only for knowledgeable people, it would be irrisory to explain what I mean by vertical and horizontal. However, as this work is for beginners in my profession, there is nothing wrong in talking to them clearly. Let the full knowledge of this cause remain for those who call themselves instructed. The above-mentioned *Mr. de la Chapelle*, did not fear to explain what a *Horizon* is on p. 386, Note (a).

The two measurements that usually make an intersection, or cross whenever they meet, are those I call *vertical* and *horizontal*. It may happen that they sometimes stay like this - ^, or like this - v, similar to the direction of the shafts of the two initial Roman letters A and V. In these cases, if we consider this fact with Mathematical rigour, the said names do not suite them. However, although these operations participate in Mathematics, we do not have the obligation to treat them with such rigour; on the contrary, in certain cases, too many scruples could be [P. 152] damaging. In the occurrence of such cases, as in the example I refer to, I call *vertical* the one to the right of the figure, or to the left hand of whoever works it; and let the other be its *horizontal*.

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With the three above-mentioned measurements, or spaces, in degrees, we search the marble for the infallible placement of each boundary, we want to mark. Their placement is at the vertex of a scalene triangular imaginary pyramid (I call it *imaginary* because it cannot be described with visible lines). This is how we search for this vertex, or summit, that is the fixed point we wish to find. In the fig. I in Plate XVII^(*), we see square A B C (which may also be a rectangular grid, as in fig. II. in Plate XII). This square must be levelled and graded; as with the said rectangular grid, I dealt with in the preceding Chap., when we described the way used to transport the large Equestrian Statue's second

(*) Plate n. 17, at the end of this chapter.

model. The strings here noted in fig. I in Plate XVII by D and E have, in part, the same use as the ones declared in that place, which have their plumb lines, to serve always perpendicularly. In this fig. I in Plate XVIII am dealing with, the letter D shows the front string and the letter E, the one on the side. F and G indicate the marble piece in which we want to carve the Sculpture.

Only after this marble piece is set upon its worksite, do we place the graded square above it. Afterwards, we fix the model in [P. 153] its place and position it in relation to where the marble stands. We then calculate all the salient parts of the model within the surfaces of the stone; so that when the time comes for it to be pitched, we will not lack some portion of stone necessary to make the salient parts contained in the model.

The first dot meant as a boundary marked on the model and transferred from it to the stone is arbitrary. The two measuring strings *horizontal* and *central* are subordinate to it. As this is the dot, or mark, that is first assigned, we still need an origin - in order to take, with precision, the vertical that refers to it. A prudent attempt will provide for this; supported, however, by the inquiries of a compass.

We then mark the first boundary in this case (Plate XVII fig. I.) e.g. in *b*. I already suppose it is right because of the first attempt, I referred to, corroborated by the *central* one taken from

string D, and by the *horizontal* driven from string E⁽¹¹⁾. In order to assign it to marble, it is by the very practice I shall declare in the following pages.

[P. 154] Coming back to the model, let us suppose we want to place another dot or boundary in the place *i*. We draw on the model with ink a dot in that very place, so that from it we can take the three measurements *vertical*, *horizontal*, and *central* from which all the quantities verified that are in the model are noted on a piece of paper, not to be forgotten. This is what we do every time we want to take note of a new boundary. Fixing thus one of the ends of the compass in *h*, we open the said compass until the other point reaches point *i*. Observing in the scale appropriate to the model the quantity comprised in this opening, we take another equal number of parts in the large scale and set one of the large compass ends at point *h* and, with the other, we describe a portion of the circle *a, a*; whose measurement *h, i*; is the *vertical* of point *i*: and in order to find its rightful *horizontal*, we look for it from string E to the said point *i*. Observing in the model, and taking from the compass the quantity of parts belonging to the said *horizontal*, we lead string E to the competent degree, so that it faces it, in a straight line, to point I, as much as possible.

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(11) String D, because it determines the *central* pertaining to point b, should be found in number 4 of square A B C. String E, in order to rule the *horizontal* of the same point, should be found at the beginning of the grading at the side, close to angle B. However, to draw it in this manner would embarrass the explanation of the other boundaries; and the drawing would never be able to serve with precision to explain more than one boundary.

And when the string is still, we fix one of the ends of the compass anywhere along line a ; circling the compass's moveable leg to string E (which becomes tangential to arc r , r); once the string is standing still and by rotating the compass's point so that it touches the string on point n . With the other point, that remained fixed on the marble, we make in this place a little mark e , $e^{(12)}$, [P. 155] which causes an intersection with line a , a , at point i . The central measurement is still missing, and this is the one that decides the certitude of this point.

In order to find, or to take, such measurement, we lead string D, in a set square, to number 4, which is perpendicular, and facing point i ; and taking with the compass the quantity pertaining to the said *central*, we fix one of the points in i and, with the moveable one, we observe how far it strays from the said string D.

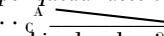
Let us suppose that the moveable point describes arch s , s . This proves point i is not yet in its due place. To get it right, we move little by little, taking more stone out of the same place i , and we repeat all the operations we have explained so far.

We can consider the process is finished when, in this *central* measurement, the moveable point of the compass touches string

(12) In order to be able to see the lines crossing on the marble, we make on this place a little middle piece, up to one tenth in diameter. We dot this place with a black pencil and smudge it with the finger and, as this place darkens, the point of the compass can easily describe on it the lines we intend, as they will appear in the white colour of the stone. To *smudge*, is to blurr a certain colour so that splashes from other colours do not show.

D at point m ; and this string is tangential to arc t , $t^{(13)}$. Thus, we have completed the said imaginary scalene triangular pyramid, [P. 156] whose vertex is point i ; and its base, the three points h , m , n . Once we find this point, and we are certain of its rightful place, we make a shallow little hole with a fine drill, on the apex of the intersection, and we insert a black pencil in it. This is not only for it to serve for the multiplication of boundary marks, but to guide the pitching, as we can see on the model a similar note in the same place.

We then take note of the other boundary. Let us suppose it is point p . We mark this point on the model, and measure the space there is from b to p : we then observe its quantity in the model's scale, and taking another equal number in the large scale, we fix one of the points of the compass on b , and with the other point describe a portion of the circle b , b . And here we have in b , p , the *vertical* from point p . With the same method, we look [P. 157] for its *horizontal*, from i , to p , describing another portion of the circle c , c . Once the intersection p is made, we lead the string D,

(13) This measurement I call *central* is the one that, in all the operations here mentioned, has a precisely *horizontal* direction; of which we can see proof in propositions 11, & 12 from the *Pratique de la Geometrie de le Clerc*. in Book I.; and further evidence in the Prop. 18, 19 & 32 of F. Tosca, no Comp. Math. Tome I. Book 3 of Geom. Elem. However, to call it *central* here is to distinguish it from the others, as its effect is to always search for the centre of the stone. The said Tosca, in his *Definitions*, Book I Def. 14 says: *Figura es una cantidad cerrada de uno, à muchos terminos. Advirtiendo que ha de estar cerrada por todas as partes; y assi el angulo, as A B C (fig. I.) no es figura, por quedar abierto por A, y C.* The said example A in the print from Tosca, is like this.

 B. But if it is not a *figure*, why does he call it so in the parenthesis, and in the plate? No sensible person shall ask this question while censoring the learned Tosca. He used the name *figure* to explain with more clarity and ease what he intended to say. Moreover, his behaviour, in this case, supports the denomination I use, to call that measurement *central*, to better explain my intent.

to number 2, in square A B C, to decide the *central* in the same manner.

Wanting now to note the boundaries on the side⁽¹⁴⁾, let us suppose the first is in *o*. Its *vertical* will be line *u*, from *i* to *o*. Fixing one of the points of the compass on *i*, with the moveable point we describe the portion of the circle *d*. The *horizontal* will be line *x*, taken from *h* to *o*; describing the portion of the circle *g*. The *central* will be decided by string E; as I have stated when I described boundary *i*. For the boundaries on the opposite side, string E no longer serves. We use string D for the *centrals* on this side; and the boundaries have were already been placed from the front and from the other side to indicate or rule the *verticals* and the *horizontal*s.

In this manner the boundary marks slowly multiply, and by pitching the stone with such exactitude⁽¹⁵⁾, *Alberti* states⁽¹⁶⁾ *it* [P. 158]

(14) In the preceding Chapter, I declared I used large compasses made of wood with metal points: the same type serves for marble. And for the intersection on the boundaries at the sides, we can achieve this by curving one of its points (or both, when the circumstances call for it).

(15) Any person with some notions of Geometry, even if slight ones, shall not doubt the infalliable certainty with which, by this method, we can find the precise location to place the boundary. Many Geometrical truths are contained in this operation of the referred imaginary pyramid. Through their demonstration, by combining one with the other, we know the infallibility I affirm: and there is no need to be very sharp to find more reasons for this.

(16) *Tratato della Satua*, pp. 44 and 45. This passage from *Alberti* is abridged here in the text. *Alberti* goes much further, even saying on p. 47 that *anyone of mediocre ingenuity may do very well by following this method*. From what we can assume, it is no reason for glory for those who practise it only profanely and mechanically. The mere practitioners (confounding a vanity they base solely on their management of the chisel) should take note of what Chevalier Azara tells of Mengs, in the life he wrote about that celebrated Painter; of whom he says “that he, without ever having practised with a chisel, restored a beautiful ancient Venus, in such a way as to cause admiration in all the professors”. And from what did this proceed? From the Science he possessed; and not from a practice in which he was so novice that this had been his first try. See *Opere di Mengs*. Tome I of the Italian Ed. p. LXXXIV.

will come out very similar to the model; and no mistakes can be made unless by someone purposely unwilling to obey the dictamina he describes. By this method, we can make a Statue the size of Mount Caucasus; and execute half of it in Paros, and the other half in the Carrara Mountains⁽¹⁷⁾.

[P. 159] If Alberti thought, and rightly so, that his system was so safe to avoid mistakes, this system is even more tasteful with the method I have mentioned, and its accurateness more infallible and self-evident. However, the multitude of times that we have to force the workman to hold a rule and a compass to place each boundary; and to wait for strings to be suspended, and their swinging stopped, makes the work quite slow.

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The desire to satisfy the haste I was given, and because the excessive repetition of so many measurements caused me, truth be said, some nausea, I thought of another, faster expedient for the pitching of the Low-relief⁽¹⁸⁾. And now I will explain, in

(17) When following this method, or a similar one, we should not doubt what *Alberti* asserts. In the *Encyclopedia*, Tome 14. Art. *Sculpteurs anciens* (all written by Mr. Le Chevalier de Jaucourt) on p. 827. column 1, when talking about the sculptors *Telecles* and *Theodoro of Samos*, and quoting *Diodorus of Sicily*, we read that those two brothers made a Statue of Apollo Pytheo. Telecles executed half of the statue in Samos, while his brother Theodoro made the other half in Ephesus. The Author of the Article discourses about the possibility of this fact and adds *Mr. Le C. de Caylus'* considerations in this matter. He censures the Sicilian Historian, but without doubting the possibility of such fact, as a method similar to the one we ave presented could concur to it. João Ravisio Textor, in *Offici*, also refers to this case of the two brothers, sculptors, with the difference, however, of calling *Teladeo* the one the *Encyclopedica* names *Telecles*.

(18) As I do not deal here with anything but the work in marble, I leave for the following Chapter the explanation of the other circumstances of this piece, which we started to work in marble on 5th September 1774.

the second figure of the same Plate XVII, the system I used to expedite my work, by diminishing the material work.

I imagined thus, a large, graded, moveable rule (which I have called *regent*) moving vertically across the front of the stone and as if this rule was crossed at a perfect right angle by another much smaller rule, also graded (which I have called *definitoria*). It would have a sharp point in one of its extremities, this point ending in one of the angles of the same small rule, which is square against the surface, or faces where the top to bottom grading had been inscribed in the large rule. The small one, the *definitoria*, would be placed in an also moveable box that would force it to always remain at a perfect right angle with the *regent* rule; the boundary mark indicated by the contact of the *definitoria*'s point, will be, without a doubt, as accurate as the ones marked by the former method. [P. 160]

In this manner we spare much time and work; because in a single operation we gather three of the ones explained in fig. I. of the indicated Plate. However, as the operations done in this way are much faster, there is more risk of committing some errors should there be carelessness in the precision of the instrument, and in its placement on the model, as well as on the marble.

Let it then be A B (fig. 2), the stone on which the Lowrelief was carved which, in the above mentioned Plate, I pretend was cut from the front side to the back, in order to better show the effect of this sort of compass. The letter C shows a portion of wood I had fixed all along the width of the panel, with the same convexity already found in the stone. D is an iron Plate comprising all the extension of the wood board C, and the said plate is nailed on to the wood.. And the building of the latter is folded at a right angle, as indicated in D, *r*; crowning the front side of the stone from one extremity to another; so that it never [P. 161] drifts from its channel, piece E. This piece consists of a wheel similar to a convex lens in both faces, which I had made in brass. Its diameter is more or less half a palm to serve on the stone; and for the scale of the model another, proportionately smaller. The letter F indicates a piece of iron folded at right angles, making a right angle in the place of the same F. Its smaller portion, turned to lens E will serve as an axis on which the said lens, or wheel, moves. The other larger portion of iron F, is fixed at the centre of the upper part of the *regent* rule G, G. Box *h, h, h, h*; which carries within it the *definitoria* rule, *o, o* moves on the said *regent*. This box *h* is moveable; and springs *i, i* (noted in fig. III) hold it in the place where we want to leave it. There are two openings on the sides of the box, indicated by *n* (fig. III). Through them *definitoria* rule *o, o* is introduced and kept at a right angle. And as plate *r* (fig. 3) from the front of this box could cover the

grading of the *definitoria*, it is also open in this plate of the other front opening *s, s*; narrower than the ones on sides *n*, to uncover the *definitoria*'s gradations, without letting it leave its precise direction.

Well, as this plate D (fig. 2) lays flat, and lens E contains a circle; the contact of the latter with the flat surface of the plate is at a single point. Therefore, rule G works in the same way as any string with its plumb; and here we have the *vertical* from the preceding method, or a similar effect.

The strip of wood C, (fig. 2.) is also graded all along [P. 162] its length; and this leads it to produce the same effect as the *horizontal* of the said method; and the *central* is found in the *definitoria o, o* (fig. 2 and 3).

Therefore, having arrived at the model, and marking on it, *v. g.* point *m* (fig. 2) I lead⁽¹⁹⁾ the *regent* from the scale of the said model by plate D, until side G G is placed right in front of the point marked *m*. Once it reaches this place, I lead box *h*, until the *angle*, or line *o, o*, from the *definitoria* gets to the competent degree, so that its sharp point *o* touches the model on point *m*. In this state, we observe, and note on paper (as I said earlier) three measurements: the one from the *regent* G, which is the *vertical*; the one from the strip of wood C, which is the *horizontal*, and the one from the *definitoria o*, which is the *central*. And thus,

(19) To guide the *regent* on the stone, and the model, to the place where we want it, there are two fixed rings in the iron F (fig. 2). These are close to angle F, to which ropes *q q*, and pulleys are attached, fix on the upper extremities of the stone and the model leading to these ropes; so that by pulling the competent rope, the rule moves along the intended side.

the same operation is transposed with a large instrument to the marble, with much greater ease and in a shorter span of time than we spend with the first method here presented.

The grading of the *regent* can start from any one of its extremities. However, for the *definitoria*, it should be from the [P. 163] sharp point to the regent, as the Plate indicates in fig. 2.

I have forewarned that with this instrument the operations are riskier regarding errors in measurements: and I will now show how.

If the instrument is in perfect condition, as far as accuracy is concerned, the two measurements, *vertical* and *central*, are equally safe, or perhaps even more so than in the preceding method. However, the *horizontal* measurement is easier to miss, due to any slight imperfection of the same instrument, or inadvertence of the workman.

The principal perfection of this piece relies on the rules being unbent. That box *h* is built with such evenness that the two rules, the *regent* and the *definitoria*, always retain their right angle between them, with perfection. Furthermore, that the *regent* faces stone A B and wood board C, so precisely, that there is never the slightest axial movement.

Such movement may cause remarkable disorder, the greater the measurement we take with the *definitoria* from the *regent* to the place where the point is to be defined.

In this case, if the *regent* has any movement on its axis, the point of the *definitoria* describes portions of circles; and the extension of the *definitoria* from the *regent* to the point of definition is the radius of these circles.

Let us suppose then that the *regent* moves in *a* (fig. 4 of the same Plate) and the definition point should be in *d*. If the *regent* [P. 164] turns a quarter of a circle, and the extension of the *definitoria* only goes from *a* to *o*, it will be a mistake as big as rope *d, e*. However, if the boundary mark has to be in *b*, if the *definitoria* has this extension, with no greater spin, it will create a mistake as big as rope *b, c*.

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It is true that such distraction in a circle can only happen with a very bad instrument, and a very negligent workman. Nonetheless, as any movement from the centre, however slight, makes a notable difference in the extension of the radius, the boundary must be in *d*, and turning the *regent* so that the *definitoria* gets to *o*, will amount to a mistake such as rope *d, o*. In this smaller extension of the radius and in the larger, it will be the size of rope *b, i*. And in these operations that is a very considerable mistake, even in the small size of said Figure 4 outlined in the print. Because if we add the little space of the said rope *b, i* to the adequate proportion an eye, a nose, or mouth of any live-size figure must have, *i* will be a horrendous deformity.

There should also be great care in unbending this instrument's rules. Because of their sizes, the *regents* are more prone to bend, so I had one made in brass to serve as a model, with a thickness of a little more than half a tenth of palm. To serve on stone, I had one made from thin little wooden boards, in the shape of a box, measuring three tenths in a square⁽²⁰⁾.

[P. 165] From all I have pondered, I conclude that if the instrument is perfect, and the workman vigilant, we can operate in this manner with the same certainty or more, than in the strings' system, and with much more diligence. However, when the Artist in chief sees himself forced to depend on foreign hands, I would be more inclined to use the first method (even though it is much slower and lingering) especially in insulated^(*) figures on which the referred instrument is much harder to adapt. I shall refrain from describing it in order to avoid greater prolixity, and because upon reflecting on what I exhibit, any Artist, even of mediocre talent, can make good use of the said instrument, even in Statues executed on all sides.

I said above that in the Encyclopaedia, and in the place in that work I have quoted in the 8th Note of this Chapter, the individual method of taking such measurements is not stated. But having seen that description, I noticed it indicates that the French use rules and not plumb lines, as the Italians do. However,

(20) To keep this rule unbent; nothing better came to my mind than to make it hollow. The proof that my thinking is not unreasonable (without getting into Physical reasons) is that the piece itself, which I still have, is still completely even since August 1774; even though it contains seventeen palms and a half in length; and the one in brass, 5 palms and 3 quarters.

(*) *Insuladas*: art term. Those are the figures executed in full volume.

a defining instrument such as the one I exhibit, or a similar one, [P. 166] is neither described in writing, nor drawn onto the Plates. And even though the use of strings, or plummets, is omitted in the text - in Volume 8 of Plates, we can observe in two vignettes the grids with the said plummets, which gives me plenty of reason to believe that the French also use the Italian method.

Following thus those two working methods, the greater part of the roughing out of these Groups and of the Lowrelief was made by stonemasons. These were directed by four sculptors, subordinate to me, who gave the contours to the nudes and the figures' draperies. I communicated all the warnings and instructions I thought they needed, because they were more apt to understand them than the stonemasons. And so, they continued this work until its completion, in early April 1775; having started it on 19th June 1772. And during all this work, it was impossible for me to give it more than some light touches and a few pencil-strokes of my own hand⁽²¹⁾.

Using the methods here presented to take measurements, there is no doubt that every part of every figure will be placed without error in their intended places. However, this was the least of it. If *Alberti*, in the place aforementioned in Note 15 [P. 167]

(21) The incredible haste I was put under for this work, and for all others that have been entrusted to me, has been the cause there are no more than a few copies (and in some parts not very exact ones) of my smaller models. It has also caused me to depend on stonemasons, a circumstance that will sound very strange to Sculptors of other Nations, who may have scrupulous superstitions in the trifles of Art. I have been getting along beautifully with stonemasons; and from what I here demonstrate you can see, that in regard to pitching or roughing out the stones, those of good sense can be employed without scruples.

says, that “the piece we execute will come out *extremely similar* to the model”, this must be understood within its limitations.

If the very same hand that modelled the exemplar carves the figure, it can indeed be *extremely similar*, and this superlative expression has its place. However, when it is made by some other hands of one or more workers, this exact resemblance can only be found in the attitudes, contours, draperies, and even in the correctness of the drawing if it is worked by a skilled sculptor.

Nevertheless, this correctness, says Mr. Falconet⁽²²⁾, and he says it wisely, *should not be confined to a cold likeness, that sort of truth that, even when well demonstrated, cannot excite, for its exactitude, but receives praises as cold as that very likeness; and the Soul of the Spectator shall not be moved. It is living Nature, animated and passionate, that the Sculptor should express upon the marble, bronze, etc.*

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Here is what is completely impossible to achieve in works where the Author is bound to yield to the works and sentiments of others. This fire, and the zeal to express it, can only be found within the breast of the piece’s creator. And even so, assuming [P. 168] that from the model especially emanates whatever contributes most to show the figures’ passions and vivacity, the manner in which the material is handled does not contribute little to reaching these worthy requisites.

(22) See Tome 14 of the *Encyclop.* on p. 834. I believe the author of this article is also the creator of the Equestrian Statue of Peter the Great, in St. Petersburg.

Besides, I had to take into account the different intentions and the different qualities of the workmen under me, who lacked motives to ignite their imagination, working subserviently, with coldness and also with fear. All their care (if they have it) is limited to not spoiling the piece entrusted to them; in finishing it too much and often in unnecessary places⁽²³⁾; in articulations which degenerate into a dry taste, and tarnish, to some degree, the other parts of Art⁽²⁴⁾, that the direction of the work's chief had spread.

In the manner of work, there should be certain negligences [P. 169] that, seen by those who ignore the mysteries of Art, would seem careless and even imperfect. Nevertheless, when contemplated by professors and knowledgeable people, they

(23) This abuse is reprehensible in the very works of Eloquence. Our Antonio Ferreira, in his Letter XII, To Diogo Bernardes, says:

..... the grace

Withdraws, when some believe, of it they're giving more.

When Cândido Lusitano quoted this passage from Ferreira in full, in his Translation of Horace's *Poética*, he added: *From here we take that the affectation of over polishing works is cause for them to be left with no spirit, nor substance etc.* The same Horace, further in IV, although in respect to something else, points out as an example a Sculptor of this order, and says:

*At the circus end, next to Aemilian fencing school,
I know of a Sculptor, who explains well in bronze
Light hair, delicate nails,
But the Statue as a whole is worthless.*

(24) *It is the manner of working (says Mr. Cochin) that puts the crown onto the other qualities (of Art): and ordinarily the difference between a great Sculptor and a mediocre one is no more than the love of work.* Oeuvres Diverses, Tome 2, p. 220 and 221. This passage is extensive so it comes out abbreviated; and must have the modifications the Author indicates and upon which we must ponder. Beginners should run from judging Cochin's decision as superficially as some do regarding other sentences, which fill them only with much vanity and ignorance. Notice what is said about Mengs, in Note 16 of this chap.

allow them to recognise the elevation of the artist's spirit, who knows how to despise trifles⁽²⁵⁾.

The rest of the manufacture in these Groups proceeded in the common manner used to work the marble: without polishing any parts, because of the quality of the material; as I explained in the 4th Note of this Chapter. After being cut with scalpel, a finishing chisel, and drill, it was touched with rasps, or files, burnishing stones and pumice stones⁽²⁶⁾ in the befitting places.

[P. 170] In a letter the celebrated Anton Raphael Mengs wrote to Monsenhor Fabronio⁽²⁷⁾, this wise Writer and Artist says, praising the qualities of the *Laocoön* group; that, among them, *it is remarkable the manner of the work in marble, only cutting with a scalpel, especially the flesh, with no further use of rasps, pumice, nor polishing; a way of working we observe in several other distinguished works, such as the Medici Venus. All statues carved in this manner are less finished in the smaller parts, and in them prevails a certain taste that an Artist can only enjoy after having won over all of the difficulties of Art. In other words, when he has mastered the negligence and ease that instead of diminishing the delight of*

(25) *Les Negligences, dés qu'elles meritens d'être appellées heureuses, son des perfections, etc.* Hagedorn, *Reflexions sur la Peint.*, Tome 2, chap. 45, p. 280. The Author calls this Chap. Of *negligences, both real and apparent, in the management of Art.* And discusses the matter quite extensively.

(26) *Scalpel, finishing chisel, drill, rasp or file* are tools used to work in marble; many diverse examples of their shapes are drawn in the *Encyclopedia*. The *burnishing stone* is of a soft and rugged sort, which creates upon marble the same effect sandpaper has on wood. In the vicinities of this City, there are several quarries of this stone. However, the one we use here the most is the one from Bellas. Pumice is called *Pumice Stone* and comes from abroad.

(27) Italian edition, Tome 2, p. 23.

the Spectator admirably increases it. (If he is knowledgeable) one must add.

Thus says the Wise *Mengs*, in the place I cited. I, however, while breathing his great talents and studies, do not conform to his feeling, in part; even though I call upon such respectable examples.

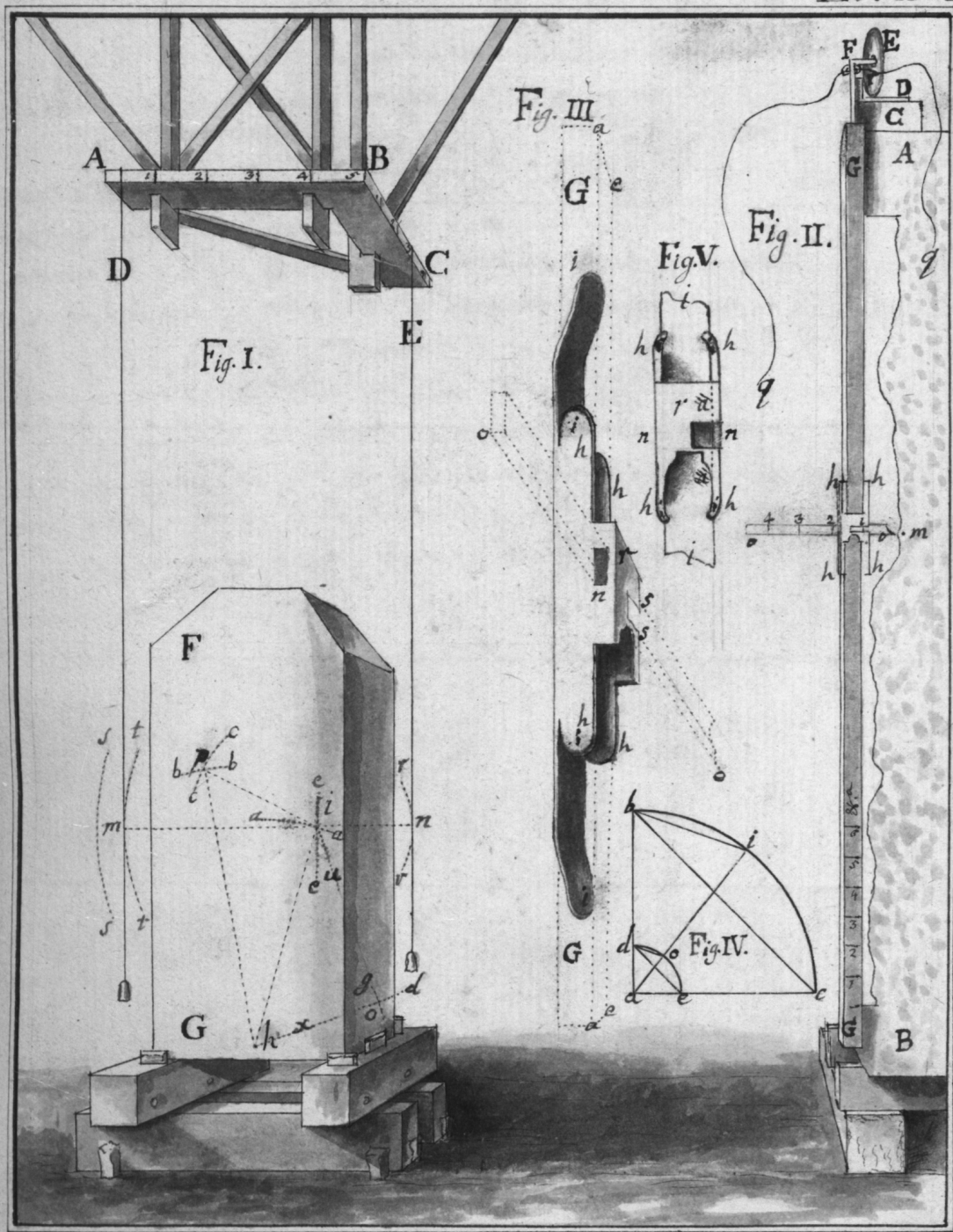
As I was not so fortunate as to see those beautiful exemplars, but only the plasters cast from them, and not the original marbles, I do not have enough grounding to oppose what such a Learned Artist, who examined them, says. Nonetheless, as his analysis (in this part) pertains to handling and not to the [P. 171] Scientific part of Art; we do not insult him by supposing that, being a painter, and not having practised sculpture, maybe he was wrong in judging that the flesh portions of these statues were only made by scalpel, with no touch from rasps, etc.

The rasp, or file, besides facilitating and furthering the work very much, gives to the flesh a much more gracious touch and of better *impasto*; no practitioner shall deny it.

However, they are not admissible when we pretend to do hair, linen, taffeta, etc. And as I have finished what pertains to the operations in marble, I move on to explain the subject, and other circumstances of Low relief. This was almost half through the pitching process when the time came, scheduled for the inauguration of the Equestrian Statue. So this is how

it was placed and this is how it stayed^(*), lacking that work that complements this piece, and others: whose conclusion we had not achieved because of some pressing hindrances. Knowing, however, that Her Majesty wants to order this work to be finished; a resolution well worthy of her Royal generosity; especially as this Monument is designed to always present to the [P. 172] Public eye the memory of her August Father; a truly great Hero, who shall live forever in the hearts of his faithful and disabused Vassals.

(*) N. B. Long after I finished writing this Description, I was ordered to complete the said *Low-relief*, a work which started on 14th July 1794, and finished at the end of March 1795. See Note (37) of chapter VIII of this book.



EXPLANATION OF PLATE XVII

Figures 1st, 2nd & 4th are explained in the body of this Chapter. Figures 3rd & 5th however, only serve to show more clearly the configuration and usage of the moveable box, placed inside the *regent* rule, which holds in it the *definitoria*^{XLV}.

In the 3rd figure, G G, *a a*, & *e* indicate the *regent*. And *o o* indicates the *definitoria*. Letters *a e*, on both extremities of the regent, show the face of the same *regent*, on which touches the *definitoria* - whose face is graded, as indicated in the 2nd figure.

Figure 5^a shows the said moveable box seen from the front. And in order to fit them in the drawing, they were not prolonged in the delineation of the plates, that serve as springs, noted *i i*. Their lack is compensated by the 3rd figure, in which the said plates, or springs *i i*. can be fully seen.

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CHAPTER VII

Of the Poetic Invention of the Low Relief; and where we discuss if it is adequate to use Allegories in the Arts of Drawing.

IN the project left by Eugenio dos Santos for the Equestrian Statue's pedestal, the convex posterior stone of that pedestal was left without any decoration. However, for the Architect who succeeded him, Rainaldo Manoel dos Santos, it did not seem right that such a large mirror remained totally naked, as the frontal one was ornate, and the mirror planes were interrupted on the sides by the Groups' episodes.

For the composition of that whole not to seem crippled, lacking the equilibrium of ornamentation, it was decided to supply that lack with some adornment, to sweeten the dryness of that place, leaving the composition more harmonic.

And as everything was trampled by the rush of this and other works, the Architect found himself distracted by several encumbrances, and it did not immediately occur to him to include

this ornament. He ordered that the workmen started to carve the stones, and in the place meant to be adorned, he ordered that no stone would be chopped off, and every stone that came from the quarry be kept in that place, only its frame being made. [P. 176] And once the stone was in the said state, the above-mentioned Architect charged me to project the decoration, he intended to put there, as I saw fit.

My profession would naturally suggest that such ornamentation should be made in Sculpture. Moreover, it seemed to me that the location called for a *Low-relief*, representing something analogous to the general theme and that somehow could remedy the fault included in the side Groups. I therefore followed the first idea offered by my imagination⁽¹⁾, as there was no time to ruminate on this point, and make a selection. It occurred to me, in this case, to create a representation of symbolic figures alluding to the generosity with which the Sovereign (represented in the Statue, as the principal object of this monument) concurred^{(2)XLVI} and ordered the reedification of his almost completely ruined Capital City.

(1) Only in cases such as the ones I have found myself in, given no time to search for and choose the best, through meditation and research, is an Artist allowed some excuse to follow such a terrible path. What commonly occurs in the first place should come last, says Quintilian, in his *Instit. of Orat.* Book 7 Chap. I. and even there, he advises not to work in haste; and to search for something else than what comes to mind in the very beginning of the thought process.

(2) Our Lord King Joseph I loved his subjects so much, that during the reedification of the City, he took care in sheltering them first, then himself and his Royal Family. He had such generosity that he took large sums out of the annual donation our Americans offered to rebuild the Palace of his residence and used them for the Public benefit. He commonly gave this Donation to the Public Works, through two Decrees, every year, of 80 Contos^{XLVI} each. For many years, through three Decrees he gave the same amount; and there was a year in which he gave 334 contos for the same end. There are Documents about this in the Royal Treasury and in the House of Payment.

[P. 177] This recollection gave me the *Poetic Invention* for this picture, and even though there is no lack of geniuses opposed to allegorical representations⁽³⁾, preferring historical ones, I judge (I do not know if well, or badly) that the circumstances of the cases must be attended to, and thus pondered maturely and judiciously. I contemplated whether, in the Actor's historical

[P. 178] scene, the accessories are all of a decorum⁽⁴⁾ appropriate to the subject and to the principal object; and whether they can be represented in a manner that is indeed intelligible.

To represent a truly historical fact in this panel would make it less noble; because of the many commoners that should enter the scene as Actors. It would be a more obscure representation

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(3) Hagedorn. Reflex. Sur la Peint. Tome 1, chap. 33, p. 470 of the Leipzig French Trans. of 1775. It says: "the representation of a real and important action will interest our heart more than the most ingenious symbol ever will". He is right: but only if the historical fact can be clothed in the circumstances demanded by the Arts of Drawing, so that Poetic Invention and Graphic Composition gather with perfect and decorous harmony. I quote these words, not to oppose their Author; but to diminish the strength that adversaries of the allegorical form find in them. Hagerdon is not opposed to judicious allegories, if used with prudence. All through his work, his whole point (regarding this) is that the expression of affections should be preferred to the mystery of allegory. This sentiment is extremely judicious: our Vieira Lusitano reconciled one thing and the other; and this (according to the saying^{XLVII}) is gold over blue. We should find this very esteemable quality even in symbolic figures; because by not having it, the symbol serves no more than as vain ostentation.

(4) Osserva il decoro, cioè la convenienza dell'atto, vesti, sito, e circostanti della dignità, etc. Da Vinci, *Trattato della Pitt.*, p 67, chap. 251. Gibert writes in his *Rethorica*, book 3, chap. 5: Le Point essentiel dans l'Elocution, ou, comme dit Ciceron, le Point capital, c'est de garder les Bienséances. And further on, he declares that "decency will surely be kept, as long as the Elocution befits 1st the subject matter we state. 2nd the Passions of those who speak. 3rd the customs of these people. 4th the type of account undertaken; and the time, and place where it is found". In this case, my subject, and type of account are very noble. The Passions of those who (mutely) speak, and their customs, pertain to the expression of the attitudes and faces of the Actors I exhibit in the scene. Its time and place ask for all possible nobility. Longinus shows that "the narration of minutiae, humble things and base language, destroys the sublime". *Treat. of Subl.*, chap. 43.

than the same allegorically. Its significance, reduced to fewer circumstances, would not have such extension; and the figures would be smaller and in greater number: all qualities that should be avoided and the Masters reprove.

“In the Arts of Drawing it is impossible (by their very nature) to represent, in regard to objects, more than individuals; and in respect to successes, more than what happens in an instant.

But through the help of allegory, what was impossible, is [P. 179] no longer so. General notions can be expressed by an individual object; and a series of successes can be represented at once. The *allegory* is thus of the utmost importance in Painting; and it is not but through its help that this Art achieves the highest degree of energy”⁽⁵⁾.

The antagonists of allegories do not consider these circumstances, and our Francisco Vieira Lusitano suffered greatly in this particular aspect because of it. I have even heard some learned men censor him without mercy, and with their eyes closed⁽⁶⁾. In this regard I never found, nor do I now, find them

(5) Mr. Sulzer. *Theor. Gener. de Beaux-Art.* And the word *Allegorie* as transcribed in the Suppl. of the Encyc. Although this passage ends up only talking about Painting, in the beginning of it we see that the Author means to encompass all the Arts of Drawing; which, in several cases, many knowledgeable people include under the name of *Painting*.

(6) On one occasion, I witnessed the unreasonable censure that a very learned man made to the wise *Francisco Vieira Lusitano*, while being shown a well-known drawing by this painter, representing Jesus, Mary and Joseph resting on their journey to Egypt, in which the Artist followed the opinion that idols were shattered at the passage of the World's Saviour. On the panel's foreground, we see a head, a foot, and a piece from a Lyre, everything pretending to be marble; and even though we know very clearly by the *cothurnus* the foot wears, as well as from the pieces of the lyre, that those three pieces were fragments from a Statue of Apollo, there were some who asked, what

[P. 180] to be right. That skilful Painter, for his allegorical fictions (even though they were judicious), came to be oppressed even by the Press^(*). His circumstances force me to enter this discussion in favour of symbols to which the Arts of Drawing resort to express their concepts and therefore justify the party I took to make this Low-relief allegorical.

In Poetry and Oratory, the use of *allegories* is frequent, and no one disapproves of it. It is rather much lauded, when used purposely and employed in the rightful circumstances.

A controversial point among several respected Authors is if, as in the *Epoee*, there should be general *allegory* reigning over the whole Poem, or not. However, no one doubts using it in particular cases⁽⁷⁾: and even though Aristotle does not mention it in the *Poetica*, I see he favours it when he says that the metaphor “makes diction majestic, and knowing how to use it with decorum is difficult, and a sign of happy ingenuity”⁽⁸⁾. And I believe, no one can doubt that a metaphor is an abbreviated *allegory*; and the *allegory*, an extended metaphor⁽⁹⁾.

was that? To which, a learned man soon answered, and with magistral gestures, *It is some Allegory, as the Author is very fond of such things. For people like that, there is no representation in the Fine Arts that is intelligible.*

(*) *Letter to the Associates of a Foreign Journal from Paris. This can be found in Summario de Lisboa.* In the same place, 1755.

(7) See Freire's *Poetica*, Tome 2, book 3, chap. 9.

(8) Aristotles' *Poetica*, chap. 24 § 6, p. 103. I quote from the Lisbon Portuguese translation of 1779.

(9) Quintilian thought so, when he wrote *that a continuous metaphor degenerates into an allegory.* Instit. of Orator., book 8.

In the first Chapter of this work, I demonstrated that a [P. 181] monument such as this is the Epic Poem of Sculpture; and for this reason and many others, it should include a general *allegory*. I would have done it, without a doubt, if I had designed it. However, as I did not have this satisfaction, I came to have it in the piece that is the subject for the present Chapter. And as I stated above that well-ordained allegorical fictions are Poetic beauties, I should remind those who detest them in Drawing that they are also well considered in Oratory.

Quintilian says that “when an allegory is *clear*, it is perfection: that the metaphor is one of the most beautiful ornaments of oratory; that it is so natural to us, that even the ignorant make use of it without knowin”.

We see repeated examples of this every hour. And in the same place, the said Rhetorician declares there are four kinds of metaphors, and he repute the fourth to be the best; and that “from it results the sublime and marvellous”⁽¹⁰⁾, and it is this one that more closely relates to the *allegories* used by the Arts of Drawing. Father Bouhurs proffers that “there is nothing more agreeable than a well followed metaphor, or a regular allegory”⁽¹¹⁾. “Longinus asserts that “terms employed in a significance different from those properly assigned to them have a natural greatness; and that metaphors produce the [P. 182] sublime”⁽¹²⁾.

(10) Quint. In the same place.

(11) Maniere de Bien pens. Dial. 3, p. 308.

(12) *Trat. do Subl.*, chap. 32, p. 184 of the Trans. by F. Custodio José de Oliveira.

Cicero advises that “a discourse should be sprinkled with metaphors”⁽¹³⁾ and somewhere else⁽¹⁴⁾, that we “use them to give the discourse greater grace, and to make up for lack of vocabulary”. There cannot be a more determinant decision in favour of allegories being employed in the Arts of Drawing, because they are one of the most essential parts of its language.

To the two aforementioned reasons that Cicero indicates for the use of metaphors, we may add Gibert’s third cause⁽¹⁵⁾; and it is “the care to avoid whatever in a term may be considered bad” and in this case, by using allegorical representation, I conformed to the doctrine of this Master, because as I have said, *allegories* can use (so to say) more noble terms, than in the representation of history.

The same Gibert, when asking “what causes the pleasure resulting from a well-placed metaphor?” It follows, that it is “born from the fact that it is natural for man to paint, to imitate, and to please himself when seeing imitations, and conforming paintings”⁽¹⁶⁾. And is not this all in favour of *allegories* in Drawing?

[P. 183] Because if it is both licit and praiseworthy for Poets and Orators to use allegories, why should it be prohibited in the Arts of Drawing? The language of this muted Eloquence is the energetic expression of human characters; and our Topos are the *allegories*. Leave us thus in peace in the possession of what we have, not only because we have Orators and Poets on our side;

(13) *At Orad.*, chap. 16.

(14) In the same place, chap. 12.

(15) In his *Rhet. ou Regles Del'Eloquent*, book 3, chap. 2.

(16) *La Rhet. etc*, book and chap. cited above.

but because we find an even stronger and sublime support in the Holy Scriptures.

“The Old Testament”, says a scholar, “is a continuous *allegory* of the New Testament”⁽¹⁷⁾.

When Bocquillot proposes to address the Ceremonies of Mass, he forewarns his Readers in his Preface, not to expect from him any mystical explanations of the ceremonies and rites, he will refer to. Nevertheless, when talking about the consecration of Churches and Altars, he says “Eusebius preached to the People during the dedication of the Church of Tyr, in the presence of a great number of Bishops. He taught them that the construction of the material Temple was a *figuration* of the spiritual Temple that Our Lord JESUS CHRIST has built and consecrated to his Father, of which he is himself the cornerstone, uniting and supporting the whole building; in other words, the whole society of the Faithful. The same Eusebius, in his Prayer, explains in detail the parts composing material Temple, and from them makes a “mystical application to those of the spiritual Temple, [P. 184] etc”⁽¹⁸⁾.

However, just as Bocquillot, following his design, omitted Eusebius’ declarations, it will not harm young Artists to know part of what another Wiseman says about this matter.

“All the dimensions: height, length and width, the Holy Spirit has specified in the material description of the Temple of Solomon are, without a doubt, mysterious. And the Holy Fathers

(17) *Diction. Portatif, Hist. Theol. etc* de la Bibl. word *Allegorie*.

(18) *Traité Hist. de la Liturg. Sacrée, etc.* at p. VI from the Pref. p. VI and on chap. 6, p. 118, Paris ed., 1701.

have persuaded themselves that the three principal virtues composing the structure of the Church's spiritual Temple find themselves to be there *pictured*. They attribute length to *Faith*, which supports us during this long exile; height to *Hope*, always elevating us towards Heavenly goods; and width to *Charity*, which contains in itself all sorts of people"⁽¹⁹⁾.

This Wiseman, in all his great work, goes on showing the *allegories* the Holy Scripture contains; and he greatly authorises my intent when he says "Has not our Saviour made use of *parables*, and *figures of speech* to declare unto the People the mysteries of Religion?"⁽²⁰⁾.

[P. 185] And what incomparable weight is not there for the approval of allegories that our Saviour said of himself: *I am the Alpha, and the Omega?*⁽²¹⁾

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A Portuguese Scholar explains the passage in this way: "To say about CHRIST, that he is the *Alpha*, and the *Omega*, is to say (as he himself explains) that it is through him that everything begins and ends. He is the One no one precedes, and from whom everything succeeds"⁽²²⁾.

The Arts of Drawing have often used this very holy *allegory*, composed from the first and last Letters of the Greek Alphabet, to represent the true Divinity. Ordinarily, they are two letters interlocked in a cipher, on a triangle, to express the

(19) Sacy, Roy, *book* 3, c. 6, v. 2 on the explanation of *Sens Litteral*.

(20) The same in the Pref. of the Apoc.

(21) Apoc. c. I, v. 8. See p. 3 and 14.

(22) Pereira, in the *Vers. of the New Testament.*, T. 6, p. 160.

unity of God in a Trinity of people; because in this Geometric figure, three distinct angles make a single composite.

The Holy Church has adopted *allegories* in its ceremonies, ornaments, and robes. *These signs* (says Saint Augustine) *touch our spirits; and their impression once communicated to our souls, enlightens the fire of our devotion*⁽²³⁾. The same Holy Doctor calls them *the public book of the Church, in which all of the Faithful can read, and know the greatness of our Mysteries, represented to our eyes by the different ceremonies he employs to celebrate them*⁽²⁴⁾. And in the very same act by which he receives us as his children, he begins to instruct us through *allegories*: because each ceremony of the Holy Baptism contains its particular allegory⁽²⁵⁾. [P. 186]

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These are the very solid bases upon which the Artists of Drawing establish their use of *allegories*: a usage as ancient as is the one to mint medals⁽²⁶⁾; because the largest number of them contains something allegorical, either in whole or in part. And

(23) J. Grancolas. *Antiquité des Cerem. qui se prat. dans l'admin. des Sacr.*, p. 4, Paris Ed., 1692.

(24) In the same place, p 6. A learned man says that the allegories are, in Drawing, *the universal language for all men*. Sulzer, here quoted in Note 5. Covarruvias states the same, almost with the same words; because when talking about Painting he says, that *por meio della se han conservado en el mundo admirables historias, por ser las figuras letras universales que en todos tiempos y en todas las gentes se conocen*. Embl. Moral de D. Joan de Horozco y Couaru. Fol. 17. This conservation owes more to Sculpture than to Painting; because we have found them in Statues, low-reliefs, medals and cameos, although we know of no paintings so ancient. However, as these Arts are sisters, the praise of one is received by both.

(25) See Grancolas, from p. 111 to 200.

(26) Covarruvias assigns the beginning of *allegories* to the Rainbow after the Deluge; and then he goes on to show as insignia allegories the Ancients used to give to their false Divinities; and those we know through several antique medals. *Emblemas Morales*, book I.

what richness has not this bountiful treasure trove of medals furnished History?

[P. 187] The most Celebrated Artists have delighted in such compositions. Still today, we speak of Apelles' famous *allegory* entitled *Calumny*⁽²⁷⁾. Raphael of Urbino's, called the *School of Athens*⁽²⁸⁾, is no less celebrated.

The ones Rubens painted in Paris, at the Luxemburg Palace, allegorically containing the lives of Mary of Medici, Henry IV, and Louis XIII, are highly esteemed and there is a collection of excellent prints made from them⁽²⁹⁾.

Charles le Brun painted those at the gallery of Versailles; whose Inscriptions were made by Boileau; and, from what he says, we can gather they were at first inflated inscriptions that he, with M. Racine, have substituted with others⁽³⁰⁾.

[P. 188] Following such respectable examples, I shall never doubt to take encouragement from the same sentiments as Cicero, when he was not acting foolishly in the company of Plato and Socrates⁽³¹⁾.

(27) *De Pil.* Cours de Peint. said Edit. on chap. 5, note 8 from pp. 55 to 56. quoting *Lucia*. Gerard de Lairese's work *Le Grand Liv. des Peintres*. Tome 1 Book 2 chap. 11. p. 181, describes this allegory of Apelles. In several parts of his work, especially on the quoted chap., and on chap. 15, this Author says beautiful things in respect to allegories, and the manner in which Artists should imagine them. He justly censures the Sculptors (and I follow him) who neglect this branch of the Art, relying upon foreign talents.

(28) *De Piles*. In the same place.

(29) A description of these allegories can be found on p. 362 of the first Tome of the *Dictionnaire abrégé de Peinture et d'Architecture.*, Print. in Paris, 1746.

(30) *Oeuvres de Boileau Despr.*, T. 3, p. 362. of the Amsterdam Edit. of 1775. The above quoted Dic. mentions these panels on p. 347 of 2. T.

(31) See in Orad.

Having then admitted the *allegory*, we should ponder about its qualities, which are to be *clear*, *well-adjusted* and *honest*⁽³²⁾: and I believe in this matter all wise men agree.

As for the precise degree of *clarity* that should reign in any allegory of the Arts of Drawing this is (for me) the most difficult point to decide. The most beautiful one may seem obscure, and extremely so indeed for some⁽³³⁾, while being clear, and very bright to others, according to the level of instruction the spectator has in regard to symbols. It is also in proportion to the perspicacity and taste he is endowed with, in order to understand the attitudes, gestures, and facial expressions; commodities that we should use as long as we can, only resorting to symbols⁽³⁴⁾ to identify the Actors.

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About this remarkable quality, that the *allegory is in a* [P. 189] *certain way transparent*, as *La Combe* explains⁽³⁵⁾, I believe that I may ask, for the sake of good reason and the good taste in the Fine Arts, that it should contain the second condition Paulo Giovio wants in his heraldic devices. That *it should not be so dark as to need a Sibylla as interpreter, nor so clear for every commoner to understand*⁽³⁶⁾. Because *the Nature of the human spirit would rather*

(32) These are the requisits Freire declares in his *Poetica*, T. 2, book 3, chap. 9, p. 215. M. Sulzer, also wants it to be *clear*; and reproved one of Caracci's for being obscure: but his clarity is not intended for all; only for those men who reflect. Sulz. In the same place in Note 5., in this chap.

(33) See Note 6 of this chap. in regard to a panel by Francisco Vieira Lusitano.

(34) Rarely can the Arts of Drawing produce a well-ordered allegory if the expressions of figures and symbols are not mutually and alternatively united. Lairesse, in the above-quoted chap. 15, shows where there should be expression, and where symbols may be employed.

(35) *Spectacle des Beaux Arts*, chap 21., p. 212.

(36) See *L'Imprese Illustrate ... com espositioni di Jeronimo Ruscelli* L. I. C. I.

have something missing than complete⁽³⁷⁾. It serves as a courtesy to the knowledgeable spectators, to show we praise their lights and discernment.

As for an *Allegory* being *well adjusted*, I believe we find excellent dictamen for this quality in Mr. Gibert's *Rhetorica*, when he talks about the metaphor⁽³⁸⁾, which, he says, *should be taken from things convenient for the Orator, the Subject Matter, and the Listener; rejecting all unknown objects.*

[P. 190] In Drawing compositions, as well as in his metaphors or *allegories*, the Artist must be very careful not to represent anything that may ridicule him. He must ponder what pertains to each of the characters he places on the scene; and give them the attitudes, physiognomies, expressions and garments appropriate to their characters⁽³⁹⁾. In the subject as a whole, he should ensure that he finds neither fault nor superfluity, and that all the Actors fulfil their roles and have the accessories to occupy their due places. This is so that the learned spectators may understand the facts, after only a few moments of reflection; and find in them instruction and delight.

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(37) *La Logique, ou l'Art de Penser.*, 3rd part, chap. 14, p. 271. And M. Gibert is of the same opinion. See *Le Rhetoriqu. ou les Regles de L'Eloq.*, liv. 3, ch. 7, art. 4, p. 527, Paris ed., 1730.

(38) Gibert, *La Rhe.*, p. 350 and following.

(39) The conformity in the expressions, in the gestures of the countenance, as well as in those of the body, is an extremely delicate point, in which artists of great merit and great standing have sunk. I will not mention any of them in order not to seem reckless to those superstitious in Art; given that I have Reason and Nature itself in my favour. In the same event, the expression of a King must not be similar to that of a commoner; that of a Philosopher to that of a Rustic, etc. All of the masters in Rhetoric, Poetry and Drawing recommend great vigilance in this matter.

As the aim of the Arts of Drawing is the same as Poetry's; that is to say, to instruct while delighting, "reason asks for the veil of allegory to be unblemished"⁽⁴⁰⁾. And that is why its third quality is that it must be *honest*. In order to achieve that, the Artist should avoid any scandalous nudity in his compositions, and pay close attention so that the attitudes do not indicate in any way anything that may offend the chaste eyes of a spectator with innocent intentions: because for those who have them as if damned, all prevention is useless⁽⁴¹⁾. [P. 191]

For those circumstances to be reduced, thus, in the Arts of Drawing, practise precedes *Poetic Invention*. And *Graphic Composition* soon follows⁽⁴²⁾.

To *Poetic Invention* belongs the idea of fact that will be represented, be it historical, allegorical, or fabulous: what characters must enter the scene; what affections they should express; what accessories should accompany them, etc. and this [P. 192]

(40) Freire, in the same Chap. here quoted in Note 31^{XLVIII}. Several Artists of good name have abused this Christian and honourable precept in scandalous fashion: straying from the principal aim of their Arts. Young people should run from such examples.

(41) *Ancient Artists took beauty from the bosom of an innocent and honest Nature. Says Winckelmann. Histoire de l'Art chez les anci.* Tom I. of the French Trans., p. 327, Ed. d'Yverdon, 1784. The moderns, who have judgment, instruction and probity do the same: and in *honesty*, some even exceed the Antique: they are moved by the great difference in Religion, even though that of the ancients greatly facilitated the study of human forms. See *la Rhet.* of Gib. on p. 502 and following.

(42) By dividing *Poetic Invention* from *Graphic Composition*, I deviate somehow from the common Artists, in my way of explaining. All those who have written about this

ideal gathering we can call the soul of the composition⁽⁴³⁾. This gathering can be devised by any subject with good taste, judgement and literary instruction, even though he does not know how to draw⁽⁴⁴⁾. Moreover, in proportion to the amount of those qualities he possesses, the *Invention* will come out more, or less beautiful. However, Dufresnoy says that for *Invention*, an *easy and powerful genius* is required: and the same *Invention* is called *Muse*, *which being provided with the advantages her other sisters possess, and ignited by the fire of Apollo, comes to be the most elevated, and shine in the fairest flame*⁽⁴⁵⁾.

Therefore *Graphic Composition* consists in outlining the objects *Poetic Invention* has conceived; to put them in the places that justly belong to them; to give them the forms that properly suit them; the attitudes, expressions and ornaments suited not only to the General subject, but also to each individual in particular; to order the Groups so that there is no confusion, and

agree one is different from the other, thinking as I do of both these qualities, however, under a single noun some call *Invention*, others *Composition*. And in order to distinguish that part in which only reason is present, they add the word *Poetic* as an adjective; differentiating the other, in which the hand participates, by the word *Picturesque*. The word *Graphic* I employ is generic to all the Arts of Drawing; and that is why I preferred it; seeing that in all these other Arts there is *Invention* and *Composition*. In his Commentary to Du Fresnoy, De Piles shows very clearly the above-mentioned difference between *Invention* and *Composition*. L'Art. della Pitt. Di Dufres. Ital. Edit. Rome, 1750, from p. 95 and following.

(43) In the same or in a similar sense, Aristotles called fables the *soul* of Tragedy that it contains. Poet. chap. V. from num. VI to XIII. And he makes the comparison with Painting.

(44) It may happen that a man of Letters, who never took on Drawing, thinks up an Idea that may indeed cause a good effect once put into practice; but that is extremely rare. And even if he gets it right once, this will not happen very often. Experience has shown it.

(45) Du Fresnoy, *L'Arte della Pitt.*, prec. 3 and see the Comment.

they produce good masses in their disposition and in *chiaroscuro*; to determine the picture's horizon and viewpoint: and many other things, that lead Lairesse to say that "if a good imitation of [P. 193] Nature asks for great talent, a wise composition requires much more"⁽⁴⁶⁾.

If these two parts of Art hold such difficulty; if so many instructions and talents are necessary to assemble them successfully, what could be expected of me, who saw myself without such precious assets? Especially when my subject was allegorical; of which that Author says "there is no part of Art more exposed to criticism, nor more difficult to achieve"⁽⁴⁷⁾.

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Prudent people, of good and impartial judgment, would not shy away from disguising some faults and even flaws they may find in the *Invention* and *Composition* of that panel. It is certain that the difficulties I encountered were many more than the ones I referred to; and that in order to overcome them, I did not even have fifteen full days: during which time I was compelled to devise, draw and model the first sketch of the aforementioned picture.

It is true that some Wise Authors believe it is a fool's excuse to say "I employed little time". But that is when the Artist has enough time at his disposal; not when he obeys, as he should, some superior Authority.

(46) *Le Grand. Liv. des Peint.*, Tome I, book 2, chap. 15, p. 212. In this chap. the Author shows the difficulties of a good composition; and what are the gifts an Artist must possess for its accomplishment.

(47) In the same place chap. II, p. 182.

[P. 194] In Plate XVIII, I show the drawing of this *low-relief*, in whose *Poetic Invention* I intended to represent the *Royal Generosity*⁽⁴⁸⁾ with which His Majesty came to the help of his People during that terrifying disaster. I imagined the scene as if [P. 195] in a Peristyle, or majestic Veranda, similar to those used for the acclamation of our kings; in which we could see a throne; and the said Virtue embodied as a Royal Damsel, sitting on the same Throne.

This figure's crown is a closed imperial^{XLIX}; indicating thus it is a Sovereign's crown⁽⁴⁹⁾, not of some lower Title. She is

(48) I resorted to *Cesare Ripa's Iconologia* for the attributes of these figures, but with the free sincerity of being an Artist; without subjecting myself to the attitudes he determined, nor to placing attributes on one side or the other; in this hand, and not the other, and even increasing them in some, diminishing them in others. We should all have such freedom; as long as we use this licence with well-adjusted judgement, good harmony, and always casting our eyes on the sources, or on the common places from which symbols have been drawn. There are those who have little affection for Ripa: Mengs is one of them, Hagedorna another, and De Piles says: *what's best in Ripa, he took from ancient coins*. However, there are those who applaud him: and Lairese greatly values him. Some believe symbols should only be taken from medals. I confess this source is copious and beneficial. However, even so, it would restrict the spirits of modern Artists too much. Who gave the first artists the authority to invent the symbols they used? In his *Poetica* (Candido Lusit.'s Translation) from verse 54 to 58, Horace asks two questions regarding innovative words, similar to the one I ask. If men from Antiquity were not animated to invent Symbols for lack of former examples, we would not have today the ones they left us. Numismatic studies are not the only resource to understand and compose *allegories* in Drawing. Pierio Valeriano and other Commentators of Hieroglyphics; Alciato and other Authors of Emblems; Ruscelli and other Compilers of heraldic devices, can all be of help attending to this matter. And all those who deal with animals, minerals and vegetables, explaining their qualities, are very helpful. Nevertheless, one should always prefer symbols that are more widely known to those which are not.

(49) The print Ripa shows of this Virtue has an open crown: but he ascribes it to a Duke: and mine designates a King. I know that ancient Kings also wore open ones. However, Dukes never had them closed. Besides from this distinctive reason, the closed crown is more beautiful; and therefore, I prefer it: regardless of the example from the Author I quote, because it seems to me that the reasons I allege support the party I follow.

dressed with majestuous robes, in the heroic fashion; and has a Lion by her side, a symbol of this Virtue.

After this figure, the *City of Lisbon* has first place in the imagination and expression of the subject. She is shown fallen, as if having swooned; distinguished by a shield, we pretend she has embraced before the fall; and the Arms of that *City* can be seen on it, allowing us to identify through them the imaginary person they belong to⁽⁵⁰⁾.

The *Government of the Republic* is shown cooperating to help the *City*. However, as he cannot proceed without an authority [P. 196] superior to his own, the *Love of Virtue* leads him towards *Royal Generosity*, who benignly and promptly gives him the means to go on, offering him the Vaults of *Commerce*, as a resource for the necessary expenses; and the directions for succeeding in such a great enterprise through *Human Providence* and *Architecture*.

The *City* is personalized as a venerable Matron, adorned in magnificent robes, according to the practice of the Artists, and with the above-mentioned shield. The *Government of the Republic*, as a young man wearing a breastplate, armed with a helmet and a lance – and, furthermore, holding an olive branch. The *Love of Virtue*, as a winged little boy, crowned by laurel, and a star⁽⁵¹⁾, who has in his left hand three crowns of the same laurel,

(50) Self-esteem doesn't allow me to keep my mouth shut to avoid confessing my carelessness and the mistakes I happen to know: this figure has her left hand resting on the shield; and her fainting position requires far more abandonment of the same shield.

(51) Ripa represents this figure with two crowns in his right hand, and one in the left. In this invention, however, I set his right hand free for a more important employment.

and with his right hand holds the *Government of the Republic* by the arm, as if to lead him.

[P. 197] *Commerce*⁽⁵²⁾ is represented by a young man dressed in the ancient usage of the Portuguese, opening a coffer, and offering *Royal Generosity* the riches designed in it. And next to him there is a stork, and two millstones, which are his symbols. Finally, *Human Providence* and *Architecture* are personalised as two Matrons. The first is crowned with wheat with a helm, and two keys in her left hand: and the second holds a piece of paper, in which we see the plan of the city's new reedification. In her right hand, we can also see a square and a compass, which are her attributes. To the exception of the figure of the *City*, we can find in Ripa the reason for these symbols.

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As for the number of Characters, I took care not to make too many, which would create turmoil; nor too few, as the scene would be empty. The Carracci brothers, and a few others, pursued inventing with few figures⁽⁵³⁾. Albano said to Dufresnoy, he heard from his master Aníbal *that a painting including more than twelve figures could not be perfect*⁽⁵⁴⁾. Alberti, even when he recommends

I also introduced a star upon his head, because the same Author says on the same book, that the *Love of Virtue is not corruptible*. And when he describes *L'Anima Ragionevole*, and the *Beata*, he says (under the authority of Pierio Valeriano) that the *star* is the symbol of immortality: for which reasons, a star has there a very proper place. And what Ruscelli says about the *star*, when explaining Daniel Bárbaro's heraldic device, can be unforcefully applied to this case.

(52) The reason for representing *Commerce* in this *Allegory* is because great expenses have been made in the city's reedification; and all the expense for this monument came from the Contribution, or Donation, merchants offered for the construction of the Customs House, and other Public works.

(53) Cochin. *Lettres a un Jeune Artist*, p. 52.

(54) De Piles in his *Comm. to L'Art della Pitt.* by Dufresn. Despite the fact that in the

variety and abundance in *Inventions*, follows the system of Mr. [P. 198] Varro, who never invited more than nine people⁽⁵⁵⁾ saying that the *number of guests should start with the Graces, and end with the Muses*⁽⁵⁶⁾.

This rule, as well as those of *contrapposto*, have persuaded good Artists to follow the premise that the number of characters must be odd; as was the number of *Graces* and *Muses*.

In this Invention of mine, I exceeded the first number, and did not complete the second; because these maximum premises are not *geometrical definitions: and all of my design*, was to follow the precepts of the great Masters, yes, but conforming to the circumstances of the subject matter and of the work as a whole: because this is also one of the rules we must attend to.

Before I start to describe the circumstances of the *Graphic Composition* of this *low-relief*, I should warn the reader, that the panels' frames serve more than as simple ornaments. We suppose that between the spectator and the scene represented in the panel there is a wall, in which we find a doorway or a window. From this opening, the spectator can see a fact being done somewhere else.

Gallery of the *Farnese* Palace, painted by the same Anibal, we find a composition with a greater number of figures: which proves that in these matters all precepts have their alterations. The point is to know how to use them with discernment.

(55) Leon Battista Albert. *Della Pitt.*, book 2, p. 28.

(56) *Descrizione di Roma Antica*, p. 469. See also - *La Civil Conversatione*, by Stefano Guazzo, book 4, rev. of p. 227.

[P. 199] And here stands the most essential usefulness of frames, if we suppose the existence of doors, or windows: because as, more often than not, the Artist cannot attend to everything, that ornate artifice allows him to present what is convenient, without departing from Nature. We know quite clearly that a person standing in a town square cannot see the whole thickness of a house, only through the opening of a door. Nor can whoever is inside the house (away from the door) see the full scope of the square. And for this reason, when the Artist imagines some action happening in a room, a square, or a garden, etc. he cannot, and often should not, try to account for the whole square, garden, or room.

We should also warn that these sculpted relief panels are of three sorts⁽⁵⁷⁾, which can be named *High-relief*, *Half-relief* and *Low-relief*. The first are those whose figures are almost insulated and detached from the picture's background. In the second, the figures are detached by not more than half of their true volume. Those of the third kind contain a very minute projection; a circumstance that makes them much more difficult to do. This is [P. 200] because their Author needs to have great strength in drawing⁽⁵⁸⁾; and because of the discerning practice with which they must be

(57) This division is given by Vasari. *Vite de' più eccell. Pitt. Scult. e Arch.* Tome I. Chap. 10. Laresse follows the same. *Le Grand Livre des Peint.*, Tome 2, book 10, chap. 3. Falconnet however, distinguishes only two species. V. *Suppl. de l'Encyclop.*, Tome 14. p. 69. Vasari and Laresse's definitions seem to me to correspond more closely to what is practised, and to reason.

(58) For doing this, Vasari says, *che è necessario grandissimo disegno*. In the same place, p. XXXV.

carved; so that the objects allow the illusion that they have their full volume, and do not seem cut-out from some board and glued upon some other strange surface.

It is against good reason, against good taste and against Nature itself, for the three species of these pictures to be indistinctly employed. For this reason, the Artist should consider very seriously the final destination of each piece⁽⁵⁹⁾, so that they remain in accordance with the Architecture and not lacking in verisimilitude. It is certain, however, that those of the third kind pretend to be raised drawings⁽⁶⁰⁾ and, for this reason, the Artist has more freedom in their composition, admitting the fiction of Architectural bodies, with ruptures from which to see the pretended air; distant objects; countryside, etc. And in panels of such kind, the objects represented can never superimpose, nor interrupt in any way, the frames that surround them.

However, in Architectural bodies, where it may be incompatible to suppose a window, or any other rupture, as e. g. in friezes, pedestals, etc. it will be a great indiscretion to employ reliefs of the first kind; and only a few times those of the second: [P. 201] as we should suppose the Scene (or so I think) to almost always be, in the same place in which the panels are found in *total*, or *half-relief*: pretending that the fact happens right there in reality.

(59) See Laireesse, and Falconet, in the places I have cited.

(60) *Le bas-relief ... n'est proprement qu'un dessein rehaussé.* Cochin, *Voyag. d'Ital.*, Tome 3, p. 167, in Note. And in Tome I. *des Ouvr. Divers.* p. 178. Mem. de M. Queswell.

And in these the professor has clear freedom to step out of the frame with an arm, a leg, some clothing, or any other part of the objects he is representing; while he remains completely restrained in regard to the representation of Architectural bodies. Vasari does not even admit that pavements should be foreshortened⁽⁶¹⁾, giving good reasons for this, because some can be changed. However, in reliefs of the third kind, this Author agrees with foreshortened pavements, structures, etc. And the reason for this is, those of the third kind pretend, as I have said above, to be drawings in relief: which is proven in the *Trajan* and *Antonine* columns; whose *low-reliefs* are as if embroidered in wide ribbons, or banners, rolled around the columns from top to bottom.

However important all those circumstances are, the Artist is not often his master to be able to follow them in his practice. On some occasions, he is not the arbiter of the subject matter; on others, he must sacrifice his talents to blind obedience; and on others, the direction of the light the picture receives in greater or lesser degree of strength, makes him despise minor or less known things, in order to better attend to the principal effect the picture receives in *chiaroscuro*. After all, the resolution to submit particularities to great effect⁽⁶²⁾ is an estimable quality in any Artist.

(61) Vasari, in the cited place.

(62) Cochim, *Ouvr. Divers.*, Tome 2, p. 256.

Having pondered the above-mentioned particularities, I shall now show how to satisfy them in the *Graphic Composition*, uniting them in the following Chapter with those to which they belong.

CHAPTER VIII

Of the graphic composition of the Low-relief, and more circumstances regarding such pieces.

HAVING thus imagined the *Poetic Invention* of the Lowrelief, and contemplated its circumstances, I started to draw it, organising the *Graphic Composition*. As soon as this first sketch left my hand, there were those who meddled to present another. The knowledge of these Arts is still so little widespread that to many it seems that sculptors are prohibited from using the pencil⁽¹⁾. They are ignorant that it is to insult a Professor to subject [P. 204] him to someone else's drawing, after entrusting him with the full

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(1) *Pour faire en marbre ou en pierre une statue, ou quelque animal, l'artiste commence par jeter-sa pensée sur le papier ... après quoi il l'exécute en terre-glaise le plus exactement qu'il est possible d'après son dessin ... Il est donc nécessaire que le Sculpteur possède parfaitement le dessin et qu'il connoisse bien les loix de la perspective.* Lairesse, *Le Grand liv. des Peint.*, Tome 2, book 10, chap. 2.n, p 431. And Mengs, Tome 1, p. 221. writes: "*Questa digressione su la Scultura non è fuori di proposito, per chè trattandosi di Disegno risaltano in quest'Arte il contorno, e le forme, che sono ugualmente necessarie nella Pittura.* Here is the manner in which Wise Artists think; even though some who lack the studies and discernment of these Masters, think otherwise. Whoever knew a good Sculptor who could not draw? It is impossible. Even if he does not make drawings in miniature.

accomplishment of such a work: as it would be an outrage to an Orator to ask him to recite a Prayer someone else had composed. However Sergeant Major Rainaldo Manoel dos Santos, always partial to reason and honour; and for being Architect of Public Works, enjoyed great influence in this particular aspect. He ensured that no other drawing than my own would be adopted: and he would have done the same in regard to the statue's initial drawings, if political circumstances had not hindered it.

In the drawing that some people tried cunningly to introduce, the person who drew it followed my very project of the *Royal Generosity* and the *City* fallen but with a difference: that the picture's background showed the Square's Triumphal Arch, with its lateral buildings. This immediately seemed like some insipid pleonasm; the same thing as trying to introduce a man by exhibiting his portrait where the original exists in reality. *Commerce* was represented by an image of *Mercury*, whose mixture of the fabulous and symbolic also did not please⁽²⁾. Nor did the fact that in it, Heathen Divinities ministered to a Catholic Prince: an idea for which many a critic has censured Camões. And also in respect to the *Graphic Composition*, the aforementioned intruder [P. 205] drawing did not satisfy because the figures were very small, and their Groups without the necessary connections⁽³⁾.

(2) Lairese also disapproved of this mixture. See *Le Grand Liv. etc.* in places where he deals with the manner of painting Fabulous and Symbolic Subjects.

(3) Seeing M. Cochin on a panel from Albani at the Gallery of the Grand-Duque in Florence. This is what he said, "il y a de belles parties, dans ce tableau.... mais il est mal composé; les figures sont parsemées" etc. Coch., *Voyag. d'Ital.*, Tome 2, p. 5. In the same Tome, see the end of p. 29 and pp. 54 and 65.

Starting then to think about the order and the economy of this composition of mine, I reflected that the monument as a whole should be colossal. In order to achieve this, I should increase, as much as possible, the figures of this picture; even if in low-reliefs there is no obligation to follow the proportion of the other figures of the building⁽⁴⁾, whilst always being attentive to keeping in everything all possible analogy.

The reason, the civility and teachings of the Masters who have written about Art have persuaded me that the Action's most interesting motto should always occupy the middle of the frame. Moreover, that in this place we should give the most distinctive place to the main Character⁽⁵⁾; exhibiting it in the most visible and unhindered fashion. For this reason, I drew *Royal Generosity* [P. 206] seen from the front; and I think some other Actor. I realised, however, that there was a portion of a figure that was elliptical due to the plane of the surface it was supposed to be sculpted on, and that the solidity of the pedestal, even on the most visible part of that surface, could not be disrupted, nor altered without a very noticeable flaw. I thus understood that in such planes, Characters whenever placed frontally cannot but appear flat, and as if squashed by a stronger body that has crushed them.

(4) See what M. Queswell wrote, as quoted by M. Coch., *Ouv. Div.*, Tome 1, p. 178. The same Coch. praises a composition of large figures in a tight space, Tome 2, p. 251. *E Lett. a un jeune Artiste.*, lett. 3, with the example of the Carrachi brothers.

(5) See Watelet, *L'Arte de Peindre*, 3, *chant*. Lairese. *Le Grand Liv. etc.*, Liv. 2, chap 3, p. 114. Du Fresnoy, *L'Arte dela Pitt.*, prec. 11 etc. etc.

This realization led me to a second drawing, in which the Actors could be seen in profile; and to compose their attitudes in such manners that both arms would act towards the same side. Because in convex surfaces, by activating each arm towards its own side, as in a cross, the said defect is inevitable.

To compose the attitudes, I pondered that the main Character represents *Royal Virtue*. For this motive, all other Actors should show moderation, and respect; according to the intentions they were to display; giving each individual his or her proper character. Taking care that everything in the *Composition* should contribute to the good of the Action⁽⁶⁾ there exhibited, I made all the efforts possible in my tenuous capacity for the fact [P. 207] indicated in that scene to be known (at least in embryo) at first sight⁽⁷⁾.

In this representation, the figures expressing more activity are, without controversy, *Royal Generosity*, the *Government of the Republic*, and *Commerce*. This same activity is expressed by a different manner in each one, according to their characters; without the exaggeration that is contrary to Nature, and displeases people of good sense and refined taste⁽⁸⁾.

(6) *Non-seulement un Peintre ne doit rien faire entrer, dans son sujet qui ne concoure avec l'action principale de son tableau; mais il faut que tout contribue à en augmenter encore la force et le caractere.* Coypel, *Discours prononcez, etc.*, p. 68, Paris, 1721.

(7) De Piles, *L'Arte dela Pitt.* by Du Fresnoy, p. 96.

(8) *Les expressions outrés et grimacées qui peuvent frapper la multitude, répugnent à ceux dont le sentiment est épuré.* Cochin, *Ouvr. Div.*, Tome 2, p 208. And on p. 209, he states:

For these causes have I drawn said *Generosity* with her body majestically upright, showing her activity by standing, as if descending from a Throne. Her head is a little turned towards the figure of *Government*, as if talking to him; indicating with her left hand the place of reedification; and showing him with the right the figure of *Commerce* with the riches that emanate from him, subordinate to *Human Providence*, and *Architecture*, to direct their employment and the execution of the work.

[P. 208] Even though all members of a figure's body, and even its clothes, contribute to its good expression (as I have already said in another book), the head and hands are the parts that most contribute to the vivacity of the figures, if their attitudes are directed as suited. Quintilian says about the head that "by a single sign it makes many things understood. That a face is better stated in this fashion than by the most eloquent discourse. That even the hands speak; that their language is like a universal tongue"⁽⁹⁾.

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When I saw how Winckelmann described the Image of *Pallas*, and how the Greek scholars represented her, I had some complacency, because it seemed to me not to disprove the manner with which I presented the virtue personalized, that in this subject I show in my Hero. *Pallas*, (says the above-mentioned

Il ne suffit pas qu'une tête ait de l'expression, il faut encore que cette expression ait de la justesse et de la noblesse. The same applies to the attitudes. See the Plate of this piece, at the end of chapter.

(9) Instit. book II, chap. 3.

Author) *always virgin; Pallas, image of virginal modesty, free from all the weaknesses of her sex. Pallas, who defeated love himself, has her eyes a little open, and moderately cast. She does not show her head with pride: her gaze is modest, and low cast, as a person occupied by some sweet consideration*⁽¹⁰⁾.

If I am not deluded by my self-esteem, it seems to me that I have expressed all those circumstances in the figure of *Royal Generosity*; and I judge it superfluous to prove that they befit not only Pallas, but also the said Virtue.

I also made this figure slender and gentler than the rest; so that this circumstance would not fail to design her superior quality⁽¹¹⁾. [P. 209]

It is known that, for the other figures, *the best method to indicate the Characters we introduce is to make them perform*⁽¹²⁾; (that is to say, to show them in movement) and that the vivacity of this performance should be shown according to the represented person, and to whatever he or she is doing. Such an expression of passions cannot be achieved by any other means than by the movements of the bodies and gestures of their countenance - unique qualities for animating figures⁽¹³⁾. Noticing, therefore, that the figure of *Government* was the more significant in quality

(10) *Histoire de l'Art. chez les Anciens*, Tome 1 of the quoted French Trans., p 315.

(11) *Il faut de plus avoir soin de donner une plus grande beauté aux personnages d'une nature supérieure et de charger davantage ceux d'une nature commune. Lairesse, Le Grand Liv. etc.*, liv. 2, chap. 5 p. 121

(12) Boileau, Tome 5, Refl. sur Long. Refl. X, p. 252, quoted Ed.

(13) See Coypel, *Discours pron.* etc., p. 151.

and Action, after *Generosity*, I outlined it with more movement, as if coming towards *Generosity*, and with the head gently turned to that same Virtue. It is as if she is begging her to help raise the fainted Matron, symbol of the *City*, which she holds with her right hand and part of her arm, striving to free her from the fatal accident.

And the *Love of Virtue* as it is a movement of the Soul, which this representation indicates to be the very Soul [P. 210] of this same *Government* figures as an innocent, but judicious boy⁽¹⁴⁾. It is a pure, discreet, and quiet Love, not a mischievous, playful Cupid. These considerations induced me not to give him a bolder attitude, and so only his head turns affectionately towards his client, holding his left arm with his right hand, to lead him in the enterprise that is proposed.

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After *Government*, the figure of greatest activity is *Commerce*. The fact that this figure has one knee on the ground, and another risen, besides varying from the others, gives it more movement than if kneeling on both knees. In this movement, that we should regard as instantaneous, because it is in action, ortunes one could make regarding lack of civility, etc. And as the

(14) In the Tragedy *Athalie*, the author M. Racine depicts the boy Joash, talking as a learned man. The Poet explains the reason in the Preface of this Tragedy, saying: "But if someone judges I have exceeded all limits, consider at the same time, that Joash is a boy of extraordinary nature, and has been educated in the Temple", etc. If Racine's Joash maintains his verisimilitude because of his *extraordinary nature, and being educated, etc.* one should repute even more believable the qualities I have given *Love of Virtue*, although I represent him at a much younger age than Racine supposed his *Joash* to be.

said figure is found subordinate to *Human Providence*; she turns her head as if talking to it and saying she offers her possessions to *Royal Generosity*. A concept that can be clearly recognised in the attitude by which we see her right arm and open hand, which shows the direction and, by the fact that it is open, the frankness [P. 211] with which she leads them to the feet of the throne.

According to the gradation in the activities of these Characters, the figure of *Human Providence* holds fourth place. She attends to *Commerce*; and with the thumb of her right hand shows *Architecture* standing next to her, ready to follow her projects in regard to the material side of the work. It is as if saying to him that the sums he is offering will be employed following the directions of this Art.

This manner of pointing at something with the *thumb*, instead of with the *index finger*, has two motives. One is due to the fact that it is not so ordinary and, because of this, causes some sense of novelty. The other is that we generally use this manner of pointing, when we intend to do it in private, or in secret: and when we address someone of lower or equal standing. And for this reason, if the said figure had been conversing with any of the two Characters of greater authority, I would not have it acting in such a manner.

So, in this Sculptural Drama (allow me to call it thus) there are two dialogues: one is as if public, the other private.

The Actors of the first are *Royal Generosity*, the *Government of the Republic* and the *Love of Virtue*; and that is why those figures turn reciprocally towards each other. The Interlocutors in the second are *Commerce*, *Human Providence* and *Architecture* that, in the same way, discourse among themselves, or we pretend they do so.

[P. 212] The second dialogue should not interrupt the first, not only because what it deals with is of the greatest importance and originates what follows; but because we find in it the most important Character. And the fact that there are two dialogues does not destroy the unity of the Action; because the second is a consequence of the first; and its Characters are willing to cooperate in the resolution, taken during the first. Here it is explained in greater length the second motive for adding in this manner the figure of *Human Providence*: she talks more privately, in a more moderate tone; to underline the deliberations of the main Character, etc.

The figure representing *Architecture*, even being such a distinguished Artform, should not blind my Artist's passion to the understanding that even though she is much needed in this case, she is, however, subordinate to all the other Characters in this picture. That is the reason why she also stays more to the back, and is least visible; nonetheless exhibiting, when the place allows, the supposed piece of paper in which she shows

Providence the plan, as drawn for the city's reedification. This is a most edifying circumstance, not only because it is an essential component of the subject, but also because it manifests the very location where it takes place⁽¹⁵⁾. De Piles says we should explain this industriously and, through the mentioned plan, we can see that this scene happens in Lisbon. The shield in the figure of [P. 213] the *City* also contributes to this explanation; as well as the jewel holding the mantle on the chest of the main Character.

The expression of all these figures has a certain air of vitality, indicated by their different attitudes. In the figure representing the *City*, it is the contrary: all the expression is focused on showing it without movement, languid, flexible, and fainting. And for this reason, I drew it as if in helpless fall; having lost the vigour in her legs and in the articulations of her joints. That is shown by her knees being bended and her thighs united towards the same side, each to its leg; as if in her fall, the extremities of her upper body suddenly settled on the heels of her very feet. That same upper body being without consistency in the vertebrae, clavicles and scapulae; flexible to any foreign impulse: and that is why the right arm is shown in total languidness; and the shoulder elevated by the strength of the hand of *Government* who raises it.

(15) *L'Arte della Pittura* di Du Fresnoy, prec. 26 on p. 35: and in the Comment on p. 130. See Lairese, *Le Grand Livr. des Pein.*, Tome 1, book 2, chap. 19, p. 250.

This figure is the most important for expressing this subject matter; even if *Royal Generosity* is also important in quality and Action. The *City* is the object towards which are directed the beneficence of *Generosity*, and the anxious care of *Government*: and this swoon of the *City* is what moves the whole scene: and that is why I placed her closer than all others to the ground line⁽¹⁶⁾ and to the spectators' eyes, so that these would [P. 214] know immediately in the introit the just motive with which Sublime *Generosity* operates.

Regarding the manner in which the figures are dressed, I followed my Artist's freedom, in which those of good sense judge that we should be free⁽¹⁷⁾ not to ruin the good effect with the mad caprices of fashion. And as all of this composition is of symbolic figures, licences are much ampler in these than in the subjects of actual history; in which one should indeed follow the usages of the time those Characters lived, in everything that is not entirely contrary to the good taste in Art; excepting, however, the Heroic subjects, regarding which I remain in the same opinion I

(16) See *Lairesse*, Tome 1, p. 114 and 115. The French translation so often quoted was published in Paris in the year 1817, well after this Low-relief was in its place, and in the state it is in. My ideas meet, or unite, with his in many things. In the cited place of the Chap., we see he agrees with this deliberation as regards the ground line, and in placing the main Character in some eminence.

(17) *Je crois pouvoir avancer que nous devons être très libres dans le choix de ce que nous croirons pouvoir suivre du coutume, et qu'il faut conserver le droit de rejeter, lors qu'il ne s'allie pas avec les beautés que l'art a toujours droit et intérêt de chercher.* Cochin, *Oeuvres Div.*, Tome 3, p. 200. On p. 171 he starts a Treatise on this matter: it is beautiful, and the passage we refer to is in it, as well as others I omit for the sake of brevity.

expanded in the second Chapter of this Description, concerning the ancient Roman usage that has always existed in these Arts.

In the figure representing *Commerce*, in order to avoid dressing it in coat tails, a most disgraceful usage in the Arts, it occurred to me I should adorn him in the manner of the Ancient Portuguese; not only because that dress is more adapted to the taste in Drawing, but also because it is more analogous to the manner in which the monument's Hero is depicted. This is a likewise obligatory circumstance when adopting that manner of personal adornment; giving him garments more or less similar to those we used in ancient times; and like Camões depicts Vasco da Gama⁽¹⁸⁾.

I divided this composition into three principal groups, even though I suppose they can be subdivided into more. The first comprises *Royal Generosity*, the *Government of the Republic*, the *Love of Virtue* and the *City*, with their symbols. The second contains *Commerce*, *Human Providence*, *Architecture* and their [P. 216] attributes. The third, the two columns of the Throne with part of the Pavilion's curtain, its steps, and the rest of the Peristyle.

(18) *Lusiada*, chant 2, stz. 98. A travelling Noble Foreigner who found himself in this City deigned to look for me; because after seeing the Monument he wanted to communicate with the Artist. In this conversation he asked me *what motive had induced me to dress Commerce in this way, and why did I introduce such an Actor?* And as I answered him with what I wrote in this text and in Note 52 of the previous chap. 7, he replied, "he did not conform to my feeling, *given that the Portuguese were never very oriented towards commerce*". However other Foreigners *think and know different*. Here is what another one says, who is no less Wise or Political: *La haute consideration dont il (Portugal) a joui dans l'Europe, par l'habilité de ses Commerçans; les Portugais ont fait les principales decouvertes du nouveau Monde, ils ont eu dans leurs mains tout le commerce des Indes, ils renfermoient dans leur port de Lisbonne le magasin général de l'Europe*. Le Politique Danois, p. 191, Copenha., 1756.

Besides this, in another plan, as if in the distance, there is a portion of another separate building that can be seen through a kind of intercolumnar spacing, or interval in the Peristyle.

I took particular care in joining these Groups to each other, without affectation or tumult; and ensuring that each of the figures retained that very same order among themselves⁽¹⁹⁾. I was certain that it would have been a great flaw to separate them, and that the good harmony of the picture results from their union. Furthermore, since the artifice of such a union is better stated in the print, this knowledge is only manifest to Artists and *Connoisseurs* already instructed in the precepts of Art and, for this reason, I will say a few more words for beginners and less knowledgeable amateurs.

The link, which the first group has with the third, is the clearest and least artificial; because the principal figure is shown executing its heroic Action on the said Throne, which is part of the third group. The left foot stands, and puts its weight on the second step; the right foot still touches the third step; but already [P. 217] as if sliding from it. The other three figures, as all of them cover parts of the said Throne, concur in establishing this link. The artifice through which I joined these two Groups (the first and the third) to the second consists in the balustrade, which passes

(19) De Piles, commenting on the prec. 12 of *l'Arte della Pitt. by Du Fresnoy*, and comparing the composition to a Music concert, writes: “Lo stesso avviene delle Figure; se si uniscono in modo, che l’una sostenga, e serva a far comparir l’altra, e accordandosi insieme facciano un sol Tutto” etc., p. 112 and following.

behind all the characters occupying the air vacuum between the two groups. It thus unites them to the each other, as well as the coffer held by the figure of *Commerce*, which covers a great part of the first step to the Throne, to better form the said link. And the building in another plan, and that with the Peristyle, and the Throne make up the background of this picture, uniting with the other bodies in the said manner.

I wish not to be prolix. However, as I do not write for accomplished Artists⁽²⁰⁾, I shall declare, in favour of their works, for those of other guilds, a few other particularities that are rather laborious to Professors; as people ordinarily look at them without knowledge, or attention; as if at insignificant things⁽²¹⁾, or of little effort.

In Architectural compositions, everything drives towards evenness; and when its bodies are no longer corresponding and perfectly similar, the whole loses much of its beauty. In Painting and Sculpture (in this particular case), all value is in [P. 218] variety. Physiognomy, attitudes, the disposition of the groups, the arrangement of the garments, and the placement of the accessories, all must be diverse, and placed as if at random. This wise and beautiful disorder is one of the better effects for our compositions; because all of them participate in the Poetic

(20) *Fu detto con leggiadria, che sarebbeno felici l'Arti, se di quelle giudicassero i soli Artefici.* Lamindo Prit., or Mortori. *Rifles. Sopra il Buon Gusto*, p. 1, chap. 6, p. 177. Naples, 1755.

(21) *Il faut avoir éprouvé les difficultés du talent pour juger du mérite qu'il y a à les surmonter.* M. Cochin, *OEuvres Diverses*, Tome 2 from p. 218 to 219.

enthusiasm⁽²²⁾. If I did not achieve it, I was diligent in aiming for this target, without losing decorum nor betraying the sublimity of the subject.

Elsewhere, I have pondered about the importance of avoiding the repetition of parallel lines⁽²³⁾, horizontal or vertical, in Painting and Sculpture, as much as possible. As this repetition is indispensable in Architectural bodies, when these are introduced in the compositions of Painting or Sculpture, the Artist needs to interrupt these parallels, artfully, without showing his Art⁽²⁴⁾.

[P. 219]

In this low-relief, the parallel verticals of the two bodies of Architecture are interrupted by the pavilion's curtain; by the *Government's* head, his left arm, and his body; by the boy's right wing; by *Generosity's* left arm and head; as well as by the busts and heads of the two matrons, who are together. The interruption of the parallel horizontals can be found in the *Government's* lance, helmet, and olive branch; in the paper the figure of *Architecture* holds in her hands; in *Commerce's* right hand and coffer. This vault or coffer, and part of the *City's* figure interrupt the parallels formed by the Throne's steps. There are other interruptions

that can be understood through the explanation of the above

(22) *Chez elle un beau désordre est en effet de l'art.* Boileau. *Art Poet.* Chant. 2 verse 72.. When talking about the *Ode*. another Wiseman says: "La Peinture, la Sculpture tous les arts, que dis-je? la nature même nous fournit une infinité d'exemples de ces heureuses irrégularités". *Essai sur le Beau.*, chap. 1, p. 52, Paris, 1741.

(23) Chap. 1 of this Description, in the place of Note 14.

(24) *D'ailleurs, l'on ne bannit tout ce qui sent l'Art, que par des traits inimitables de l'Art même. Cela paroît dans les Ouvrages des Peintres et des Sculpteurs. Leurs Chefs d'Oeuvres sont d'autant plus parfaits, qu'ils attrapent de plus près la Nature; ils l'attrapent d'autant plus, que l'Art dispaçoit davantage; mais ce sont les plus grands coups de Maîtres qui le sont disparaître et qui le cachent.* Gibert, *La Rhetori*, second. Disc., p. 42.

mentioned. A controversial matter among our Authors is whether Drawing compositions should contain foreshortenings or not. However, they are inevitable in Painting; and in Sculpture as well, when used in medals and other reliefs with as little salience as this one I speak of.

In Painting, rigorously, everything is foreshortened; because foreshortening is nothing but pretending there is volume and length where there is not⁽²⁵⁾; and in Sculpture, it is to pretend there is much more than there is. However, it is not those general types of foreshortening (so to say) that some praise and others condemn, but the more violent ones. Their effect roughly [P. 220] resembles what a straight line would produce, if we could see it from the top: an aspect from which we could not see anything but a dot.

About these, Mengs and Palomino say that prudent Painters avoid them as much as they can⁽²⁶⁾. Falconet also condemns employing them in the foreground of *Half-reliefs*, especially highlighting outwards the extremities of these foreshortened parts⁽²⁷⁾: a very judicious sentiment, and one that cannot be reasonably contradicted.

(25) When Palomino writes about *foreshortening*, he gives it a more extended definition. *Museo Pictor.*, Tome 2, lib. 4, chap. 8, p. 22.

(26) *Opere di Ant. Rafael Mengs.*, Tome 2, p. 246. *Museo Pict.* In the same place. At the end of p. 23, he recommends that they be avoided particularly in the main figure, etc.

(27) See *Suppl. da Encyclop.*, Tome 14, p. 69.

Vasari, however, does not even oppose those of that sort (in Painting) saying that, *this being one of the greatest difficulties in Painting, those unable to execute them speak badly of them: that Buonarrotti made them better than anyone else; and that proceeded from the assiduous practice he had of Sculpture*⁽²⁸⁾.

Mr. Cochin says that *foreshortenings do not please the common man, who has difficulty conceiving of them. Nevertheless, they are a singularity of Art; because once this difficulty is overcome, one must pay attention to them*⁽²⁹⁾.

[P. 221] What is certain is that in Painting and in Low-Reliefs, *we cannot make a good movement in any figure without foreshortening some of its members*, as John of Arphe says⁽³⁰⁾.

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In this low-relief, I avoided violent foreshortenings as much as possible. They can only be found in two parts: the boy's right arm and the left arm in the figure of the *City*. And in those same places, I tried to soften or disguise their violence; interrupting the boy's foreshortening with the left arm of the figure of *Government*; and that of the *City*, with the folds of her own mantle, which flow back over the elbow fold of the same arm. For the rest, all are more or less moderate foreshortenings. The bodies of *Architecture* and the pavement are foreshortened because they are in Perspective: whose laws rule over human and

(28) *Vite de' più eccellenti, etc.*, Tome 1, p. XLVI.

(29) *Lettres à un Jeune Artiste.*, let. 3, p. 41.

(30) *Varia Commensuracion*, lib. 2, tit. 4, p. 41.

brute figures, as well as other bodies, in this circumstance, as well as others.

As for Perspective, I am persuaded that as Painters and Sculptors, we should use it in these compositions, and at the appropriate times, in the same way people use Dialects in some Languages. When they are spoken, no one resorts to rudiments and Grammar rules; only frequent usage serves as guide.

So this is how I delineated the picture; and only after having arranged everything in embryo and having attended to [P. 222] the main subject, did I reduce the Architectural bodies to the precepts of Perspective, being more vigilant in regard to the harmony desired for the *ensemble*, than in the exactitude of that part in particular. Carducho says about this that “experience and prudence teach us that from this rigour (in following Perspective exactly) will arise the greatest inconvenience to the sense of sight, because there will be figures and histories made that are deformed”, etc.⁽³¹⁾.

Following thus, in the bodies of Architecture, the direction of the lines, that I had launched at will, the intersection of the competitors and diagonals indicate for me the point of view, something like two palms outside the frame, of the figure of *Providence*; and to pass an imaginary horizontal line through that figure’s belt, and the boy’s clavicles.

(31) Vicencio Carducho, *Dialogos de la Pint.*, dial. 5°, p. 68. See also De Piles in his Comm. on *L’Arte della Pitt.* by Du Fresnoy, from p. 107 to 109, who follows the same.

Lairesse gives some indication he wants the line of the horizon to be one of the first things we think about when we compose⁽³²⁾. This system doesn't seem bad to me; even though I didn't proceed this way, as I said above. *Mr. Cochin*, according to what Ticiano, Paulo Veronez, and others say, proves to be inclined to set horizons low so that *they can* (he says) *play with the compositions, through some variety in the size of figures, with those* [P. 223] *before always dominant*⁽³³⁾; that is to say, larger than the others. Moreover, he reproves in Tintoretto and Bassano the fact they used high horizons. However, there are several cases in which exceptions are allowed.

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Even though the said gradation of the figures can be managed through one system or the other, *Cochin's* opinion doesn't displease me, if a panel contains several different planes. However when, like this one of mine, it does not have more than one, in which the figures find themselves together, touching each other, I believe (without deciding) that just as we normally imagine the viewpoint to stand at the height of the spectator's eyes (even if in reality it does not), the horizon may well be placed at the height of the eyes of the larger Characters of the panel; if we imagine them to be standing on that panel's ground line. However, this is not an infallible rule: in this case and others,

(32) *Le Grand Liv. etc.*, Tome 1, book 2, chap. 3, p. 114.

(33) *Lettr. à un Jeune*, etc., p. 55

the character of the composition, the visible circumstances, good taste in Art and a judicious discernment should guide the Artist.

Having shown the paths I followed in this composition, and not willing to hide (for the benefit of youth) my stumbles upon them, I have explained that it occurred to me to show the early stages of Lisbon's reedification in the second body of Architecture. However, after giving it careful consideration, this idea does not conform to the representation of the Characters. They are still deliberating; and this deliberative act is not shown as complete, the orders have not yet been given, etc. How can it [P. 224] then be verisimilar to see the execution in that already advanced accessory, if the deliberation is still in process? I sincerely confess that I was wrong. However, my mistake had an admirable remedy, given that the work was not yet complete^(*).

The greatest part of the new City was ordered to be built on the same place as it was before; although totally diverse. So we can mutilate that accessory to give it such form as to look more like the ruin of the ancient City than the beginning of a new one; and we can take away the capstan indicating the work is being done. Furthermore, because the said capstan is not there for this reason only, but mostly to attend to the balance of the picture, it can well be transformed into something else, given the fact that the relief is so low. In this way, everything agrees, and the attitude with which the figure of *Generosity* shows the place

(*) As after having written this Description I was ordered to finish that Low-relief, I made the corrections I speak of during the finishing process. See N. B. at the end of chap. VI, of this writing.

of the preceding existent city, for the rebuilding process happens exactly there, becomes more energetic.

To show the *City* personalized, and indicate it in another plan, or amid inanimate bodies, will seem redundant to some. However, in this great work, we did not innovate only in the material part - the Political side also took on a very different face⁽³⁴⁾, and thus here is this question resolved and the reason for the project.

For this picture, I could not do more than the *Poetic Invention* (the composition in drawing) and the modelling in clay of its first *bocetto*⁽³⁵⁾. From this, we passed to a larger model I had executed by someone else's hand, which came out a little coarse⁽³⁶⁾ and heavy. The rush, the exertion and confusion in which the work was done didn't allow for corrections; because we cared less about perfection than about placing the statue, whatever way we could: a disgrace to the Fine Arts that still continues. However, as this low-relief was only roughed out, if I ever get

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(34) See the book called: *Memorias das principaes Providencias que se derão no Terremoto, etc.* by Amador Patrício de Lisboa.

(35) This *bocetto* and the drawing I then made do not exceed the measurement of a palm. I limited myself to such a small space in order to be able, with greater ease, to light all of it with the small light of a roll of wax; as I saw myself needing to work at night, even though it was during the summer's greatest heat. The second model is of $4\frac{3}{10\frac{1}{2}}$ palms high, and in width – if we measure in a straight line, $3\frac{6}{10\frac{1}{2}}$ palms and by the convex one $4\frac{2}{10\frac{1}{2}}$ palms. The stone frame, in the actual monument, has in real life, in length, $13\frac{1}{2}$ and in width – if we measure in a straight line, $11\frac{3}{10\frac{1}{2}}$ palms: and in the convex, $12\frac{9}{10}$ palms. However, as Geometrists well know, these measurements in portions of circles cannot be fully combined with straight measurements, and the case doesn't require greater accuracy. The relief of that picture in stone does not exceed half a palm in the parts of its greatest protuberance.

(36) Coarse [on the original *tôssô* (TN)] term used in these Arts to explain a coarse, rather dwarfish configuration.

to finish it, I hope to correct the above-mentioned carelessness; [P. 226] and if I cannot, let those who may give it its last complement be advised⁽³⁷⁾. Considering, though, that the figures should not all be of the same proportion and gentleness, we need to attend to the character of each one.

I demonstrated above that *Low-reliefs* like this are reputed to be some kind of drawings in relief. We should, therefore, also suppose that the piece of fabric, paper or parchment on which it was drawn, or embroidered, was later laid on a convex massive place, which totally communicated its particularly cylindrical shape to that said drawing or fabric. Once removed from that place and put on a levelled surface, however, the latter would recover its flat shape.

This is how I drew it, as if its surface was on a straight plane. Once the contours were outlined in this way, I copied them onto the convex plan, in the same way, without any alterations. This is how I modelled it; and this is how it was executed in marble: so that when people see it in place, any little movement around it will show the same effect offered by Plate [P. 227] XVIII⁽³⁸⁾. I do not present it with the convexity marble has,

(37) In the model in plaster, and even in this piece's marble, I have already completed, I made all the corrections I say were needed. But it is shown in the Print as it was exhibited to the Public, not to deceive the Reader, nor to contradict the narrative of everything that has been seen in the executed work itself over all these years.

(38) We must warn the reader that this panel is proportionally larger in Print than in stone: the cause for this is that it is presented as if on a parchment unrolled upon a flat surface, not superimposed on its massive convex shape.

because the foreshortening that convexity would produce in a drawing, would have a very bad effect^(a); which does not exist in marble. And it would even be, to some degree, to fool those spectators who cannot see the monument itself. I do not, however, intend to stray from the truth in any way, even in the smallest circumstance; and have kept my eyes fixed on it from the beginning of this writing.

I affirm, naively, that I am persuaded I haven't carried out with perfection, the precepts of the great Masters I have stated here, nor others I have voluntarily omitted; because I am not writing an Art (as I have already said somewhere). I show, however, that I have not worked blindly, nor for a layman's effects
[P. 228] and pure mechanism alone⁽³⁹⁾, as the majority of my spectators has certainly thought. For they suppose the Arts of Drawing are of easy access, and ignore the extension^(*) of the spirit and the vastness of the studies any of them demands.

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(a) What *Paradosso* says (about Perspective) on p. 20, explaining the 2nd figure from p. 21 supports this deliberation of mine.

(39) Mengs says: *those who have more mechanics than science are but coarse imitators of Nature*. Op. di Ant. R. Mengs., Tome 1, p. 135. And in the antecedent page, he says that the circumstances of Art, *cannot be acquired without good talent and judgement; nor if certain studies are lacking, that somehow stray out of the limits of Art*. I quote from the Italian Edition.

(*) I don't ignore the fact that Philosophically speaking one should apply to matter, and not to spirit the predicate *extension*. However, in our language, some phrases and metaphors well received in Rhetoric are very familiar.



J. M. C. inv. delin.

Lucius sculps. Olisip. 1795.



CHAPTER IX

*In which we speak briefly on the casting of the Equestrian Statue,
the retouches of the bronze, and the visual effect
of that said figure within the pit in
which it was cast.*

IT was not only in the Laboratory for Sculpture in the Department of Public Works in which zeal and operations were in continuous shock; as well as in the Artillery's Foundry House, where that Statue was meant to be cast. Diligences also went on without interruption to complete this work that, despite its own greatness, was even greater for being the first of its kind to be made in Portugal.

The skilful Engineer to whom the casting process was committed always used to perform any task he was entrusted with perfectly. Even though he saw himself in an enterprise of such importance for the Ministry, and for the taste of the Nation, and could not relax his own activities; he had an efficacious aptitude and an honourable spirit. And having been given, in regard to brevity and haste in founding, the same recommendations that

were given to me concerning Sculpture, while the marble one was being done, he started to direct the operations to have the bronze [P. 230] one cast: thinking of the most appropriate means to achieve this with perfection and brevity. As regards this Engineer, I now make a short digression that, without violence, shall allow me to introduce my subject again.

For the Inauguration of this Royal Statue, because of my affection as a Vassal, and also to obey those entitled to order me⁽¹⁾, I wrote an Ode⁽²⁾ in praise of the August Prototype of this Statue; and in Strophe 22, I say,

Oh how the Majestuous softness shines,
with the Effigy, which enriches the bronze!
Most primorous work,
Foundry has ever known;
Source of living flame,
that from Costa, through the Globe extends the Fame.

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(1) The Councillor of the Royal Treasury, Joaquim Ignacio da Cruz Sobral, then Fiscal of Public Works, positively ordered me to write some verses for the occasion; saying that, given that my curiosity had led me to Parnassus, it was not without some flavour to see that the Sovereign's Sculptor had

to sing it, a mind to the Muses given;

to portray it, a pulse made for the chisel. * See Cam. Lusi., cant. 10, stz. 155.

(2) To be completely truthful and to explain the circumstances I believe are needed, I have to say, for a second time, that I made those verses without the vanity of being a Poet ever crossing my mind. If I had done, the following sentence would have been enough to humiliate me "Un Sonnet, une Ode, une Elegie, un Rondeau et tous ces petits vers dont on fait tant de bruit, ne sont d'ordinaire que des productions toutes pures de l'imagination. Un esprit superficiel avec un peu d'usage du monde, est capable de ces ouvrages". *P. Rapin. Reflexions sur la Poeti. Refl. 3.* There will be plenty of those who will find distinctions and contradictions in this sentence. As far as I am concerned, however, I accept it as it appears at first sight.

[P. 231] And to explain who this person is, to whom the last name Costa belongs, there is a Note saying: “Brigadier (now Lieutenant General) *Bartholomeo da Costa*, a rare man, who the Hand of the Omnipotent wanted to produce for the glory of the Portuguese Nation, deserves that all strive to praise him. I hope to do so in a more extended work; daring to say (without temerity) that among the greatest praise he can be given about this work, the ones I will utter should not have the smallest place; because I have more reasons than others to know the perfection with which his Casting expressed everything that Sculpture had created”.

This Note is very strong proof that, already at that time, I had deliberated to make the present Description, which led me to fulfil the promise I then made to the Public, to *praise* that meritorious Patrician *in a more extended work*. However, how can I then satisfy this endeavour, after so many have already praised him with so much more Ingenuity, and whose talents and instruction are far superior to mine? I will not follow those Wise Panegyrists, for I lack the strength to soar so high. I shall turn to the truth, painting her naked, to show her beauty consists in lack of ornaments.

In the multitude of verses and some works in prose that [P. 232] appeared about this matter during the festive Inauguration of this Royal Statue, many Authors called our recommendable Engineer, the Statuary of this Statue, because he cast it. They

believed this was the same as making it, and so they praised him for it. I take pity upon those Men of Letters who were so solemnly mistaken; being led to such an inelegant mistake by their lack of knowledge⁽³⁾ about the Arts of Drawing. Praise, when containing things its subject does not have, does not show his light, but rather eclipses it⁽⁴⁾. Our Engineer is a very fertile Field, from which we can take many palms, laurel leaves and flowers to weave him crowns, without having to beg for them from someone else's land. We can say about him, in this particular aspect, the same thing Jacinto Freire told someone about the great D. João de Castro, *it is unnecessary to steal honours if one can win them by oneself*⁽⁵⁾. In our skilful Lieutenant General, this notion is fulfilled: he never shied away from showing my large model of the Statue (which still exists) to the people that went to that Arsenal, neither did he, on any occasion, hide the name of its Artist. The conservation of this model⁽⁶⁾ and the frankness with [P. 233] which he shows it are indubitable proof of the generosity with which this honourable Man does not want to absorb someone

(3) *Quando on parle de ce qu'on ne connoît pas bien, on parle mal. Lami. Entret. sur les Scien. Discur. sur la Philos.*, p. 27.

(4) *I Panegirici, che fa certa gente di Gusto corrotto, sono veri biasimi nel vocabolario degl'intendenti. Murator. Rifless. sop. il Buon Gust.*, par. 2, chap. 3, p. 51, Naples ed., 1755.

(5) *Vida de D. João de Castro*, book 3, p. 310, Paris ed., 1759.

(6) So as to conserve the said model, and show it undamaged by the stains of the oily compound with which we usually bathe such models to take their form, without giving it, from time to time, a few hands of whitewash. This operation which conserves its whiteness, clogs several of its parts, and destroys the feeling to the touch with which it was modelled. Let this be a warning to those knowledgeable in Art, who may still come to see it.

else's merit. The said exemplar is the same which served to create the mould in which the wax was melted, and later (allow me the expression) "transformed into bronze", by the method I briefly explained in Chapter V. I also ponder there upon the circumstances that honour the Wise Director of this process in regard to the mould: a subject I also mention in Chapter III.

As the casting of this statue was the first ever in Portugal, and the reading of History and the knowledge of the Arts do not have much following here, people ignored the success of the casting processes that preceded it⁽⁷⁾. The whole Kingdom was agitated by a universal cry from the Public, to whom it seemed the move was impossible⁽⁸⁾. However, for those who fully know about these matters, and know that after *Mr. Boffraud [sic]* [P. 234] wrote and published the system discovered by *M. Keller* for creating such artefacts, it has become easily available to any inquiring man of concentrated resolve. Therefore, it is not the greatest proof of such a skilled man's talents: his own capacity and comprehension are much more so. These are qualities I should not individualize, not to expose myself to the same attitude I censure in those who call him a Statuary. If I did not talk

(7) *Usus Saly, similar enterprises have similar successes.* Says Arist. in book 1, chap. 4, of the Rhetor.

(8) *Les idées de difficile, de hardi, tiennent de près à celle du merveilleux, et en imposent beaucoup à la multitude et sur-tout à ceux qui connoissent peu les Arts.* Discours sur le Gout ... lû a l'Acade. Roya. des Scien. et Belles-Let. de Nancy, p. 12, Nancy, 1778.

about those qualities with conformity and dignity, my whole discourse would not be but laughable⁽⁹⁾.

However, regarding the statue's casting, a matter about which I can speak of more knowledgeably: it is, without question, what came out more complete: very clean, very exact, and especially without any cracks and, in this, it exceeded all those which preceded it.

In this operation, one of the things of no little consideration is the skeleton, or iron armature that remains inside the bronze; [P. 235] a certain quantity of which is removed afterwards. Placing this armature so that it stays precisely in its just and due place is a very important point, of great difficulty, for which a very vigilant caution is needed and that our skilful Engineer well displayed. For this end, before the pieces for the armature were forged in iron, he built a kind of compass above the large model, in the same (or similar) quadrilong I used for the construction of the same original in stucco⁽¹⁰⁾. However, the measuring instrument imagined by the Engineer to take the measurements, tended to this end, given that the original method I used was more artificial and complicated. The rectangular grid along the full

(9) *Quelo, nuoce assaissimo alle Materie, et edia di troppo o faridere i Savi Lettori, si e il mettersi a trattare certi argomenti, e a voler tosto decidere, quantunque on s'abia o niuna, o sufficiente provisione de' Principi, che pur sarebbano necessari a quel tale bisogno. Nel che mi sia lecito di dire, che non solo peccano Giovani mal'esperti, ma eziandio Uomini provetti nelle Cattedre, e nelle Scuole.* Murato, *Riffl. sopr. il Buon Gusto.*, par. 2, chap. 7, from pp. 108 to 109.

(10) The use of the rectangle, or quadrilong, which served me in the model, is stated in the 5th chapter of this Description.

length of the Horse was fixed; and inside it, there was a second square grid; inside of which was a third grid also equiangular, all of them with grids. The second and third were moveable, so that the second one, inside the large fixed frame, could move at the will of whoever manoeuvred it, all along the length of the same rectangle. The third one, also according to the will of the workman, moved inside the second grid from one side to another. This always described those two movements at right angles, and in such quantity, and in as many places as were the points we [P. 236] wanted to examine, in order to extract the measurements we needed.

This third grid held a perpendicular graded rule on which moved a thick piece of wire that would go up and down along this rule, so that the extremity of this wire could touch the surface of the Model on the very place where a precise needed to be set; in the same manner as in the definitoria rule I mention in Chapter VI, when I describe the execution of the Low-relief in marble.

With this well-imagined measuring instrument, conceived by the Lieutenant-General, we managed to forge with precision the pieces which needed such a device in the said iron armature, and put them in their respective places with all certitude⁽¹¹⁾.

(11) The description of this instrument is not detailed, because this should be done by its Author. At the time, during several conversations, I proposed that he would write a Description of his Works in this enterprise, in imitation of the French. I believe so far, he has not cared to do so; and he may have his reasons to omit it, as I have mine to write this. If he still decides to write it, then the Public shall see the description of the beautiful instrument I here mention well individualized.

Once this iron skeleton was organized and fixed into the pit where the Statue was to be cast, the “male” part of the mould was made in this skeleton, under the direction of the same Engineer, and once this said “male” had been encrusted with the waxes, I made the last repairs to them, as I said in Chapter V. Once these were finished, the Lieutenant General started to direct the last mould that was to receive the liquid bronze. It was made from a composition of different clays and other mixtures the French call *Potêa*.

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This said composition is, at first, in such a liquid state, [P. 237] it is applied over the wax using large paintbrushes until it reaches a certain thickness. And we cannot give another coat until the first one is dry, and we need a great many coatings to make the competent thickness, before applying the same *potêa* in another, more bountiful, way. This makes the work very lengthy; especially when we have to manoeuvre inside a pit, in which humidity lingers for lack of agitation in the air. However, the perceptive industry of the Lieutenant General found a way (without examples to precede it) to remedy this fault⁽¹²⁾.

He made it so that inside the pit an artificial wind, warm and dry, would turn incessantly; and he managed to direct it towards the places where the work needed it. In this fashion, he vanquished the difficulty we had in drying the mould without

(12) I believe this is a total invention of our Engineer. The two books that deal with the Casting of the Equestrian Statues of Louis XIV and Louis XV do not mention such an invention, nor the aforementioned measuring instrument.

peril and in a very short time. He continued to direct all the operations, always successfully, until the hazardous moment [P. 238] arrived, in the act of casting dreaded by both Caster and Sculptor; because this moment decides whether the efforts they have made are met with satisfaction or heartbreak.

On 15th October 1774, Portugal saw for the first time a colossal Equestrian Statue cast all at once. When Louis XV's was cast, for Paris, many were the spectators witnessing this act. Once we saw that the metal had left the place of its liquefaction completely empty, having entered the place it was destined to fill; and this being a prosperous indication, the caster M. Gor, announced this happy success by throwing his hat into the air and shouting: *Long live the King!* A discharge of mortars soon followed in that site, so that from this point this agreeable news spread throughout Capital, which filled with contentment⁽¹³⁾.

However, during the founding of our Statue, these circumstances did not occur. There was no artillery discharge during this action, nor any other public apparatus. Maybe because Portuguese moderation does not usually boast of its enterprises; it is content to execute them without bragging. Few people were present, with the exception of those directly involved in this enterprise. However, the Most Excellent Minister of State, Martinho de Mello e Castro did not shy away from honouring

(13) *Descrip. des travaux qui ont précédé ... la fonte en bronze d'un seul jet la Statue Eq. de Louis XV*, chap. 10, p. 110.

this act, taken by his judicious and investigative curiosity, and by the zeal he had for this Nation to progress in Sciences and [P. 239] Arts. And once everybody saw that when the time came for the oven to be empty, and they could see the mould filled with the metal it had contained just a short while ago, they were filled with pleasure and joyfulness.

For the good success of such a casting process, besides this intelligence and the precautions that should be used in all the manoeuvres employed in it from the very beginning, its Chief must be endowed with determination and presence of mind, in order to quickly succour any sudden accidents that almost always happen. During the casting of the said Equestrian Statue of Louis XV, for Paris, *M. Gor* saw himself stricken, during the act of founding, by a fearful and sudden obstacle⁽¹⁴⁾ even though he proclaimed victory. During the casting of the Statue of our August Sovereign, the Portuguese Founder had to overcome two obstacles of different Natures and equal peril, which makes it a double triumph in regard to *M. Gor*^(*).

The time needed for the metal to coagulate and cool [P. 240] having passed, the earth was removed from the pit in which the

(14) See the Descrip. des travaux, etc. above cit. in the said chap., p. 109.

(*) It is not inappropriate to explain here the weight of the Statue I am dealing with. For it be cast, six hundred and fifty-six *quintais*^L and a half of bronze were cast into the oven. Once we took out all the sprues and all the scraps, after those were weighed, we saw that five hundred *quintais* of the said bronze remained in the Statue. The iron frame, that remained internal, weighed a hundred *quintais*; and by this account, one can see that its total weight, counting the iron and the bronze, is of six hundred *quintais*. These explanations were given to me by the Director of these operations.

figure had been founded, and the mould was undone so that the Statue appeared as if in the centre of a tree of bronze, because of the ramifications of the sprues that surrounded it. Many people were allowed to see it in this state.

After the manoeuvre of the earth extraction, and once the mould was removed, it follows (as indeed it did) that the sprues must be cut out. We need as much care for this procedure, as is stated in the Description of Louis XV's Statue, where it says "they would not consent to take them out as long as they were not cut out completely, so that nothing would be altered from the perfection of the Sculptor in the tugs an incomplete cut could cause; and that no time was better employed than the one spent doing this"⁽¹⁵⁾.

The said statue of Louis XV was chiselled in a place other than where it was founded. Ours, however, was repaired in the very same pit, and about this operation of such monuments being chiselled or not, there are several opinions, which I shall now state for the instruction of beginners and the satisfaction of the curious.

M. Boffrand confesses that if the wax is well repaired, the metal comes out as clean as the wax itself. For this motive, we can do

(15) Chap. II, p. 111. Here we see how knowledgeable people attend to and watch over matters regarding Sculpture, because they are essential in such works. This passage is lengthier in the original text.

(16) Boffr. Discr. de ce qui a été pratiqué pour fondre en bronze d'un seul jet la Fig. Equ. de Louis XIV, Chap. 12, p. 58. This passage from Boffr., is here abridged.

without chiselling; even though it is more appropriate to retouch it [P. 241]
with a chisel, to give it new grace and correction; and to define or steady the contours.

Even though I respect the estimable talents of *M. Boffrand*, I do not think he is completely right in this speech: 1st because the metal does not emerge from casting clean and well printed only because of the good repair of the wax; 2nd because those who understand such things know that chiselling cannot give it *new grace and correction*, unless it is done by the hand of the sculptor who made the model; and he is used to practicing chiselling; 3rd because this operation with the chisel can neither *steady* nor *decide contours* in figures of such size.

M. Pigalle thought otherwise in regard to a Pedestrian Statue he made of the same Sovereign for the city of *Rheims*; a resolution *M. Cochin* rather praises, lamenting the fact that the one *M. Bouchardon* made for *Paris* was chiselled by someone else's hand⁽¹⁷⁾. Even though, for this operation *one of the best chisellers available in that City*, was chosen (and there are great ones there, [P. 242] who studied sculpture) and even then, *he was subordinate to the eyes and the direction of the Sculptor; never losing sight of the*

(17) When *M. Cochin* talks about the *manner* of work the French call *Le faire* – something that he (with all good Artists) reputes, when masterful, to be one of the greatest beauties of Art, he says this: *C'est ce faire en fin, qui détruit par le lime et le ciselet, dans la belle Statue du Roi par M. Bouchardon, lui a fait perdre un des principaux merites, qui l'eut fait admirer par la posterité, et que M. Pigalle a eu le courage de conserver dans le beau monument qu'il a fait pour la ville de Rheims. Oeuvres Diverses. Tome 3* from p. 237 to 238. See here note 24 of chap. 6 and the Transl. of this in the Suppl. See also in chap. 10, note f, explaining the word *Toque*.

model, reflecting upon it at every moment, and receiving from the Sculptor all the useful admonitions⁽¹⁸⁾.

In the equestrian statue of Frederick V in *Copenhagen*, we find the touch of its Author; because it was *M. Saly* himself who retouched or chiselled it in bronze⁽¹⁹⁾. Even so, I do not believe this *touch* can be found in the chiselling with the same frankness and taste as it would appear in a model, and could be seen in bronze, before it was chiselled, if the statue was well cast.

[P. 243] I give two strong motives for this: 1st the enormous difference there is between the softness of the stucco and the hardness of bronze, which cannot be tamed by the chisel, and we cannot run through it with the same ease and mastery with which little spatulas operate on stucco; 2nd it is not probable a sculptor has had such extensive practice and is as masterful in chiselling as in modelling.

If I had made the large stucco model entirely by my own hands, and it was my decision whether to retouch it with the chisel or not, lacking this practice, I could perhaps have been

(18) *Le sieur Gastelier, reconnu pour un des meilleurs ciseleurs en cuivre que nous eussions, étoit celui dont on avoit fait choix pour reparer l'ouvrage et le mettre, en travaillant sous les yeux et sous la direction de M. Bouchardon, dans l'état de perfection où ce Sculpteur l'avoit amené dans son excellent modele. Descrip. des travaux, etc., chap. 12, p. 127. And in p. 132, Le ciseleur... ne perdan point de vûe le modele, et le consultant a chaque instant, recevant les avis utiles de l'habile Sculpteur et s'y soûmettant, etc.*

(19) *J'ai encore poussé plus loin mon zèle pour la perfection du monument, en travaillant moi-même à la Statue de bronze, c'est-à-dire, en réparant entièrement toutes les chairs et en retouchant la plus grande partie du reste; de sorte que contre l'usage ce bronze se trouve avoir la touche même de son auteur. Saly, Suite de la Descr. p. 26, in note (g).*

inclined to leave the Statue without chiselling; even though there would be no lack of opposition and criticism. The latter would, however, be ill-founded, for these very reasons. Haste forced me to use several different hands to help me with the said model, so it lacked this original touch it could have had, if it had been modelled solely by the Artist, Chief of this work.

308 In order to finalise this statue, I once more took responsibility and directed its retouches. They were done by the craftsmen employed in the workshops of the Army's Arsenal, where the Figure stood, submitted though to my corrections and admonitions. There were 83 men occupied in these retouches, and among them only one Sculptor, attached to the same Arsenal: a man of great skills in this Art and others. Although during this same time, I found myself busy with the marble sculpture and could not actually attend to the retouching of the bronze, I [P. 244] still visited the statue every day until it was complete. This work took 63 days.

On 15th May 1775, His Majesty, then reigning, came to see the statue, accompanied by his Royal Wife. As the Figure still stood in the pit where it had been cast and retouched, in order to ease their descent into the said pit, a wooden ramp had been built around it. Its banister and the pit's walls were decorated with red damask, from the level of the Foundry House, at the start of the slope, to the bottom of the pit. Moreover, all of this

was garnished with lights, so that Their Majesties could see all the particularities of that work they were persuaded they could not perceive without illumination, as the place lacked natural light to reveal them. This lighting system was not to my taste (for the reasons I will say later), but it was not my decision to avoid it, according to the occurring circumstances.

When Their Majesties arrived at the Foundry House, they deigned indeed to go down the ramp, accompanied by a few noblemen, to see the whole figure at their ease. In this happening, I had the affliction of witnessing proof of the effects I expected, made by a badly directed light; especially when it falls upon bodies with a polished surface.

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A parapet had been raised around the mouth of the pit, approximately some four palms high, to avoid some precipice; [P. 245] and from there I observed what happened while the August Spectators amused themselves looking at my work.

A few minutes later, I heard Our Most Serene Queen say these words: *The figure's face is blurred*. What an assault for the Artist who had directed and made the piece! However, I did not founder entirely, remembering Her Majesty had greatly praised it, when she saw it in clay, in the second model, and also when she saw it in stucco in the large original model later cast in bronze. Seeing that during the casting process nothing had been altered, nor had the bronze been given any touches during the repair that I had not decided and approved, I assumed that this bad effect

derived from the place and direction of the light. I waited then for the Sovereigns to exit the pit, and asked the Most Excellent Marquis *Estribeiro Mór*, to explain to Her Majesty the reason for that bad effect, which would change when the statue was seen from an appropriate place, under some other light; and even more when the bronze would lose the lustre it then had. This explanation, this Most Excellent Sir assured me, he had already provided, the result of which I found in the benign pleasure with which Their Majesties allowed me to kiss their hands.

To explain to beginners and to some curious and less knowledgeable people, the causes of that bad effect, the face of that Figure offered to the eyes of the Queen, we must forewarn that the surface of any statue (and especially those parts [P. 246] representing flesh) is composed of alternate portions more or less concave and convex.

We know, from the laws governing the reflection of the light⁽²⁰⁾, that every illuminated body (especially when it is polished) reflects, and with equal angles, the direct rays it receives from the light source⁽²¹⁾.

In all the propositions I here present, one should imagine at all times that the body I speak of is both polished and lit.

(20) The difficulty Father Monteiro found in defining the nature of light, forced him to say that what he learned from the systems of all the Philosophers in this matter was that *in the light we are all blind*. Tome 2. Opt. Schol. I p. 6. And with this sentence, all those who are not obstinate in the certainty of some particular system may perhaps agree.

(21) *Mont. Catoptr. Observ.* 2 on p. 61. *Almeid. at Recr. Filos.*, Tome 2, part. 5. §§. 5 and 6. *Das leis do movimento reflexo* and Tome 4, part. 18, p. 100.

From any point of the light source, innumerable rays of light spring in all directions⁽²²⁾. And if they fall on it obliquely and strike flat surfaces, the reflections that come out of each point diverge⁽²³⁾ or spread. But the ones that leave from different [P. 247] points of the light source, and fall upon or strike parallel planes make the rays from their reflections also travel in parallel⁽²⁴⁾.

When the direct rays (which are those that leave the luminous body) find flat surfaces, they reflect with order; and when they fall on concave and convex surfaces, there is reflection with disorder⁽²⁵⁾, since they do not alter the evenness of their angles of incidence and reflection. This disorder in the reflection, therefore, even makes the colours of an object vary⁽²⁶⁾.

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The direct rays that leaving the light source obliquely find convex surfaces, come back, or reflect, divergently. In other words, they draw apart⁽²⁷⁾, and the greater the sphere of the convexity, the greater the divergence⁽²⁸⁾; as they meet the spectator's eye in several other parts⁽²⁹⁾ where it wanders.

(22) *Mont. Opt. Corol.*, 4 on p. 15. *Tosca*, Tome 6, opt. prop. 32 of book 1 on p. 52.

(23) *Tos. Catoptr. Theore.* 1 of book 2 on p. 267.

(24) *Tos. Catoptr. Theore.* 3 of book 2 on p. 269.

(25) *Tos. Opt. in Dem. do Probl.* 14 of book 1 p. 28.

(26) In the same place. And in prop. 13, he says that *colour is that same light modified*; and gives as examples a black stone and sand, both grounded; paint and water made into foam, etc. But the examples Tosca indicates lead us to think that these modifications are more in the objects than the light: and this feeling, I believe, can be confirmed by Newton's experiments. See his opt. book I, par. 2, expr. 1st and 2nd.

(27) *Alm. Recr. Filos.*, Tome 2, part 5, p. 37.

(28) *Tosca*. Tome 6, *Catoptr. Theore.* 3 on p. 296.

(29) *Alm. Recr. Filos.*, Tome 2, part 5, p. 38.

In contrast, rays discharged from the light source that fall obliquely upon concave surfaces are convergent in their reflection⁽³⁰⁾. This means they come together in a single point [P. 248] called *focus*, at certain distances from the reflecting body: and the greater the segment of the sphere, or the less spherical a convexity, the more distant will the focus be⁽³¹⁾.

The rays of reflected light bring within them, up to a certain distance, almost the same intensity of light that the light source discharges⁽³²⁾.

Well, when a body has some portions advancing and others receding, the forward portions are the ones exposed to receiving a greater amount of light. The receding portions stay in the shadow, or are only seen in the remissive light⁽³³⁾. As it's the *chiaroscuro* in the bodies that decides which of their salient and receding parts are to be seen, when the light falls on parts [P. 249] that should remain in the shadow, those parts, reflecting that intense luminosity, show a relief they don't have. Therefore all appearances are confused, which must necessarily happen for

(30) In the same place, p. 40. See also Tome 4, part 17.

(31) *Tos. on Catop.* prop. 5 of book 4, p. 313.

(32) Reflected light weakens (*Alm. Recr. Filos.*, Tome 2, p. 85) unless the point of reflexed incidence is not too distant from the point of its radiation. It seems, however, that up to the point where the reflected ray strikes, it has the same force or a little less, than that with which it leaves the luminous body. We can see this from experience, because a direct ray fired from a luminous body in our own eyes creates just as much impression on us as the reflection repelled from a radiant point where it has struck, the body being lustrous, e.g. glass, water, etc. Like Malebranche shows light gradually weakens in the distance, in *Recher. dela Vérité*. Tome 4. Eclairé. sur l'Opt. num. 11, p. 427, Paris, 1772.

(33) Da Vinci, *Trat. della Pitt.*, at the end of chap. 80, chap. 327, and the third forewarning of Chap. 332. See also *Tosca* on opt. prop. 36, 37, 38, etc.

the said motives; and even more so when there are multiple light sources.

Knowing that so many light phenomena stand against the good effect of vision, in order to avoid such obstacles; *there should be a single light source; large, of small potency, and placed in a high location*⁽³⁴⁾. Lighting from below not only switches the effects, because of its opposition to Nature, but even *makes it difficult to know the countenances*⁽³⁵⁾. And for a spectator to better understand the object he examines, *he should stand closer to the ray of incidence, than to the ray of reflection*⁽³⁶⁾. Because *in such a manner, the light may fall that makes the objects deformed and various*⁽³⁷⁾.

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Besides the above-mentioned circumstances in regard to light, we should also attend to others, regarding the situation [P. 250] the spectator finds himself in, so as to perceive the object he intends to see.

Given that vision proceeds from the impression made in the eyes by the reflected rays that leave a light source⁽³⁸⁾, one clearly knows that these rays form a pyramid. Its base is the

(34) Da Vinci, *Trat. etc.*, chap. 41.

(35) In the same place, chap. 279.

(36) In the same place, chap. 280.

(37) *Alberti, della Pittura*, p. 9. And De Piles, in a quoted edition, writes that *in order to illuminate objects, we need to make a choice; and in this consists the artifice of chiaro-scuro. Cours de Peint.* p. 371. This choice is no less important for Sculpture, and even more difficult to achieve; because it is not always left to the Artist's discretion (as in painting).

(38) *Alm. Recr. Filos.* Tome 4, part 16 and 18.

object's surface and vertex the pupil⁽³⁹⁾, where the extreme rays of the pyramid create an angle that decides the size of the object⁽⁴⁰⁾. Normally, the closest viewpoint is the one which represents the largest object, because it forms the greatest angle. There can, however, be two points in such places, in which an object seems closer to another neighbouring one than from the most distant point⁽⁴¹⁾.

This maximum pyramid, comprehending the full object within its extreme rays, is completely filled by other smaller pyramids⁽⁴²⁾, each originating in the parts of this whole. When [P. 251] a seeing person finds himself in such a place that the sight of this maximum pyramid would create a bad effect, the same has to happen with the smaller pyramids, enclosed within the maximum pyramid.

However, leaving these smaller pyramids as if identified with the one encompassing the whole object, if the extreme rays from it form an angle of 60 degrees, it will form a good vision. This is the most appropriate angle; even if the 50 degree one is also good, even though not that much⁽⁴³⁾.

(39) *Regnault. Entretiens Mathem.*, Tome 3, entr. 6, p. 83, n. 92, Edit. of 1743, Paris.

(40) *Mont. Opt. Corol.* I, p. 42. *Alm.*, Tome 4, part 17, p. 69.

(41) *Regnault. Entret. Mathem.* Tome 3, entr. 9, probl. 2, p. 148 and prop. 7, p. 150. In whose well considered Prop. we find the same cause as in the preceding Problem.

(42) *Tutte le qualità d'e corpi che noi veggiamo, e tutte le superficie, creano una piramide sola, pregna per modo di dire di tante piramide minori, quante sono le superficie che mediante quella veduta son comprese da'raggi di detta veduta.* L. B. Alberti. *Trat. della Pitt.* lib. I. p 12.

(43) *Tosc.*, Tome 6, trat. 19 *de la Perspect.*, book 2, prop. 2, p. 145.

On the other hand, the angle of 70 degrees is not to be desired. The straight one, is worse and the obtuse is awful, in proportion to the degrees, they measure. Everything is noted and demonstrated in the place I quote. From that, we may conclude that the visual angle should be found between 60 and 50 degrees, with little difference.

Therefore, in order to show that the Equestrian Statue (the subject of this book) could not be seen from competent angles where it was cast, in the first and second figures of Plate XIX^(*) I show two sketches, or sections from the pit, showing in fig. 1, its width; supposing we see the Statue from the front. In the 2nd fig., its length; supposing we see the Statue from the side.

A, C; B, D show the height of the pit in both figures.
 [P. 252] A, B; C, D present, in fig. I, the width of the said hole or pit; and in 2nd fig, the length there was in it, more or less. We can only know this by looking at the scale written on top of the Plate.
 Line C, D, in both figures, denotes the ground line, or plane of the pit. The dotted line *a, o, e*, in both figures, parallel to the said ground line, and 6 palms above it, denotes the place the Horse's feet reached. In the space of the said 6 palms, from there downwards, served to accommodate the iron beams securing the Statue on the pedestal.

The vertical line E, F on the 1st and 2nd figures, which is 7 palms high and ends in a small circle with a little dot in

(*) The said Plate is at the end of chap. X.

the centre, indicates the ordinary stature of any spectator, supposing the eyes are situated at the place of the said dot. This is the best we can imagine in this case, as can be gathered from the demonstration. However, I should say that G, H in the same figures, is the axis, or the statue's central line; an object we should mentally imagine to be there; as well as point G, placed in the middle of the face of that same Statue. That is why, from G to H, the said object is not full size. G is noted there; for it is the place to which curiosity is most often directed.

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The triangles H, F, G, have different measurements in each of these figures, which is known at first sight in those very figures and that we must remember for what follows. Considering [P. 253] thus the eyes of the spectator on angle F of figure 2, the statue could not be seen from there but from the front, or from the opposite side, from the back. When observing it from the front, the horse's head hinders the view of the rest of the statue; when we examine it from the back, we cannot find as much satisfaction. That is why every spectator will naturally try to see the object from the side, where we found the worst angle, as can be seen on figure 1.s in F: an angle of 120 degrees no less. And the angle of figure 2 is of 74 degrees, both opposing good vision (one more than the other), for all the reasons I have demonstrated.

I don't doubt that, in regard to the measurements of these angles, there will be some scrupulous individual unwilling

to admit that point H is one of the radiant points of the visual pyramid; given that the horses' feet cannot go lower than the dotted line *a, o, e*. And since I can find good fundament to support ray H, F, and I don't want to make a fuss about those trifles, I will settle for the correction; and as the radiant point is inferior at I, the angle of figure 1 still adds up to 88 degrees. And as the one on figure 2 would then stay at 57°, the object couldn't be seen from there, because of the obstacle I mentioned, which in itself enclosed the place, leaving only the angles like the one on figure 1 free from impediment, because they were side angles.

[P. 254] Now that we know of these Physical-Mathematical truths, P. 253 we must combine them with the circumstances in which Their Majesties saw the statue. It was under a light produced by several luminous bodies, placed in very diverse and opposed situations. The body thus lit was polished, and it had a surface of immense proportions both concave and convex that reflected the light in continuous disorder. It was also in a cramped place, which forced the spectators to stand too close, and looked it from all sides, from very disproportionate angles. The consequence of all this was that visibility that is not simply disagreeable, but terrible.

In general, these observations are only made by artists specialised in drawing, and not all of them make them, because not all of them know about them. They only have the zeal to

caution against them or prevent them, when they are left to execute what they please. This is so their works have the intended effect, to the complete satisfaction of the spectators; and for them not to suffer defenceless such blows that cause little or no pain to others who never hesitate to complain spontaneously, either because they don't know about these and other circumstances, or because they don't think in the slightest about such things.

I have omitted many particularities about this matter, but I already fear the name of prolix⁽⁴⁴⁾ for all the speculations P. 254 and declarations in this Chapter. I thought, however, I [P. 255] needed to show them; for all to see the reasons I had to worry about presenting that statue to His Majesty's expectations in such a place and with such light. Artists, who are mostly practical beings, shall therefore know without rhetoric how difficulties may occur and be presented to them in reality, and those who are merely curious shall know that the Arts of Drawing (nor its Professors) don't lack the basic notions of the sublime sciences. And this I know well, as did the wise Father Castel, who did not exclude artists from his *Mathematica universal*⁽⁴⁵⁾ but addressed it to them as well.

(44) I don't fear this type of criticism from people used to handling Mathematical matters; because in those Treaties we find everything analysed here with more particularities and minutiae.

(45) *Mathematiq. Univ. etc. Par le Reverend Father Castel*. It has been printed in Paris more than once.

CHAPTER X

In which we report the transportation of the statue, its elevation onto the pedestal; the motives for the plinth to be made mountainous; and explain the allegory included in the bushes and snakes of the said plinth.

HAVING Their Majesties and a great part of the Court seen the work on 15th May (as I said), on the following day; on 16th, all people of distinction and civility were allowed free entrance to the Foundry House, in order to see it as well. Such a multitude came, it gave much work to the sentinels posted at the doors to keep good order; and the same crowds continued until 19th. On 20th, the statue was raised from the pit where it had been cast and retouched. On 21st, it left the Foundry House and was placed upon the transportation car; and on 22nd, it started the journey to its designated place.

This sufficiently spectacular transportation was made by the hands of workmen; and as soon as the statue left that place, and even though many tidily dressed workmen took the

pulling ropes, in order to decorate that march even further, all members of the *Corporation of the House of the Twenty-Four*^{LI}, preceded by their *Juiz do Povo*^{LII}, caught these same ropes. And so did [P. 257] the most civil persons from the *Corporation of Public Works*. They were preceded by the Most Illustrious *Fiscal Counsellor* of the same Works^{LIII}, Joaquim Ignacio da Cruz Sobral who, despite his high standing, did not wish to spare the opportunity to show this public demonstration of the veneration, respect and love owed to the Sovereign Prototype of the statue; a deed that shall forever honour his memory.

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As soon as the statue left the Foundry House, the universal desire was to see it in place. However, as these manoeuvres were complicated and subject to several obstacles, transportation took three consecutive full days and a half, causing many murmurings against Rainaldo Manoel dos Santos, the Architect of Public Works in charge of conducting it. However, if all those who censured the slowness of this march had seen Louis XV's equestrian statue in Paris, they would not have made such criticism.

The said statue from Paris did not measure more than 24 palms in all⁽¹⁾: ours however, measures in total 31. To the last contour of the helmet's top, except the plumes, there are 27 ⁷/₁₀,

(1) *La hauteur totale de la Statue Equestre est de seize pieds, et celle de la Figure du Roi prise séparément est de douze. Descript. des Travaux qui ont précédé ... la Fonte en bronze ... de la Stat. Eq. de Louis XV, chap. 15, p. 161.*

[P. 258] and the said ornament of feathers completes the above-mentioned 31. Now, this increase in volume considerably augments its weight by several *quintaes*. Notwithstanding the much smaller weight of the statue from Paris, its transportation in the same manner took the same amount of time⁽²⁾; the extension of the field was more or less the same as in Lisbon, according to what people who had lived in that City told me.

The lifting of the Statue onto the pedestal was entrusted to João dos Santos, then *Soto-Patrão*^{LIV} of *Ribeira das Náos*^{LV} who, because of this manoeuvre, became Chief Inspector^{LVI}. Because he prudently wanted to take precautions regarding safety, he was unjustly mocked. But who shall be freed from the idle and ignorant sentences of the common people, who blindly squander satires and praise, not knowing where they should be reasonably employed?

Whoever sees the Plates depicting the machine or scaffolding built in Paris⁽³⁾ to raise and place upon its pedestal [P. 259] the said statue of Louis XV, no doubt would think it looks more artificial (for being less common) than the one used by the *Chief Inspector*. However, not only was his even less risky and much safer than the one in Paris, it was also much more economic. For the construction of the French one, a lot of wood would necessarily have to be cut, and waste is inevitable in such cases;

(2) *L'opération, qui se fit à main d'home, dura trois jours: elle commença le jeudi dix-sept Février 1763, sur les huit heures du matin, et finit le samedi suivant.* In the same place, chap. 13, p. 135.

while the *Chief Inspector* built a hoist out of several masts taken from the Navy Arsenal^{LVII}, and those masts, frames, pulleys, ropes, etc., all came back to the said Arsenal, without any loss whatsoever.

But before I proceed with this narrative, I must go back one step to explain an edifying circumstance.

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When Their Majesties came to see the statue, the marbles of the side Groups were not yet completed. As there is an Elephant in one of them, a few days later I went to *Quinta do Meio*, with a small *modelletto* in clay, in which I had configured this beast; aiming to give it a few touches *d 'après nature*, at the sight of a live Elephant, as could be found in that place. When I was about to retire, with the said *modello* retouched according to Nature, it so happened that the King was strolling by, enjoying his walk in the *Quinta*. Seeing me, and knowing the intent that had taken me there, he wished to see the model. It seemed to him very similar to the live beast, which was nearby, and he praised it very much^{(4)LVIII}. And then he started to talk about the Statue with the same praise, attributing some of it to that diligence I had to copy Nature, and to my scrupulous following of the precepts of Equestrian Art; saying even that he had found it had only one small flaw: that the horse did not stay perpendicular to

(4) Accompanying His Majesty were the most Excellent Marquises of Marialva, Angêja and Alvito, as well as the *Desembargador* João Rodrigues Villares. However I was subjected to such slavery during this work, I was not allowed to follow the model exactly in marble.

the left arm. That, however, could be remedied, once the Figure was placed on the pedestal, by giving it a slight inclination to the opposite side; and he recommended me not to be careless about this. And the vigilance I had to fulfil this supreme Order will be believable to all, without me dwelling upon it.

When the 27th day of the referred month of May 1775 arrived, destined to see the hoisting of the Figure onto the pedestal and its settling; I foresaw there would be large crowds that could hinder the operation. It was thus determined that a few Infantry Companies would form a line in the square, so that the whole space necessary for that enterprise remained unimpeded with ease. But as I was close to the pedestal, on the scaffolding in which the capstan stood, to witness the placement [P. 261] of the statue so that I could give it the plumb it required, and fulfil the sublime recommendation aforementioned, I was publicly cast out of the square with great ignominy. This was because Lieutenant ... I do not want to name him; because I would insult him more by simply stating his name than he did me, with his action. The said Lieutenant, well, not only did he use words and gestures indecorous to his uniform, but even threatened to arrest me; because I urged him to believe my assistance was necessary in that place⁽⁵⁾.

(5) How different is this manner of treating artists from the usages in other Countries! I refer to what happened in Bordeaux, not many years ago, to the sculptor M. Lemoyne, in a similar case, when he was making the Equestrian Statue of Louis XV for that City. However, as in this case, the intention was to honour him, for it to be more worthy of applause and have greater pomp, it was done not on the day the

The result of this was that the statue remained as can be seen, out of plumb; all pendent to the left side, instead of leaning right, as I had been ordered. But as its success was clear to see, my obedience remained saved with His Majesty. And to those who still ignore this fact I address his declaration, to let them know this defect did not arise from inadvertence or ignorance on [P. 262] my part.

I have already said elsewhere that in some artworks there are certain negligences that may be disagreeable to people who are ignorant of the mysteries of those Arts, but which are, for those who understand them well, the very imprint of an Artist's mastery⁽⁶⁾. I now add that, in contrast, there are other circumstances Artists strive towards, whose recondite^{LIX} knowledge is insignificant for those who don't understand the beauties of Art. Such as the accurate balance in the figures⁽⁷⁾;

Statue was placed on its site, but on that of its Inauguration: After the first salute (to the statue) M. Boucher (the Province's Intendant) called M. Lemoyne, and publicly praised him in the name of the City, complimenting him for the similitude, nobility and perfection he had given this Monument; and in order to further elevate his praise, he ended up embracing him. His example was followed by Ministers and members of the Senate who, all of them, showed their satisfaction. *Patte. Monu. erig. en Fran. a la gloire de Louis XV, p. 141.*

(6) See Notes 25 and 23, in chap. 6 of this Description. And also the words of Mengs, transcribed in the Text of the same chap., where we can see number 27 acknowledging this.

(7) *Leonardo da Vinci* deemed his article so worthy of attention, he used 22 chapters of his book *Tratt. della Pitt.* to recommend and describe it. *De Piles*, however, quoting that same work by *Da Vinci* in his Commentary about *Du Fresnoy*, assigns it a greater number of chapters; saying that *Da Vinci* starts on chap. 181 and ends on 273. That could be a printing error, or too many scruples on *De Piles'* part, because many among these chapters, in which he quotes *Da Vinci*, do not contain anything referring to balance. Others, even though they touch upon some circumstances relating to it, are very remotely connected to the matter. See *L'Arte della Pitt. di Dufres.*, precept. 7, and *De Pile's Comm.* from p. 100 to 102, n. 30. Ital. trans., Rome, 1750.

so as to avoid giving prominence to parts that would impede the view of its extremities, or seem to cut through some of its principal members⁽⁸⁾.

[P. 263] For this reason, the author of Frederick V's Equestrian Statue in Denmark adopted the use of heels in the horseshoes^{LX} of that statue's horse; saying that *this method of blacksmithing is so favourable to the Arts, and gives the Horse's feet such lightness and grace, that Artists should desire to see this manner well received in general*⁽⁹⁾. On the same page, he shows another motive for the convenience in the use of horseshoe's heels, stating that *from the distance at which an Equestrian Statue can be appropriately seen and judged, its plinth's balcony always hides part of the Horse's feet; and the elevation produced by the horseshoe's heels helps to diminish this flaw, in such a way that it would be reason enough to make artists adopt such a use*⁽¹⁰⁾.

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Well, if we were to notice the size of the elevation caused by the horseshoe's heels in that Statue, and to combine this small portion with the total height of the statue, which measures 15

(8) The above-mentioned Du Fresnoy says, in his precept 16: *Che mai sieno nascosti i Piedi, e molto raramente le estremità delle Giunture*. See in the Comm. n. 43 on p. 114.

(9) *Cette façon de ferrer est si favorable aux arts, elle donne tant de légèreté et de grace aux pieds des chevaux; qu'il seroit à souhaiter pour les artistes, qu'elle fut reçue par tout*. Salli. *Descrip.de la Statue Eq. etc.* from p. 41 to 42. Foot is smaller by 4 ½ inches, than the king's foot from France. The combination of this one, with the palm we use here in Public Works is stated on the third note of chap. V of this present Description. And the Danish foot contains the extension of the said palm, with a further 4 tenths and two cents.

(10) *Comme à la distance où l'on est à portée de bien juger d'une Statue Equestre, la saillie de son plinth cache toujours une partie des pieds du cheval; l'élevation que produisent les crampons, aide si fort à diminuer cet inconvénient que cela seul auroit suffi pour me la faire adopter*. In the same place.

Danish feet and 11 inches⁽¹¹⁾, would not such attention seem like [P. 264] a trifle, only to be despised? Nevertheless, a learned Sculptor, such as *Mr. Saly*, made the above-mentioned concept from this pettiness. His Statue's pedestal is no more than 19 feet and one inch high: including 5 inches, given to the elevation of the terrain on which the pedestal sits⁽¹²⁾.

The above-mentioned 19 feet and one inch, according to Danish measurements, actually amount to 27 palms and one tenth, by the palm we use here, in Public Works.

The pedestal of our Equestrian Statue in Lisbon measures 47 ½ palms, and the statue's plinth, 1 palm & 7/8ths. This adds up to a total of 48 palms and 3/8ths in total: more than the pedestal from Copenhagen, of 21 palms 2/10 and 7/100 ½. A remarkable increase⁽¹³⁾!

Noticing thus, the height of Frederick V's statue's [P. 265] pedestal (by my measures, little difference, from those of similar Statues) and pondering that *Mr. Saly* rejoiced in being able to use

(11) *Cette Statue est en bronze; elle a 15 pieds 11 pouces de haut, depuis l'extrémité de la tête du Roi jusqu'au dessous des pieds du cheval, et 16 pieds 11 pouces avec son plinth.* In the same place, p. 8. On p. 7, the Author declares in a Note *a* that the Danish

(12) *Le piedestal a 18 pieds 8 pouces de hauteur, et 19 pieds 1 pouce, en y comprenant les 5 pouces de pente du pavé qui se trouve entre les trois marches du piedestal et la grille, etc.* In the same place, p. 8.

(13) Many people unfamiliar with the beauties of the Arts of Drawing have said our Statue's pedestal *should have been higher*; because if we attend to the size of the statue, raised to a greater height it would seem to be of natural size. What a preposterous idea! If the statue seemed, or indeed were, of that proportion, would it cause an illusion so as to persuade the spectators that the hero and his horse were living bodies? A man would be mad to believe this, and even to expect such an Artistic trait in a bronze or marble Statue. *See the rest of this Note in the competent Supplement under the number corresponding to the Note.*

the horseshoe's heels, so that this small help could contribute to diminish the obstacle created by the plinth's protuberance which hindered the view of the horse's feet. For being this high, one can easily infer how concerned I was, knowing that my work would be placed at almost double that height. For that very reason, the Statue to my August Sovereign would hide much more than the horse's feet; an inconvenience I wanted to avoid, so that the horse's legs didn't seem cut. That would have infallibly happened if the decision I took in this case had not occurred to me; in which I had the satisfaction not to be constrained.

However, in order to clearly show the decision I followed at this point, and to palpably indicate its causes; let us turn to Plate XIX^(*).

[P. 266] Figure 4 represents the Statue's plinth in a plan. Its elevation can be seen in plate 3 between the three lines *a*, *o*, *u*.

In the 4th figure, B is the front. The little star inscribed on angle F is where the Horse's right foot settles; and there corresponds the perpendicular line *p*, *q*, from figure 3.

The other little star on angle E, in figure 4, shows where the right foot of the same animal rests; leaving the corresponding perpendicular to the comprehension of the Reader. It is not shown in figure 3, because this figure does not design more than half of the pedestal.

(*) The said Plate is at the end of this chapter.

From angle F to side C, in the said figure 4, there is (with little difference) a distance equal to the one from little star E to the opposite side D; which is $5 \frac{3}{10}$ palms.

In the 3rd figure, and above the plinth, the perpendicular *p, q* shows the metal rod set within the Horse's right leg for the Statue's security (with two others, in their respective places).

Here we now have, in the 3rd figure, drawn from the front, the pedestal's contour and all of its elevation; but only half of it; because the size of the Plate doesn't allow for more. That is why we cannot see the perpendicular, indicating the iron rod within the left arm.

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On the ground line of this 3rd figure, we can see the letter *e* clearly marked; supposing that same line is prolonged from below the 2nd figure, we see on its margin a portion of this line, [P. 267] with another stripe *e* to indicate that its extension continues so that from the step of the pedestal to the end of this line there are $183 \frac{1}{2}$ palms. This is the furthest place from where one can sufficiently see the statue⁽¹⁴⁾; because the closer a spectator gets to the Statue, the less he can see the horse's feet. Thus, at the end of the said prolongation of line *e*, if we raise a perpendicular line up 7 palms, we would have more or less the ordinary height of the spectator's eyes. From this point, if we draw a straight line *u*,

(14) The distance of $183 \frac{1}{2}$ palms does not apply to all viewing points. On that occasion, I was given no time for exact observations; the one I did was tumultuous. Only long after the inauguration did I examine the terrain, having it measured from the place where I placed myself to observe to the first step; and then I found the above-mentioned measurement in palms.

u, u that touches the lower angle of the plinth in *r*, it is impossible to see the horse's feet. *Because, as all bodies are seen through the rays of light sent to us, and these always come in straight lines, no body can ever be seen, unless we can draw straight lines from it to our eyes*⁽¹⁵⁾. Now this could not happen here, because of the stone triangle *s, r, q* on the same plinth, which totally destroyed the possibility to draw or to find a visible straight line from *q* to the spectator's eyes.

[P. 268] This being demonstrated, if the regular plinth described or showed two parallels around it, with a height of one palm and seven eighths, as it was drawn, carved and placed, the visual rays couldn't come out of the horse's leg and forearm if not from a palm and a half above their placement. We have shown this in the same 3rd figure where the straight line *a, a, a* touches the perpendicular *p, q*, unable to go lower, because of the obstacle found in the triangle, or body *q, s, r*.

Even if this plinth, in circuit, were to be diminished in half, with the upper part remaining cambered or craggy, which is permitted when circumstances call for it⁽¹⁶⁾, we could not achieve our purpose. That can be seen in the place where line *o, o, o*; (3rd figure) touches the perpendicular *p, q*; one palm above the plane on which the feet stand. Therefore, even in this way, it would

(15) Monteiro, Tome 2, *Elem. de Opti. Corollar. 2.* on p. 14.

(16) See what De Piles, commenting on *Du Fresnoy's* Poem says about the base, or *plinth*, of the famous statue called *Farnese's Hercules*. *Arte della Pitt.* already quoted ed., p. 109.

entirely hide the hoofs of the standing feet. The plinths should not be omitted in Statues, which regularly have pedestals; not only because they serve as a base, but because they somehow contribute to make them thinner: and rightly so in the present case. Even though this shortening in height was small, it would look worse if we took it out, because of the protrusion made by the entablement of the pedestal.

The means I found to attend to these difficulties was to destroy the plinth's regularity. Instead of making it an upwards sloping slab, I reduced it to a mountainous figure, having the stone chopped off up to the entablement of the pedestal in those places I judged fit. This opened the view, so that from point *q* (3rd figure) the visual rays could reach the spectator's eyes. I had a similar paring made for the plinths of the side groups; not only for the very same reason, but also for them to concur with that of the main statue. [P. 269]

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Some may find such a novelty strange, but I believe whoever reflects upon these motives, will judge it admissible. I had yet another cause for this, a very fair one, according to my point of view; as I shall soon state, when I deal with the industry I used to cover up the iron rod that springs out of the horse's left foot.

It is true that all bronze Equestrian Statues are secured by three points; which are the foot and forearm of the Horse,

both lying on the ground, and the foot we find up in the air, as if it is moving. From this, a smaller iron rod like the others emerges and remains in sight, even though this is not indicated in these statues' prints. The engravers of these plates omit this circumstance because of the configuration of the iron beam; it takes away the grace and lightness we intend to express in the brute beast.

Well, if seeing this piece of iron displayed in print would diminish those qualities so essential to such pieces, how could we [P. 270] find such qualities in the original, if we could see such a strange looking accessory?⁽¹⁷⁾

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From a distance in which one cannot see particularities, that leg would appear extraordinary in length. If one gets closer, it looks like a helping device that reminds us of crutches. And so the Horse looks crippled, in both cases.

In order to avoid this defect in my work, I resorted to allegory; and for this idea, besides the motives I have already mentioned, the fact that the plane on which the beast stands is mountainous contributes a lot to representing it well.

(17) Three support points are indispensable for the safety of these statues, and I believe that it would have caused *Mr. Falconnet* nausea and repugnance if we could see a wedge or a support structure in the statue of *Peter the Great*, he made in *Petersburg*. That is why, for the allegory he followed, he projected the statue with a galloping Horse. In that attitude, as the brute's feet step upon the ground, most Artists believe, it recedes and lowers its croup too much, touching the ground with its tail. However, in both legs, and in the tail, three safety iron rods were introduced (without being seen); as did this artist, in the above-mentioned Statue. *See the rest of this Note in the competent Supplement, under the number corresponding to the Note.*

I have already written in this work's Chapter III that the movement the horse is shown performing, the *Piaffer*, gave me the motive for this allegory, in which the horse symbolizes the State, or the hero's Realm: a thought Camões also followed when, in his Dedication to Our Lord, King Sebastian, he wrote:

“Take though the reins of your Kingdom⁽¹⁸⁾”.

[P. 271]

The *Piaffer*, a movement in which the Horse does not go forward but does not stop, always moving and spirited, symbolizes that Our Lord King Joseph. Without leaving his kingdom or sending his Vassals to new conquests, he put them in continuous useful and spirited movement, through the many reforms he made for the public benefit in Science, Arts, the Military, Commerce, etc. And as this cannot be done without vanquishing many obstacles and difficulties, these are represented by the shrub⁽¹⁹⁾ scattered

(18) *Lusiada*, chant I, stz. 15. It is often used to represent the four Parts of the World as brute beasts. See *Ces. Ripa's Iconolog.*; even if he also embodies them as human figures. For *Europe*, he assigned a *Horse*; for *Asia*, a *Camel*; for *Africa*, a *Lion*; and for *America*, a *Crocodile* or *Alligator*. As this is admitted in general, it should not surprise individually. As for the beats shown in some Nativity Scenes, some Doctors of the Church say they symbolize the Old and the New Testaments, and the two People, the Hebrew, and the Gentile. See Pereira, in the exposition to v. 3 chap. I of Isaiah quoting St. Jero.; and in the *Canti. of Canticles*. c. I v. 8., and his Note, which supports the explanation I here give. See *Ayala*, in his *Pintor Christ.*, book 3, chap. I. and J. Bap. de Castro, *Life of Chr.*, book I, chap. 2. *Mr. Falconet*, in his Statue of *Peter the Great*, as that prodigious rock Nature herself produced serves as its pedestal, without any artifice; by that very rustic aspect of the stone, he symbolized these People's lack of culture, before being ruled by the hero there represented. In the horse's gallop, the rapid progress they achieved under the active and well-regulated government of this sovereign.

(19) See the word *Ronce* in *Diction. Franc. de Pierre Richelet*, an explanation he amplifies in this manner: *Ce mot, au figuré, signifie, des difficultés et des choses qui embarrassent et qui empêchent d'avancer. (Le chemin de la vertu est plein de ronces et d'épines.)* In the

[P. 272] over the mountainous land that the beast tramples. This mountainous quality is much more appropriate for it, or any other bush, than it would be if the Statue were to be placed upon a slab. And the same applies to the snakes, alluding to the vicious⁽²⁰⁾ abuses on which our Sovereign stepped in order to reestablish his Metropolis; not only in the physical sense, but even at the Civil and Political level, in all the Realm. Thus, within the leaves of the thorny bushes and the snakes, I hid that portion of the iron rod; so that once that safety feature was well hidden, only what was appropriate to allegorical fiction appeared, with no scandals to the sight. And by this means, I destroyed the inconveniences I pondered about, so contrary to a good effect.

I have explained so far, with the exception of a few less important particularities, all my sentiments, works, studies and part of the obstacles regarding the execution of this Monument that prevented me from taking it to a better point. Without lingering on the vainglory that, had I been able to think and work in full freedom, I would have made a work exempt from flaws; and in order to prove the sincerity of this confession, as [P. 273] well as to instruct our youth, less learned in the Arts, and to disabuse those who ignore the difficulties of such enterprises, I will transcribe here after (translating it with the fidelity I can)

Dizion. Ital. see *Roveto*, and its derivatives. The bramble thorns can also be understood as representing guilty passions. *Saci*. in *Exod.* exposing 2.d v. from Chap. 3.

(20) *Pigliansi anco il serpente per figura universali d'ogni peccato et vitio. Rip. Iconol.*, p. 319, Ed. of Ven., 1669.

the article with which *Mr. Saly* ends his *Description*. I greatly appreciate finishing my own book with the Discourse of such a learned and scrupulous artist. I caution you however, that as the notes to this article are by the same author; and I will add my own, I will distinguish them by using the surnames of one, and the other.

LAST ARTICLE

*by which Mr. Saly, a French sculptor, finalizes the Description of
the Equestrian Statue of Frederick V,
that the said artist made in bronze, at the
Court of Copenhagen.*

EVEN though, in the context of the Description of the Equestrian Statue of Frederick V, the author deals with a great number of parts, important and necessary to such a monument, I am still far from believing these are the most important ones. On the contrary, I know that, regarding what was referred to until now, no one has yet dealt with more than what tends towards the imagination, the reflection, the combination and, finally, the rhythm of sculpture. And even if such a monument would assemble all of these objects to the greatest level of perfection; if all the parts of Art relative to the sublime execution and all those we admire in beautiful Greek works of art^(a) would find

[P. 275] themselves gathered there; nothing should result from this but

(a) "In spite of the beautiful pieces the great Greek statuary left us, and the help we can draw from them by studying them in our youth; it is not possible for us to achieve the greatness and majesty of these immortal masterpieces. The best modern works are those which most closely resemble them, and the greatest praise we can offer them is to compare them (as we say) to the *Antique*". *Saly*.

a very mediocre monument. Because in order for it to be totally beautiful we must, at least, infallibly find:

“I. That the style of all the parts composing it is energetic, lofty and sublime”.

“II. That we could find in it evenly distributed, the great and noble simplicity, the majestic and respectable sensations that make these parts characteristic of sculpture and the very essence of this beautiful Art”.

“III. That the Monument was wisely composed, so that it was equally advantageous, agreeable and marvellous from every viewpoint”.

“IV. That the general masses^(b) are large, rhythmic and decided”.

“V. That all parts of the Equestrian Statue mutually [P. 276] relate, serving each other, without some combating the others, nor embarrassing them. So that when seen from afar, they will not

(b) In the Arts of Drawing, the word *masses* is a term used by Professors that, even though all of us can understand beautifully, cannot be explained precisely in a few words to people lacking this kind of practice. The *mass of light* is thus the illumination of several adjoining parts; and the *mass of darkness*, the shadow, or lack of light, also of other congregated parts. *Tician* exemplified this in a fortunate manner through a bunch of grapes. At the gathering of the grapes, stricken by light, we can observe the *mass of light*; on the other grapes that, on the opposite side, only participate in the abated light, which is more or less strong, there is a *mass of darkness*. The wise disposition of objects, to form this alternate contrast, is at the origin of the good effect in this aspect: and this word *masses* also extends to the objects's arrangement. *Machado*.

hinder the liveliness of rider nor horse; or be confused making some appear defective^(c)”.

“VI. That the movement of both horse and rider are in perfect accord. So that the hero’s mantle, the horse’s mane, tail, and all the other light parts, of which any group is susceptible, participate equally in the air supposed to agitate them”.

[P. 277] “VII. That having been known to prefer a harmonious accord to a fake brilliance; and beautiful rests to a general fusillade, that make the parts well-crafted stand out. Not having given too much latitude to the said parts, nor overcharged the whole with ornaments, knowing how to manage the passage from halftints^(d) through great lights and strong shadows and certain light

(c) All learned artists converge on this maxim. Here is what *Mr. Falconnet* says about it: *Il faut que l'ouvrage ... s'annonce sans équivoque, du plus loin qu'il pourra se distinguer. Encyclop. Tom 14. Arti. Sculptu.* already on p. 835. But the author's statements in this article do not agree with what he executed in the Statue of *Peter the Great* (as the medal of this Statue shows) in which the Hero's right arm gets confused with the horse's head. Falconnet wrote this article in the *Encyclopedia* way before he executed this Statue, and that is proof enough that this flaw, which can be seen in the medal, did not proceed from ignorance. Such carelessness can escape us despite of our most calculated considerations. They are the different viewpoints from which a Statue can be seen. They are, at last, the incredible difficulties of this Art, and only those who understand them know the great merit of those who manage to overcome so many obstacles. *Machado.*

(d) These passages from the half tints in sculpture is an insensible decrease of clarity, in those places where the light grows dim. Or of darkness, where light gradually starts to manifest itself. In painting, they depend exclusively upon the artist who handles them. They'll have greater or lesser beauty, depending on how much Science the professor possesses on this matter. And if they are difficult in painting, in which the Painter can invent the lighting according to his will, the difficulty a sculptor finds is incomparably greater, as he is subordinate to true light, not a pretended one. See Chapter V. of this work of mine, from Note 8 to 10. *Machado.*

parts would not seem too hard nor the shadows too cutting^(e), because from this results a sparkling effect that hurts the spectator's eyes".

"VIII. That having known how to avoid the round and exaggerated character of the drawing, it became large, undulated and appropriate to represent the Prince's age".

"IX. That the Osteology and Myology of the man's and [P. 278] the horse's bodies could be found in their greatest exactness, not only regarding the veracity of the muscles, but also in the certainty of their movements. And the will to boast of anatomical science would not cause all muscles and veins to appear too pronounced, avoiding whatever leads to a dry and emaciated taste; while in order to flee from this flaw, the sculptor does not fall into a round and tumid manner".

"X. That the *touch*^(f), this precious and important part of Art, would be frank, *medullary* and animated".

"XI. That the hero, for whom the dedication of a statue is some kind of apotheosis^(g), was "as if deified by an air

(e) Even though I maintain the veneration with which I look upon *Mr. Saly's* discourses, regarding this matter of hard clarity and cutting or sharp shadows, may his memory forgive me, but I do not find him totally right in wanting them not to exist in real life. That one could wish it, and search for it, I agree. However, even the sculptor who, by the strength of his science and reflections takes all precautions against this flaw, can never avoid it completely in an isolated statue exposed in the open air; for the motives I explained in the preceding Note. *Machado*.

(f) *Touch*. For artists, it is needless to use this word. Nonetheless, for those who ignore the terms of Art, it is the same as that elegance in writing the vulgar call penmanship. By the *touch*, we may know the truthfulness and taste someone has in the work he executes. *Machado*.

(g) "The first Simulacres were made in honour of the Gods, and to be exhibited for the adoration of the People. For veneration, they were raised on altars of different forms,

[P. 279] of dignity, elevation and kindness; that the nature of his soul, his spirit and his heart could be read in his eyes”.

“XII. That the horse, by the fierceness and nobility of his movements, would seem to boast of the weight he carries, and would let us know that the teachings Sovereigns have given to the horses they ride contribute to their good shape”.

“XIII. That Art triumphs over matter to reach the point of illusion through which bronze seems tender and animated in such ways that the imagination may move us to think we see breath and movement in both man and horse”.

“XIV. That the magic of Art, that *Je ne sais quoi*, that creates admiration, moves and enchants; that cannot be defined, because it does not have any rule as basis; and we can feel it rather than explain it. It is even less difficult to explain than to execute. I know that better than those less advanced than me in the career of the Arts and less accredited than I^(h). This magic, say I, can be found there in all its strength”.

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placed on steps, to appear dominant above the mortals, and to make them easier to contemplate for those who could not come too close. The first Simulacres, or Statues, dedicated to Emperors, during their lifetimes or after their deaths, to deify them, were raised on altars or pedestals, similar to those of the Gods. This usage has been transmitted to our times, even though the motives for erecting these Statues are no longer the same. The first were elevated to render them cults: the love and recognition of the benefits we received lead us to erect those of these times”. *Saly*.

(h) “The knowledge of Arts is like the potency of sight. One whose rays travel far, and distinguishes, and judges even from an infinity of objects it cannot clearly perceive; the other in which the same rays are shorter. It is only through knowledge that the mysteries of the Arts are discovered. Only thus can they be analysed, resolved, explained, and made to be felt in its works”. *Saly*. In the comparison he made between the sense of sight and the science of Art, the Author explained in the way that, to him,

“Pondering what has been said, one can see that the [P. 280] parts only mentioned in the Description that I present regarding the Equestrian Statue of Frederick V, even when taken to the highest degree of grace, if not joined with what we properly call the *beauty of Art*, would compose a work comparable to an Epic Poem. The theme might be well chosen, the plan well-conceived and distributed, all the parts well-arranged and crafted, the precepts and method thoroughly observed, and the verses well measured, but it would lack Poetic enthusiasm. That sparkle of Divinity, that invaluable gift of Nature studies may perfect, but never grant”.

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“From everything I have presented here, the results are: 1st that even after executing everything I stated in the first and second part of my Description, I am far from believing I did a [P. 281] lot. 2nd that it is infinitely easier to know all that is demanded from such a monument than to execute it. 3rd that to create an Equestrian Statue beautiful in all aspects requires not only assembling all I have indicated so far, but also every part composing a sculpture’s excellence, sublimity and wonder, for their composition as much as for their execution; as well as the portion of Sciences and other Arts that concur in it so that it reaches the highest level of perfection”.

seemed most concise and perceptible to the average Artist. In order to know the basis for his point of view, see *Recreaç. Filos.*, Tome 4, part 16 and 17, and the Treaties on Optics. Yet, if Mr. Saly and others think this way, even in respect to Professors, what judgement can we expect from those who, with no knowledge whatsoever of this or other Arts, intervene to magisterially decide for or against them? *Machado*.

“Now, as perfection in all things is reserved only for the Creator, it is impossible for a single man to deepen and exhibit so many knowledgeable parts with the same degree of sublimity. We should therefore conclude that the most perfect of statues is, or shall be, the one that has gathered or gathers the greatest quantities from these parts. Furthermore, the statuary who is or shall be able to assemble them, is or shall be the most skilful, and therefore the most fortunate of all”.

In this manner, *Mr. Saly* concludes the Description he wrote of the Statue of *Frederick V*, executed by him in *Copenhagen*. I refer to his speech, in a way, as if it were my own; to show that, possessed by a similar spirit, I should not be less boastful of all that I have written as well as executed. But my
 [P. 282] intent is (taking Truth as my guide), first to account for the faults I incurred. Some because of other people’s caprices, others by my own carelessness, motivated by the excessive and indiscreet haste^(*) I was given. In regards to this, I have decided first, to claim credit, as I declare at the end of the first Chapter of this book. Second, to instruct the Portuguese youth devoted to my profession. Third and last, to undeceive those who blindly believe *Casting* to be more scientific than *Sculpture*. If they put passion aside and pay attention to *Saly’s* discourse and to everything else I leave written and proven in regard to the scientific studies

(*) Neither His Majesty nor his Ministry have concurred to the excesses of that hurry: that is why I call it *indiscreet*.

and knowledge my Art demands, they shall easily confess the difficulties and advantages *Sculpture* has over *Casting* to be without parallel.

The End

N'est que par l'attention de l'esprit que toutes les vérités se decouvrent.
Malebranche, Recher. de la Vérité. Pref. p. XXIV. See the translation at the end of the Supplement to the Notes.

SUPPLEMENT

To the Notes in this Work and Translation
of the Italian and French quotations in the said Notes

The Numbers correspond to those in the Notes.

SUPPLEMENT TO THE NOTES IN THE PRELIMINARY DISCOURSE

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Number I. *Continuation of the Note with this number.* When the Arts of Drawing were born, and started growing, usually every subject who practised one, knew them all. As this proceeds from the intimate correlation they have with each other, we have seen, and still see, the same thing among the moderns. And for this reason, it is also very probable that the Ancients also published *Descriptions* of their great works of Sculpture. It would have been a great help to Sculptors, if we had today detailed accounts of how the great Colossus of Rhodes was built, as well as the Olympian Jupiter, the Apollo Toscanino, and the Pompeian Jove, the statue of Nero, the Equestrian Statue of Domitian, and others mentioned in the *Roma Antica*, Tom. I. p. 97. And Pliny, Book 34 Chap. 7., whose Author declares right there, in

Chap. 8., that the Sculptors *Menechomen* and *Antigonus* wrote books about their profession.

Number 2. The French passage in this number means: *It would be desirable that this custom was still practised, for the progress of* [P. 284] *the Arts, and for the interest of individuals. Boffrand is of the same feeling in the Avant-propos, or Preface of the Description of the Statue of Louis XIV, p. 3. Saly also confirms this opinion, when he says: But having been forewarned by enlightened people that every Artist, as a member of the Republic of the Arts, should give an account of even his minor discoveries. In facts regarding the Arts, which tend to enable the Public to judge in a consequent manner of their productions, this could only be advantageous, etc. Suite de la Descrip.* In the dedicatory letter, p. IV. In Note 10 of this Discourse, we report on Mr. Saly's Description, here quoted.

Number 4. The Statue indicated by this Note was the first Equestrian one, and the largest so far to be cast all at once in a single process. Before this one, however, a Pedestrian Statue of the same Sovereign had been cast. This was the figure of the King, one of Victory and a few other pieces; everything making a formidable group measuring 13 feet (19 ½ palms) in height, cast all at once by the same Sculptor. *C'est Martin Vanden-Bogaer, connu sous le nom de des Jardins, Sculpteur de l'Académie Royae,*

qui a donné les desseins, et qui a conduit la fonte de ce superbe monument. Which means: It was *Martin Vandem-Bogaer, known by the name des Jardins, Sculptor of the Royal Academy, who gave the drawings* (we must believe he gave the models as well) *and directed the casting of this superb monument.* *Descrip. Hist. de la Ville de Paris. Tom. 3. p. 63.* And on p. 62, he describes the monument, and states it was cast in a single process. However, the casting of a Pedestrian Statue is not as difficult as that of an

[P. 285] Equestrian one. Our Statue has the same height as Louis XIV's, up to the highest extremity of the panache. Nonetheless, as the plumes of this said panache, with the helmet, rise 4 palms, or a little more, above the bulk of the figure; rigorously speaking, ours is smaller by 4 palms and is proportionate to the rest. The size of this Statue of Louis XIV is stated by *Boffrand* in the *Descrip. dece qui a été pratiqué pour fondre... la fig. Eq. de Louis XIV. Avant-propos.* The size of this Statue is also indicated in the *Description Histor. de Paris, Tome 3. p. 5*, but as being 20 feet, which is a palm and a half less than what *Boffrand* says. However, in this particular aspect, he deserves more credit, for the motives observed in the following note.

Number 5. The passage this note expresses means: *In order to make these memoirs, and the drawings illustrating them, and give a clear idea of all the operations necessary to achieve a casting process,*

I followed exactly all the work that was done. I saw them executed from beginning to end and have reduced them in order, etc.

Number 6. The note in this number means: *When the Sculptor Mr. Lemoine made the Equestrian Figure of Louis XV for the City of Bordeaux, 50 years had passed since Louis XIV's had been cast for the City of Paris. The moulders, smiths, and casters that had been employed in this work, were no longer living; and the practical knowledge of it would have been lost without those memoirs and drawings that I, with pleasure, communicated to Mr. Lemoine.*

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Number 7. The translation is: *By following this method, it is almost impossible nowadays to fail in such works, no matter how considerable they are.*

Number 9. The substance of this Note is translated in the Text: here is the rest. It is noticeable that *Mr. Boffrond* being [P. 286] contemporary to *Mr. Girardon*, the Sculptor of this Work, and *Boffrond* being a professor of Architecture, an Art much closer to Sculpture than Founding, did not hesitate to write about this, while, curiously, he did not dare to write about the former, about which he was undoubtedly more enlightened. This proves, with quite some clarity, the great advantage Sculpture has over Founding, in both Science and Practice.

Number 11. Translation of the Note: *I persuaded myself I should give a Description (of that monument) that, by explaining my ideas and motives, could serve me as an excuse for many things. At the same time, I would let it be known that not only did I not do anything by chance, but in everything I was induced and authorised by motives of necessity, respectable examples, and by the circumstances of time and place.*

Number 13. Trans. *After having experimented the cruel effect that the Author of such work may have felt... after being upset by the contrarieties I encountered, etc.*

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Number 19. Translation of the two Italian passages in the Note of this number. First passage: *Each person reputes the Science or the Art he professes to be estimable, and usually does not care about, or at least does not have the appreciation due to the studies others profess.* Second passage: *But they are blind to discern the faults of their own professions; and to see them well in themselves... etc.*

Number 20. Translation: *It would be tiresome to try to show, in long and vain discourses, how important it is to choose the most skilled among the Artists, when any public monument is to be erected which, because of the care employed to do so , must draw the attention of an entire People, deserve their applause and that of centuries to come.*

Number 21. Translation of two French passages in the Note from this number. First passage: *Therefore, the Author's intention was to persuade the majority of those who employ people of the Arts that, in regard to things of fashion, they should sacrifice their pretended understanding to the Artist's, and not believe they know without studying. Something the Artists themselves, in very small numbers, have just started to know, after having spent most of their lives in this inquiry.* Second passage: The Artist must be chosen with discernment; but then we must entrust him with complete confidence.

Number 22. Translation. *Among the People of Greece, the Carians were reputed as being the least polite; the Alexandrines among the Carians passed for being totally stupid. However, all the examples, referring to their stupidity and lack of judgement, can be reduced to the coarse faults their Architects had committed in the construction of their Public buildings.* Our Jacinto Freire de Andrade also follows and supports the opinion that Public Monuments indicate the culture and *animus* of their owners. *Vida de D. João de Castro*, in Books I, 2, 3 and 4. But that depends on choosing skilled Professors to create these Monuments. If the greater part of the Arts of Drawing productions destined to posterity are an effect of Good Taste, Magnificence and Religious Worship, why are they so often made by *chance*, as ordinarily happens? These works are, very often, not absolutely needed; therefore, they should [P. 288]

either be beautiful, or not built. Otherwise, they will show in the present as well as in the future the ignorance of the Arts, and meanness of the animus not only of those who executed them, but of those who had them built; as is proven by the Authorities we have called upon.

Number 23. Translation. *Some celebrated minds would have brought great benefit to the Republic of Letters if they had published in the same manner they used for studying, reading, choosing, taking notes, and much more in composing.*

Number 31. Translation. “*Oh Muse, thou knowest that there everyone competes where most he spills / His sweetness, the flattering Parnassus, / And that Truth, sweetened by gentle verses, / By delighting the austere, has persuaded them: / That is why, when we try to medicate a sick little boy, we anoint the brim of his cup with soft liqueur, A bitter juice thus fooled he drinks / And from this deceit, his life receives*”. I did not try to translate this stanza in verse to try and to get closer to the Author’s meaning and expressions. In order to satisfy curiosity, however, I present it in Portuguese verse; as it is found in the Translation *Pedro de Azevedo Tojal* made from the Tasso.

*Thither thou know'st the world is best inclined
 Where luring Parnass most his sweet imparts,
 And truth conveyed in verse of gentle kind
 To read perhaps will move the dullest hearts:
 So we, if children young diseased we find,
 Anoint with sweets the vessel's foremost parts
 To make them taste the potions sharp we give;
 They drink deceived, and so deceived, they live^{LXI}.*

Number 35. Translation of the two Italian passages in the Note of this number. First passage: *Licit, useful, and praiseworthy are among us criticism, censure... In this manner the Empire of Sciences and Arts shall grow.* Second passage: *Any Liberal Art or Science, [P. 289] treated with criticism, and enlightened by scholarly knowledge, shall be by us esteemed.*

Number 36. Translation. *A true Philosopher takes good criticism more into consideration than the most well-ordered praise.*

Number 38. Continuation of the Note of this Number. Although it's very useful to see the beautiful works of that country and others, as well as their Academies of Drawing, for those who have *Genius* and are seriously dedicated, these views aren't worth anything if not accompanied by that superior gift and many pondered studies. Such digressions can actually be harmful because instead of the Science that should occupy him, the individual

is left between Pride and detraction, staining his conscience, denigrating his very honour while trying to annihilate that of others; on worst terms than he was before leaving his Homeland; he returns to it with the same ignorance and intumesced by an absolutely incurable hydrops of the spirit. Quintilian, Book 10, Chap. 7, says that to have learned the rules of Art, is not enough to know it. *Mengs* also says that those who cannot learn from *the prints of Rafael, will not learn by looking at his original works, nor at all the beauties of Nature*. Tom I., p. 65. of the Italian Edition.

[P. 290] **SUPPLEMENT TO THE NOTES FROM CHAPTER I**

Number 5. Translation. *In a Monument of such importance, which we could justifiably call the Epic Poem of Sculpture.*

Number 14. Translation. *Also avoid equal lines and contours that run parallel, and other sharp and Geometric figures, such as squares, triangles, and all those that, for being too regular, create a kind of disagreeable symmetry that produces no good effect.*

Number 15. Translation, and continuation of the Note. *And I also ran from barbaric things, coarse, hard on the sight... those which are sharp, and rough to the touch; and finally everything...*

because the eyes abhor things that hands don't want to touch. In the translations of such passages, wherever they appear, I thought I should be careful they should be more literal than elegant, so that those ignorant of the translated language, could combine word for word. Nevertheless, in this passage, I couldn't but use the word *barbaric*, even though I could use some other in its place, because I find a broader meaning in that one than in any of its Synonyms. E. G. In Tragedy, the Masters ask not to expose the eyes of the spectators to horrendous facts upon the stage, etc; likewise in the Arts of Drawing, some Authors recommend not to paint things that horrify, nauseate, etc.

Number 16. *Continuation of the Note in this number.* Those Nations look upon themselves and find they are filled with [P. 291] Academies of these Arts; the Great, the Rich, the Powerful all protect them, honouring and praising those of their Professors who distinguish themselves in talents and honour. They ponder and multiply the occasions in which they can practise their art, so that every Artist, filled with honourable *stimulae* and noble emulation, aspires to be better than the others. When those artists extend their views towards Portugal, they cannot find a single Academy of Painting, Sculpture and Architecture. In Public, they may, by chance, find something to occupy their view; and if it is known that in private we can find a few good

collections of Paintings, they know that of Sculpture there is nothing Public to discover, excepting Mafra, and what has been made lately in the modern fashion. This lack of objects that attract so many travellers to various Foreign Cities, and the lack of studies, protection and opportunities is the reason why they judge in this way. It is for these motives that Portugal has not produced an abundance of great men in all the Arts; even though it has many, as well as many who, extremely able in their arts, are driven by the vehemence of their genius, (some) striving to be less ignorant than Foreigners judge them to be.

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Number 17. *Note from this number.* The Author of the referred Letter should not meddle in deciding about the merit of Professors from those areas which he has not studied deeply. When talking about Painting, and Sculpture, he showed a lack of the necessary understanding of these Arts to be able to pronounce decisively. Sculpture would have no complaint about this writer if, when talking about Painting, he had only named *Francisco Vieira Lusitano*. Until now, there hasn't been, in Sculpture, a Portuguese man close to *Vieira's* worth in Painting. However, as he speaks about *André Gonçalves*, *Ignacio de Oliveira*, and I don't recall if

[P. 292] he does so of any others; he could have mentioned in Sculpture (and with no trepidation), *Antonio Ferreira*, *José de Almeida* and *Manoel Dias*; without insulting them by denying them the merit

of even being named. Ferreira, even though he did not work in anything but clay and wax, is no less of a Sculptor. A circumstance the Author of the Letter could not have been ignorant of, having read (as I suppose) in Pliny, Book 35 Chap. 12., that *Euchira* and *Eugrammo* were Sculptors in clay; and that the Sculptor *Pasitele* called the art of modelling the *Mother of Plastic Sculpture*. The *Abecedario Pittorico* mentions several *Plastic* Sculptors, with no other practice; and it is possible that some of them could not equal our *Ferreira*. This great man did not have all the enlightenments of Art, a fact we must attribute especially to the lack of Academies in this Country. However, he had what cannot be acquired by studying, *Genius*, that inestimable *Gift from Heaven*, to an eminent degree. There are things in his works that charm the most scrupulous of knowledgeable people. *Almeida*, in contrast, had Art but lacked *Genius*. He worked not only in clay and wax, like *Ferreira*, but also in wood and marble. He studied in Rome, and was a Disciple of *Carlo Monaldi*. If the Author of the Letter had written it in that Court, he would certainly have spoken of *Monaldi*; especially him being an Academician of the Academy of St. Luke, and characteristic of it; and it being certain that no Academy elects as Associates those who are ignorant. Moreover, it is just as probable that we can take for certain that writing from Rome he would have mentioned *Monaldi*. Why then, having written from Lisbon, wouldn't he

mention his Disciple, who is not inferior to the Master? We do not need to go to Rome to prove *Almeida* is not inferior to his Master *Monaldi*: in Mafra, there are several Statues by *Monaldi*; in the Chapterhouse of *Nossa Senhora das Necessidades*^{LXII} there are two by *Almeida*, and I know two more for the Church of this [P. 293] same House that were left almost finished. In Sculpture, *José de Almeida* had almost equal merit with *Ignacio de Oliveira* in Painting. Of *André Gonçalves*, we can make an impartial parallel with *Manoel Dias*. If the first knew very well how to profit from prints, the latter was no less skilled in harvesting from plaster casts.

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SUPPLEMENT TO THE NOTES FROM CHAPTER II

Number I. *Continuation of the Note at this number.* In Greece, during the time of *Pamphylius*, Master of *Apelles* (and presumably with the authority of *Philipp*, or that of his son, *Alexander the Great*), there was a definite order for noble boys to learn to how to draw before anything else; and that, among the Liberal Arts, it was to be given first place. And through a permanent Edict, these arts were forbidden to servants. For this cause, there were not any works of repute in Painting, nor in Sculpture, made by Servants. Plin. Book 35 Chap. 10.

When the famous *Fenelon*, in his *Telemaque*, book 12, introduced *Mentor* instructing *Idomeneo* about what should be practised in his new City, and giving him lessons so severe as to say that all the Arts promoting luxury should be cast out from it, he says: *It seemed to Mentor that Painting and Sculpture were not Arts to be left, etc.* This opinion is constant in people of solid intelligence. Many say (and so does Fenelon) *that they are not Arts of absolute necessity*: but whoever notices the manner in which this Scholar reasons, shall know that when he says this, he is talking about the economic side, and not of the civil. Because if there is indeed no absolute need of them for the Economy, this [P. 294] need is paramount in regard to Civility.

We, Portuguese, also praise ourselves in having Prelates who think like those from *Cambrai*; and in this particular aspect go even further. One of our Most Excellent Bishops, when recommending the curiosity of one of his pupils that came here, about to be Ordained^{LXIII}, to an Artist from this Court, wrote to the Professor in a Letter: *show him many things, get him interested and direct him; because I have many wishes that there may be knowledge and love, in my Clergy, of an Art that sweetens and adorns men's disposition to be civil and even saintly.*

Number 6. Translation of the two passages from the Note of this number. First passage. *Hard-working Folk, industrious, perceptive,*

profound in Sciences; in a word, the Portuguese, seemed to be under a climate that gave them superiority in many things over the rest of the Europeans. Second Passage. The Portuguese are polite, generous, intrepid, spirited, very suited for Sciences, and Commerce, firm in their Religion, etc.

Number 7. Translation, and Continuation of the Note at this number. *In consequence, it (the City of Paris) entrusted the most skilful Artists then in Paris to enter in competition+ for the design of this monument, etc.* Here is the rest of the Note – Notice that, for this contest, they wrote that *the most skilful were entrusted.*

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What is certain is that from the good choice of the subjects to which they are assigned, (humanly) depends the success of such enterprises. But when these are of the Arts, who should the Electors be? There should not be only Power, Authority, nor Wealth, as those fine qualities, so revered and desired in the World, can find themselves sometimes devoid of Science as to know how to vote, especially in Arts. They have, notwithstanding, a misfortune that almost all of them, imprudently, want to be their own Judges; without everyone noticing that when one has a Quest, one does not seek the Doctor to sponsor that said quest; nor, when one finds himself ill, the Theologian to recover the health of his body; nor when one has a troubled conscience, the Mathematician to quiet his spirit. Is there such facility in gaining

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knowledge of the Fine Arts that a superficial idea of their Nature is enough to judge them? Oh what a mistake! Great Literature is not enough. The natural propensity and vivacity of spirit does not suffice. To be well instructed about everything that has been written about them still does not reach the goal. It is necessary, on top of all that, to have some practice of them. As this is usually lacking in people who don't make a profession of them, we often hear remarkable absurdities being said on this point by highly gifted men, when they are moved to speak decisively about them. On one occasion, when Alexander the Great was talking with Apelles in respect to Painting, the Artist said to that Monarch with a reluctant submission: *My Lord, be warned that my pupils are laughing at what you say*. Thus writes Pliny, Book 35, Chap. 10. Professors must be consulted in these elections; and even for those, the most intelligent ones should be chosen, according to the public voice, as each of them understands his art proportionally to the extent of his practice. *Digo pues que juzgarà de la Pintura, y entenderà della proporcionalmente, segun la supiere hazer; y el que mucho supiere y hiziere, mucho entenderà, y el que poco, poco, etc.* As Vincencio Carducho writes (*Dialogos de la Pintura*. Dialogue 6 p. 104 to 105), when wisely pondering and stating the certainties that experience itself has made clear to him and have also been shown to me, as to Professors and the Curious. I will not translate the Castilian passage in this Note, [P. 296]

nor any other in the same language, persuaded that among the Portuguese only those who can't read won't have sufficient knowledge to understand them.

Number 11. *Continuation of the Note at this number.* The indiscreet poverty of going begging to other people's houses for what one could better remedy in one's own, is a most just reason to increase my sorrow, as other well instructed and courageous Artists know. In the work by *Blondel* I quote, we find two prints from two projects among those made for a Triumphal Arch they intended to erect in Paris (and even started to build) in thanks to Louis XIV. One of these projects is by *Perrault*, the other by *le Brun*. Each one topped with its Equestrian Statue, which I do not praise. Whoever made our drawings stole from the bad one from them, and rejected the good. In *Perrault's* project, we see a Statue clad in iron; in *le Brun's* it is made the Roman way, with the Lion across the pedestal, as can be seen in the present drawing, Plate I and II. In the same original, he also has a Group to each side, besides two other figures. I am amazed that *le Brun*, being such a great Painter, would draw the two said Groups with such evenness, and pay no attention, or almost none, to what we call contraposition, and the French *contraste*. However, in this work, *le Brun* only cared about the architectural part, as the main object in that class of monuments, and in regards to Sculpture he cared nothing at all, as he left it to the Sculptor who

had to execute it; knowing full well the due pride that Professors of some merit have in such cases. The Horse Group, here in Plate III, is the same as *le Brun's*, in regards to the idea. The second Group, in Plate IV, has more contrapposto more than *le Brun's*, in the elephant instead of the horse. The French original [P. 297] has the same flaw of crossing the Lion with the Hero's horse: but with better proportion, and without massing the vacuum from the plinth to the horse's barrel; and the Hero is dressed the Roman way. However, having followed that original to the point of copying, I don't know how our copyist he got the iron dress from *Perrault's* drawing! From this you see that he wants to vary without knowing how.

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May this be a warning Young Men beginning in these Arts, that it's not enough to see an Author's Plates and works and to imitate them mindlessly, one needs to be careful in knowing how to choose from them what is good, and to reject the bad. They should meditate greatly upon their works; inquiring as to what is beautiful, mediocre or minute in them. It is necessary to conjecture the motives an artist may have had to exhibit his compositions in this manner or another, and in these, the Group's masses, the attitudes, the draperies, etc. studying them from Nature, from the works of these same Artists, from the admonitions some of them^{LXIV} wrote, and by communicating with skilful Professors and persons of good judgement and erudition, etc.

“Enrich the memory of the doctrine,

“Of which one sings, another teaches, another tells you”

Ferreira, Letter 12, in Book I of Tome 2. Edit. from Lisb. 1771.

Number 12. *Continuation of the Note from this number.* And very rightly so, because the Sculptor has a greater obligation than the Architect, through having studied all the parts composing a whole, in which Sculpture stands as the principal object. And thus, having entrusted the Sculptor with the Statue, which is the centre of the subject, how can we not entrust him with the pedestal and its adornments, which are mere accessories? I ponder greatly about myself; and only with great effort do I depart from my Artist’s passion and self-esteem. Even so, I cannot but be persuaded that for any Statue, Equestrian or Pedestrian, for a Mausoleum or a Tomb, for a whimsical fountain, for a cascade, and for all the productions of Drawing which depend on a vague composition, in which Estrus, or Poetic Fire, play a major part (even if in those productions there are parts taken from Architecture), it is for Painters and Sculptors who apply them, to take such flights, as they are more accustomed and practised^{LXV} through their studies rather than those who are mere Architects, despite these having sufficient drawing practice in imitating Nature. And as Architecture is needed in these cases, what Sculptor or Painter, even lacking particular studies in this matter, doesn’t know enough for this? Only he that is neither

one thing, nor the other. I know well this discourse will have many Critics. However, I am certain this opinion shall not be disapproved of in any Academy of the Arts of Drawing.

Number 15. Translation of the passage from this Note. *But let them (clothes), in the folding of their draperies, be cast in such a way, as to unveil the nude that is underneath, and with art and grace, either indicate or hide it, without any crudity that could offend the figure.*

Number 18. Translation of the passage. *He (the Sculptor) dressed the Monarch the Roman way, because we do not know anything else so August and respectful.*

Number 19. Translation of two verses. *But from our clothing the discomfoting structure, together contradicts both Art and Nature.*

Number 20. Translation. *Fashion, the tyrant of Good taste, sets a great obstacle to the perfection of the Arts. It is accompanied by crazy novelties that please, and the common people follow it, etc.*

Number I. Translation of the French passage of this Note. *But for bronzes, the model is in a certain way the work itself, from which the metal took the form: only the matter makes a difference.*

Number 4. Translation. *This single operation cost me much labour, and the sacrifice of more than a year of my time.*

Number 6. Translation. *This measurement is some kind of universal measurement with nothing to fear from the changes in usage, or the varieties in denomination.*

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Number 11. Translation of two passages: First passage. *There is almost no one who does not give preference to the Spanish horse. It is seen as the first among all horses.* Second passage. *I have seen horses from Spain, and even owned a few; they are extremely beautiful, and the most apt to be portrayed by an attentive brush, or for a king to mount, when we want to show him to his People in his glory, and majesty, etc.*

Number 15. Translation. *One thing that has amazed me greatly, and has cost me much to become accustomed to, is the cavity that forms below a horse's stifles, so large that the legs stretch backwards.*

This cavity precisely placed where the Ancients used to form a protuberance, makes the thigh appear extremely narrow and very thin in this place. To know what the Stifle is, look up this word [P. 300] in the list naming the Horse's muscles, with the corresponding Plate, in Chapter V. of this work.

Number 16. Translation. *Horses, when walking, seem and are effectively longer in stature than in their natural position, especially on the hand side. That is, the leading hand.*

Number 17. Translation. *This is caused by the obliquity of the legs that touch the ground, which raise the animal's figure when those legs undo their obliquity, and place themselves perpendicularly on the ground.*

Number 20. Translation. *Do not be so fixedly bound to Nature that you concede nothing to your own studies, your genius, etc.*

Number 22. Translation. *It is not enough to exactly imitate all the qualities of Nature in a low manner; but it is necessary for the Painter to take from it what is the most beautiful.*

Number 25. Translation of the French passage of this Note. *From which I did not stray, as long as they did not require from me anything stiff.*

Number 26. Translation. *Mr. Bouchard has searched for all the means that could concur with the perfection of his work. To walk a path with a firmer stride to which he was in certain aspects new, he wished to know the subject he had to address. He was persuaded that he could not establish the muscles of the horse he was to represent, nor judge of their play, and their springs (or movements); but after having studied the armature of the bones and the interior structure of this beautiful animal, he drew his skeleton with great care. Afterwards, he extended his studies to all the exterior parts of the*
[P. 301] *same animal and did not leave out a single one that he did not draw in all its aspects in the same fashion, followed in its different movements and natural size. There was no circumstance that seemed indifferent to him, nor deserving of being neglected.*

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Number 29. Translation of the French passage from this Note. The more they are apart from each other, the more the horse is deformed... the large ears... small ones are preferable, both for their beauty and for their intrepidity.

Number 33. Translation of the French passage from this Note. *Large horses and rucins^{LXVI} almost always have large chests, and very open, which makes them heavy, and therefore excellent to pull.* That means for carriages, carts, etc.

Number 37. Translation of the French passage: *In proportion to the horse's stature.*

Number 40. Translation of the Italian passage: Care, however, should be taken that the work is not too enriched.

Number 41. Translation. According to the conditions of my contract *I should execute this Monument under immediate orders from His Majesty, or from a Minister He would design for this effect, and no other.*

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Number 47. Translation. *And before (or instead of) what is true, follow verisimilitude.* This advice is also Poetic.

Number 48. Translation. *Let us imitate the famous le Brun, one of the most beautiful Geniuses to shine upon Painting. When he studied the uses of ancient armament, it was not to copy them with servitude, nor to adopt their use, simple use to the point of poverty, but to put himself in a position to imagine the most ingenious and most pleasing.*

Number 49. Translation. *Look for everything that befits the Art, and can help it, and run from anything repugnant to it.* [P. 302]

Number 50. Translation. *And this happens because those figures that are placed high up lose in foreshortening when we place ourselves below them, looking up. So that everything that was done to increase them is consumed by the thickness of the foreshortening, and later can appear proportionate when seen together, and not dwarfed, but very good in grace. And if one wasn't inclined to do this, one could make the members of the figure more delicate and graceful, which would almost amount the same.*

Number 52. Translation. *The same for the hair style (the manner in which a person's hair is worn) even if that can be changed but little without affecting resemblance; despite this often being the sole circumstance on which most people rely.*

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Number 56. Translation. *And it is also good to get up from the work several times, and have a rest, so that when you come back to it (or are working again) you can improve your discourse. Being constantly at work will lead you astray.*

Number 57. Translation. *For more than five years, I did nothing but think and study to prepare myself to execute this large model.*

Number 2. Translation. *Nature never deceives us.*

Number 7. Translation of the French passage. *The state, the condition, the fortune, the climate, the temperament contribute to sensible differences in the speculation of proportions.*

Number 10. Translation. *One therefore needs to have his spirit filled with his subject.*

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Number 14. Translation of the French passage. *Animals have parts conforming to ours.*

Number 20. Translation. *I started by choosing a horse, between the higher stature and the smaller, which we found measured 4 feet and 11 inches. After I had this horse ridden by horsemen of different sizes, I settled upon one measuring 5 feet and 7 inches, everything in French measurements.*

Number 21. Translation. *Because the smaller the parts in a division, the less we submit to error, and the more we can lean towards perfection.*

Number 2. Translation. *It is from the perfection of this model that the work in bronze depends, as it later takes from it (from that said model) the shape (in bronze). For this reason, the Sculptor must finish it as much as he can, and above all else, be entirely satisfied with the attitude and disposition of its parts, because he cannot go back to change them afterwards.*

Number 3. Translation of the French passage. *I still benefited from the advantage of being able to enjoy from afar the effect of my work, by having built around my Laboratory (which measured 90 feet in length by 50 in width), large frames and sliding panels, which could be lowered, etc.*

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Number 4. Translation of the French passage. *Objects appear different when we can touch them than when they are elevated in height.*

Number 7. Translation. *And something that is kept in a closed space creates a different effect when it is outside. Yet, in such things (or in order to make them) it is necessary to have great judgment to succeed, etc.*

Number 8. Translation. *Chiaroscuro absolutely depends on the Painter's imagination.*

Number 10. Translation. *Sculptors as well as Painters can practise the artifice of chiaroscuro, when they have the opportunity, or when they create such opportunities by the disposition of their figures, or by the place in which their work will be placed. Chevalier Bernini left examples of this for posterity in some Churches of Rome, in which he placed his sculpture according to the light from the windows meant [P. 305] to illuminate it. Or else, when he was allowed such liberty, he had [new] windows cut out with advantageous openings, in order to get from them such lights that would create an extraordinary effect and entertain the attention of his spectator.*

Number 13. Translation. *I cannot stress enough the need there is for the different iron arms in this armature to be placed in such a manner, as to always remain at the centre of the several parts of the model they hold, and for them not to drift apart (from their settings) anywhere. The Sculptor (in this case) would suffer real torments if, when the time came for him to work on his model, he had to continuously fear to find under his little spatula some portion of iron that would ruin it and could even force him to restart his work completely.*

Number 15. Translation. *I did not follow the ordinary usage, when I made my large model. I worked on it as we normally work on marble, which means that after having prepared the (iron) frame, I placed on it as many boundaries as I had put on my small model.*

Number 17. Translation. *In all sorts of literature, we can find people that hunt flies.*

Number 18. Translation of the Italian passage. *A truly difficult matter, about which, as far as I have seen, no one has written.*

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Number 21. Translation of the French passage. *I made this model completely alone, with the exception of the stucco, which I had other people place for me where I needed it.*

Number 25. Continuation of the Note from this number. This reminds me of what Mr. Rollin says about Roman Soldiers who accompanied their Generals in the Triumphs. Here is what he says: [P. 306] *They strove to celebrate the praises of their General, and among these praises they sometimes mixed mockeries, and rather spicy satires, which showed their military licentiousness.* Hist. ancie. Tom. V. p. 815. Edit. of Paros of 1740, in quarto. The Generals make usage of other people's hands, but we owe the principal part in victories to the dispositions that emanate from them. However,

in my case, although the precipitous haste also forced me to use subordinate workers, one should advert that this usage is more frequent in Sculpture than in the other Arts of Drawing, because it is a slow process; and I show examples of this. In this respect, not to mention *Bouchardon*, of whom I will speak later^(*) - simply by looking at the list of Bernini's works, as stated in his Life, we clearly know it is impossible for a single man to make such a prodigious number. The *Baldachin* and the *Chair of St. Peter's*, in the Vatican Church would have been enough to employ him for the duration of his whole life (and it would not be enough), even though it lasted 82 years. See the List, which starts on p. 294 of Tom. II. See *Vies des Architectes*. However, if the List of Bernini's works already causes admiration by its quantity, what Pliny says of *Lisipo's* is astounding. In Book 34 of his Nat. Hist. Chap. 7, he says that this Sculptor *made BY HIS OWN HAND 610 works; each and every one of them good enough to make the Art famous*. One needs to be excessively stupid to believe this could be possible without much help from other people's hands. However, Pliny clearly states *by Lisipo's own hand*, because it is an immemorial and inalterable custom to repute as originals, from an Author's own hand, any works left with his name. This deliberation is often compelled by circumstances, but is not at [P. 307] all advantageous for the good of that work, and its Artist; a fact

(*) It is in chap. V. of the text, and where note 44 is.

that the Wise *Mengs* laments regarding the works of the great *Urbino*, reputing it is a disgrace. It is in Tome I, p. 157.

Number 28. Translation of the three passages. First one in French: *We could add that enlightenment must come from the spirit, and be directed by the good taste which is the only thing capable of distinguishing good from bad.* Translation of the second passage, in Italian: *But one should use no better measuring device than the eyes with good judgement.* Translation of the third passage, Italian: *And these things are better known by good eyes which, if they have good judgement, can be reputed true compasses.*

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Number 34. Translation. *It is necessary that the common satisfaction precedes the true precepts of Art.*

Number 35. Translation. *This model, started in the last months of 1748, was finished in 1756.*

Number 39. Translation of the French passage. *For example, we understand by “material” an indeterminate compound, and by “form” that which makes it a certain being and gives it perfection. [For example] in the King’s Statue, the material is bronze or marble, which are undetermined, because marble or bronze do not represent anything. It is therefore the form the Craftsman gives to this material that makes it the King’s Statue.*

Number 40. Translation of the French passage. *The first glance given intelligently by the Sculptor allowed him to know the faults: he marked with his own hand which pieces had suffered alterations and the restoration was done under his direction.*

Number 42. Translation. *Although it may seem that the perfection of* [P. 308] *an artwork depends on the model... we can, however, when repairing the waxes, can give it new graces and greater perfection.*

Number 43. Translation. *I have also repaired alone the whole Statue in wax and done some advantageous research: I worked on this important operation from 2nd December 1766, until 25th April 1767.*

Number 44. Translation. *The help from only two fellow Sculptors and the short span of six weeks sufficed for the entire completion of an operation that, if we have to believe Mr. Boffrand, was as extensive as it was dangerous. This was because of the variations and uncertainties that the famous Sculptor to whom we owe the Statue of Louis XIV put into his work.*

SUPPLEMENT TO THE NOTES FROM CHAPTER VI

Number 1. Translation. *But as (each and every one) gets tired and disgusted when the work is long and annoying, it is appropriate*

to share it; and this is one of the great secrets of this Method. In Arithmetic, when we have several sums to add, or to multiply, this is done in parts.

Number 25. Translation. *Such negligences, whenever they deserve to be called felicitous felicity, are perfection.*

[P. 309] **SUPPLEMENT TO THE NOTES FROM CHAPTER VII**

Number 4. Translation of the two passages. First, in Italian. *Keep the decorum, which is whatever befits the act, clothes, place, and circumstances of dignity, etc.* Second, in French: *The essential point in Elocution, or as Cícero says, the capital point is to maintain decency.*

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Number 58. Translation. *That it is necessary to have much Science in drawing.*

Number 60. Translation. *The low-relief... is really nothing more than a raised or bulky drawing.*

SUPPLEMENT TO THE NOTES FROM CHAPTER VIII

Number 1. Translation of the two passages. First in French. *To make a Statue, or any animal, in marble, or in any stone, the Artist starts by throwing his thought on paper... Then he models it in Clay with the greatest possible exactitude, according to his drawing...*

Here I must add to what the Author says that, when the time comes to model, we do not follow the drawing so closely as not to make several alterations, some of them considerable. The Author continues.

It is therefore necessary that the Sculptor perfectly possesses drawing (or knows how to draw perfectly) and knows the Laws of Perspective well. Translation of the second Italian

passage: *This digression on Sculpture is not out of place, because as we are dealing with Drawing, the latter is highlighted in this Art in contours and shapes that are equally necessary to Painting.* [P. 310]

Number 3. Translation of the French passage. *There are beautiful parts in this picture... but it is badly composed, the figures are scattered etc.*

Number 6. Translation. *Not only should a Painter not let anything enter his subject, which does not concur with the main action in his panel; but everything must contribute to increase its strength and character.*

Number 8. Translation of the two French passages. First passage. *The excessive expressions and grimaces that can excite a crowd, disgust people of tasteful sentiment.* Second passage. *It is not enough for a head to have expression, it is also necessary that this expression has conformity and nobility.*

Number 11. Translation. *It is also necessary to be sure to give more beauty to Characters of superior quality, and to coarsen more those of a common nature.*

Number 17. Translation. *I believe I can state that we should be very free in the choice of what seems to us can be followed in respect to usages (and dress fashion). Moreover, it is necessary to reserve the Right to reject them, if they do not adapt to the beauties that Art always has the Right and interest to procure.*

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Number 18. Translation of the French passage. *The great consideration that it (Portugal) has enjoyed in Europe because of the skill of its Merchants. The Portuguese have made the most important discoveries in the new World. They have held in their hands all the commerce of the Indies and have kept within their Harbour in Lisbon the general trading post of Europe.*

Number 19. Translation of the Italian passage. *The same happens [P. 311] with figures when they are joined in such a way that one supports the other and serves to make it stand out. Together, each in agreement with the other, they create a single Whole.*

Number 20. Translation. *It was told in jest that the Arts would be happy if only Artificers judged of them.*

Number 21. Translation. *One needs to have tasted the difficulties of talents* (this means, the difficulties in what they undertake) *to judge the worthiness one acquires by vanquishing them.*

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Number 22. Translation of the two passages. First one: *In it, a beautiful disorder is an effect of Art.* Second passage: *Painting, Sculpture, all the Arts; what shall I say? Nature herself provides us with infinite examples of these happy irregularities.*

Number 24. Translation. *Besides, one does not banish all that has a tang of art if not by the inimitable traits of Art itself. This can be seen in the works of Painters and Sculptors. Their masterpieces are more perfect the closer they get to Nature; and they get even closer to it as their Art disappears. However, in this reside the greatest traits of those Masters who can make it disappear, and disguise it.*

Number 2. Translation of the French passage. *A Sonnet, an Ode, an Elegy, a Rondeau, and all these little Poems from which so often people derive such ostentation (or about which they brag so much) are not usually more than productions purely from imagination. Any superficial spirit with little knowledge of the world is capable of making such works.*

Number 3. Translation. *When we speak of something we do not know well, we speak badly.*

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Number 4. Translation. *The Panegyrics, which so many people of tainted taste compose, are true vituperations in the vocabulary of the intelligent.*

Number 8. Translation. *The concepts of the difficult and the daring are close to that of the wondrous, and they greatly attract the crowds; and most of all those who know little about the Arts.*

Number 9. Translation. *What is extremely detrimental to any Matter, and causes nausea and laughter to Knowledgeable Readers, is when people meddle in certain arguments and soon want to decide them, while they lack enough or any provisions of the Principles that*

would be necessary (to treat) of that said Matter. *In this, let me be allowed to say it, not only inexperienced Young Men are included, but even veterans in their Chairs and Classes.*

Number 17. Translation of the French passage. *This is the manner of doing ('maniere') that, destroyed by the file and the chisel, in the beautiful Statue of the King (made) by Mr. Bouchardon, made it lose one of the principal merits that would have made it admirable [P. 315] for posterity, and that Mr. Pigalle dared to conserve in the beautiful Monument he made for the City of Rheims.* Regarding the word "maniere", see the explanation of terms in the oft quoted DuFresnoy's *Arte della Pintura*, and in the *Dictionnaire Abregé de Peint. etc. mots, Faire, e Maniere.*

Number 18. Translation of two French passages. First one: *This Mister Gastelier, well known for being one of the best coppersmiths we had, was the one chosen to repair the work and take it (working under the eyes of Mr. Bouchardon) to the state of perfection to which the Sculptor had led his excellent model.* Second passage. *The carver... never losing sight of the model, observing it every instant, and receiving the useful advertences from the skilful Sculptor, and submitting to them, etc.*

Number 19. Translation. *I took my zeal for the perfection of the Monument even further, working on it myself, on the bronze Statue, that is to say, repairing its flesh entirely; and retouching the greater part of the rest^{LXVIII}; so that against the usage, in this bronze we find the touch of its Author.*

Number 42. Translation. *All the quality of the bodies we see, and all the surfaces create a single pyramid, pregnant, so to say, of as many smaller pyramids, as there are surfaces that, from that viewpoint, are comprised in the rays of the same sight.*

SUPPLEMENT TO THE NOTES FROM CHAPTER X

Number 1. Translation. *The total height of the Equestrian Statue is of seventeen feet, and the figure of the King taken separately, twelve.*

Number 2. Translation. *The operation (of transporting it) was done by my men's hands and lasted three days. It started on Wednesday the seventeenth of February 1763, around eight o'clock in the morning and ended on the following Saturday.*

Number 8. Translation of the passage. *Let the Feet never be hidden, and very rarely the extremities of the joints.*

Number 9. Translation. *This manner of farriery is very favourable to the Arts. It gives the horse's feet such lightness and grace that I would be very grateful to Artists if they would accept its usage in general.*

Number 10. Translation. *As from the distance we must stand at to fairly judge an Equestrian Statue, the plinth's balcony always hides some part of the horse's feet. The elevation produced by the heels of the horseshoe greatly helps to diminish this inconvenience; so that this alone would suffice to make me adopt (this usage).*

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Number 11. Translation. *The statue is made of bronze. It is 15 feet 11 inches high from the extremity of the King's head to under the feet of the horse, and 16 feet 11 inches with its plinth.*

Number 12. Translation. *The pedestal is 18 feet 8 inches high; (and comes to be) 19 feet 1 inch if we incorporate (in this sum) 5 inches of the slope of the paving found between the steps of the pedestal, [P. 317] and the fence.*

Number 13. Continuation of the Note from this number. *In Statues, we attend to the size of the sites in which they will be placed; so that in the company of the other parts, they agree with the whole visual harmony. Besides this motive, there are still others.*

Beauty increases in most of them by showing that the represented person is not common, even in their material shape and aspect. They are extraordinary; they are marvellous. What examples *Homer* gives of this! They are many. But to quote a few, see Book 24 of *The Odyssey*, in which he says the Goddess Minerva, when *Laertes*, father of Ulysses, came out of his bath, *made him more handsome, and taller than before*. To this his son exclaimed in admiration: *Oh Father, for certain some of the immortal Gods, in face and greatness made you better*. However, in the present case, no part of this great Poet's work comes to the point as much as one from Book 21 of the *Iliad*, in which he depicts the dispute of *Mars* with *Minerva* saying that this Goddess *took a large stone, which had served as a mark to divide some fields, and threw it towards Mars* with such strength it hit him *on the neck*. *His body, in his fall, occupied seven geiras^{LXIX} of land*. We should note, here, two extraordinary sizes: first that of *Minerva's* hand, to allow her to pick up such a stone and throw it with ease. What could be the size of a body in proportion to such hands? The second size is that of *Mars' body*, which lying on the ground occupied *seven geiras of land*, each measuring a hundred square *varas*. All this is to show the *great*, the *marvellous*. And if what I have presented here is not enough, blame should not fall upon me, because I only followed the measurements I was given.

Number 17. *Continuation of the Note from this number.* But, [P. 318] according to *Mr. Saly's* observations in his so often quoted *Description of the Statue of Frederick V.*, p. 23, this receding and lowering of the croup is false and contrary to Nature in the movement of gallop, in the manner in which almost all the Artists indicate. However, it can be found in the movement called *Terre-à-terre*, which I myself witnessed in His Majesty's *Manège*. It was performed there for me by order of Our Lord King Joseph, so that I could make a model in this attitude; which I modelled *in loco*, according to the admonitions of the Most Excellent Marquis *Estribeiro Mór* and of *Bertoldo*, Master of the Royal Stables, as His Majesty did not deign to present his wise reflections on this occasion. And as the referred Statue of *Peter the Great* is the principal object of this Note, I must further declare that it has no plinth. The whole of its pedestal pretends to be a hill, known to be and being indeed a large stone, extremely precious for its size and qualities.

Number 19. Translation of the French Passage. *This word*, in the figurative sense, means difficulties and things that hinder his walk (the path of virtue is filled with brambles and thorns).

Number 20. Translation. *Snakes are also taken as universal figures for all sins and vices.*

Number, or signal C. Translation of the French passage from this Note. *It is necessary for the work itself ... to indicate without equivocation the greatest distance from which it can be distinguished.* Malebranche's sentence, found immediately at the end of Chapter X, means: *It is only through the attention of the spirit that all truths are discovered.*

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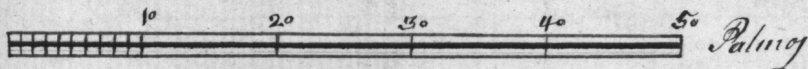


Fig. I.

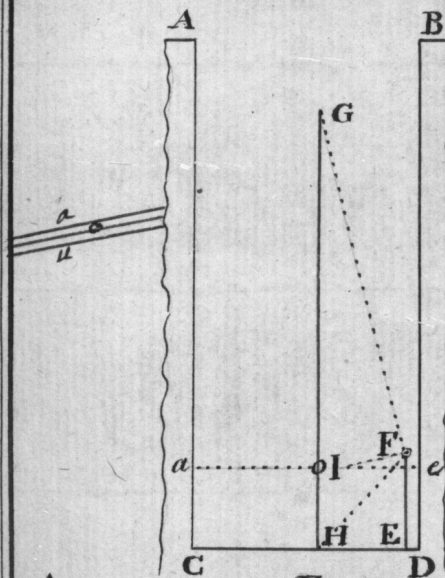


Fig. II.

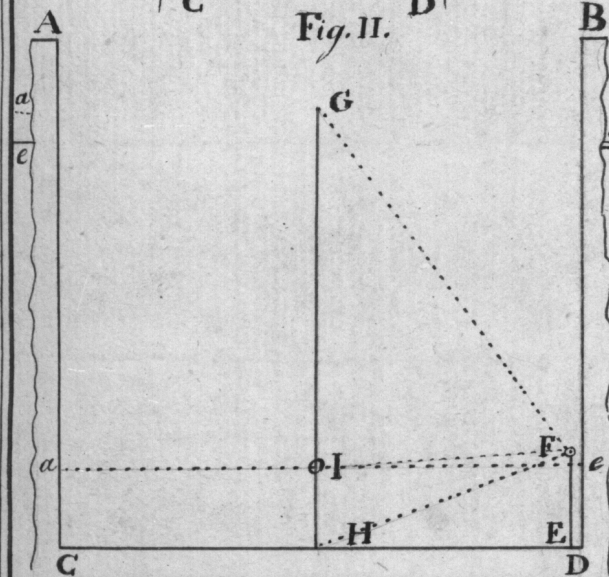


Fig. IV.

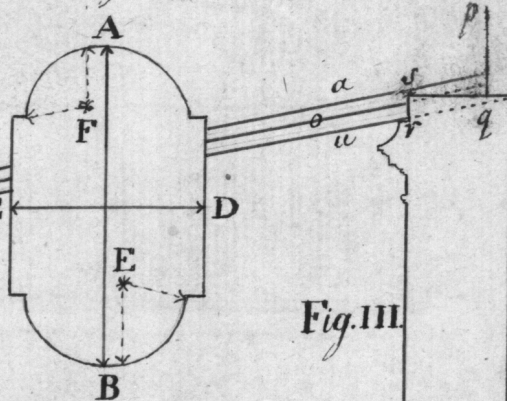
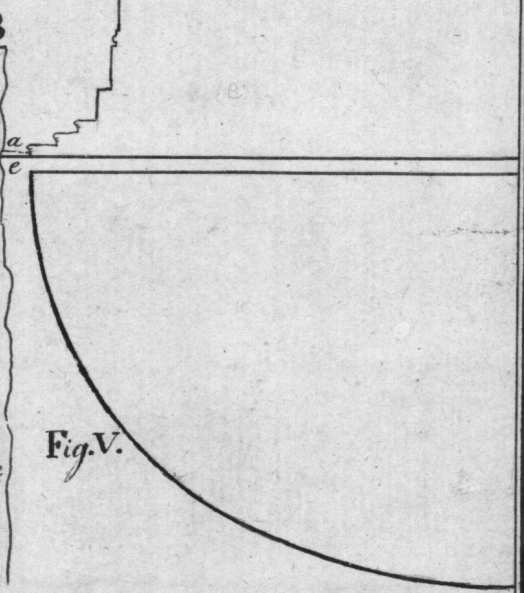


Fig. III.

Fig. V.



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J. M. C. delinck.

Lucius sculps. Olisip. 1793.



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J. M. C. delinib.

Lucius sculps. Olisip. 1893.



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J. M. C. delini.

Lucius sculps. Olisip. 1796.



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CATALOGUE

Most of the existing public squares and pedestri-
ans in Europe
are dedicated to the glory of certain supernatural and other
distinct characters, according to the memoir of Mr. Patte in his
seminal work, *Monumens érigés en France*, etc.

STATUES IN ITALY

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In *Florence*, there is an Equestrian Statue of Cosimus I, made by
the famous Sculptor *John of Bologna*, in bronze ----- 1
In *Pisa*, one of the same Hero: he does not say if Pedestrian or
Equestrian; nor of which material it is made of -----2
In *Florence*, another to Gran Duke Ferdinand of Medicis^(*) -----3
To the same Hero, another on the bridge of *Liorne*. At the
four angles of the pedestal, it has four slaves, representing four
privateer brothers he defeated ----- 4
In *Placencia*, an Equestrian one of Alexandre Farnese, Duke of
Parma ----- 5
In the same place, another Equestrian one, of Ranucio; son of
the above-mentioned Alexander ----- 6

(*) Mr. Cochin, *Voyage d'Italie*, Tome 2, p. 55, says this Statue is also made of bronze;
and that both the ones in Florence are good.

In <i>Ferrara</i> , an Equestrian Statue in bronze, erected to Nicoláo, [P. 320]	
Marquis of Este -----	7
In the same place, another Equestrian one, in bronze, to the	
Duke Borso -----	8
On the same page, which is p. 84, <i>Patte</i> says most Cities under	
Ecclesiastical rule have raised a great number of bronze Statues	
to several Popes.	
In <i>Ferrara</i> , he says there is one of Alexander VII -----	9
Another of Clement VIII -----	10
In <i>Ravenna</i> , one to the said Alexander -----	11
In <i>Pesaro</i> , one of Urban VIII -----	12
In <i>Loretto</i> , one of Sixtus V -----	13
In <i>Venice</i> , one in gilded bronze, to General Bartholomew Cog.-----	
-----	14
In <i>Milan</i> , one of Oldrando: he does not say of which material;	
nor if it is Equestrian or Pedestrian -----	15
In the same place, another of Philip II. He does not explain more	
-----	16
In <i>Genoa</i> , one of Andrea Doria -----	17
In the same place, another to Marechal, Duke of Rechelieu ---	18
In <i>Naples</i> , a Pedestrian one, to John of Austria -----	19

IN THE NETHERLANDS AND IN GERMANY

In <i>Gant</i> , one to Charles V -----	20
In <i>Rotterdam</i> , Home of Erasmus, they erected a Statue to this Scholar. The first was made of wood, later it was transferred to marble, and finally they made it in bronze -----	21
In <i>Berne</i> , there are two statues making a single monument, of [P. 321] William Tell and his son: whose story is remarkable and edifying. <i>See the Author</i> -----	22
In <i>Nuis</i> , one in bronze of Emperor Frederick III -----	23
In <i>Dusseldorf</i> , an Equestrian one in bronze, to John William, Elector Palatine. It is represented wearing a breastplate, that is to say, in the Roman way -----	24
In <i>Copenhagen</i> , an Equestrian one much larger than the natural size, executed in gilded lead, erected to Christian V -----	25
In the same place, one of Frederick V in bronze, dressed in the Roman fashion. It was made by Mr. Saly, skilful French Sculptor, about which the same Sculptor made the Description so often quoted in this book -----	26
In <i>Berlin</i> , an Equestrian one in bronze to Frederick I said to be, or called, the Great Elector -----	27
In <i>Dresden</i> , an Equestrian one, made of copper plates; erected to King Augustus -----	28

In *Sweden*, and I believe in Stockholm, a Pedestrian statue to Gustav Vasa: it does not say in which manner, nor what it is made of ----- 29

In that same place, another Equestrian one in bronze of the famous Gustave Adolph, by the Sculptor Mr. Larchevêque. A group of two figures on horseback presents a good Poetic idea, even if it would be very difficult for the graphic composition to be agreeable in such case: and I do not judge it to be so; according to Patte's *Description* ----- 30

When Mr. Patte wrote his book, these Statues of the two Gustaves were still only models. Vasa's, however, has now been finished and placed, as I have read in a *Gazette* but I don't remember on which site and date; nor does this point deserve the [P. 322] immense amount of work it would require to enquire about such a small circumstance.

IN SPAIN

In *Madrid*, an Equestrian Statue in bronze, to Philip V ----- 31

In *Aranjuez*, one in bronze of Charles V, he does not say if Pedestrian or Equestrian; but says it pretends to be clad in iron ----- 32

In the patio of the Buen-Retiro Palace, one in bronze to Philip II ----- 33

At the entrance of the garden of the *Casa del Campo*, an Equestrian one of Philip III, dressed in the Roman way -----34

He says there are other different statues of Kings in many places, in *Escorial* Palace.

In *Besançon*, one in bronze to Charles V, dressed in the Roman way. It is not Equestrian: it represents the Hero sitting down ----- 35

IN ENGLAND

In the *Charing-Cross* Square, an Equestrian one in bronze, to the unfortunate Charles I. It is made by the famous *la Seur* -----36

In the Square of St. Paul's Church in London, one of Queen Anne, in white marble -----37

In the same place, in the so-called *Joho-Square*, [*sic*] a Pedestrian one in stone, to Charles II ----- 38

In the same place, in a Square called *Grosvenor-Square*, an Equestrian life-size one in gilded bronze, to George I ----- 39

[P. 323] In the same place, in the Square of *Leicester-Fields*, an Equestrian one to the same King, in gilded lead ----- 40

Between the Palace of *Richemont*, and *Witeal*; in *Spring-Garden*, a Statue in bronze, to James II can be seen. Said to be very esteemed ----- 41

In the small square called *Queen-Square*, next to *St. James's* Park, a Pedestrian one of Queen Anne: placed inside a niche ----

-----42

On p. 92 the Author *Mr. Patte* says that in the *Stock Exchange*, and on other sites in *London*, there are also large quantities of figures of *Princes and Ministers*, even if little recommendable by their *Sculpture*.

This is proof of the caution that whoever makes such gifts and expenses must have in choosing skilful Artists for these monuments to be remarkable. If they aren't not, it results in the depreciation of these monuments, and the oblivion (against which we strive) of the Heroes they represent; because not even their names will be spoken of, as can be proved by the manner in which the said *Patte* writes. Knowing this to be true, Alexander the Great forbade by an Edict anyone to portray him in Painting with the exception of Apelles; nor to sculpt him in bronze if the sculptor was not Lysippo. Horaci. Epis. I of Book 2 v. 239 and 240.

In *Dublin*, there is an Equestrian Statue of William III -----43

In the middle of the square called *Stevens-Green*, there is one of George I, in bronze ----- 44

In the square called *Mall*, we find a Pedestrian Statue of General Blackney-----45

In front of *Chantilly* Palace (9 leagues North of Paris, and 2 of Seny towards the Sunset, according to Echard in his *Diccion. Geogr.*), there is an Equestrian Statue of the last Montmorency Constable. He is armed “in the Ancient way” (I believe this *Ancient way*, refers to the Roman usage), and this Statue is made of copper plates; despite being esteemed by those Knowledgeable
----- 46

In Paris, on the *Pont-neuf*, there is one of Henry IV in bronze, cast in pieces. It has four slaves at the angles of the pedestal; and low-reliefs on three faces of the same pedestal; everything in bronze ----- 47

At the *Royales Square*, an Equestrian statue in bronze to Louis XIII, dressed in the Roman way -----48^{LXX}

At the *Pont-au-Change*, a group in bronze; the first monument to Louis XIV, when he was no more than ten years of age. It shows the boy King, and a Victory crowning him with laurel. On one side, he has the Statue of Louis XIII, on the other that of the Queen Anne of Austria: they are life-size; all in bronze. In this monument, there are three Statues of Monarchs; therefore, our numbering in the margins increases ----- 51

In the same place, at Square *des Victoires*, a Pedestrian one of the same Louis XIV in gilded bronze; mentioned in Note 4 of the Preliminary Discourse of this work ----- 52

In the Patio of the Paris Senate, there is a Pedestrian one of the same Sovereign. The Author does not mention its material; but says it was made by the celebrated Coysevox, and dressed as a Roman: however, Mr. *Piganiol de la Force*, in his *Discription histor. de Paris*, explains in Tom. 4. p. 99 that the said Statue is [P. 325] in bronze, and one of the masterpieces of the referred Sculptor ----- 53

In Square *Louis le Grand* or *Vendôme*, an Equestrian Statue in bronze, to the same King: the largest there is, and the first to be cast together with the horse, all at once. It was made by Mr. Girardon, and cast by Mr. Keller. The Hero is dressed in Roman fashion. In the Preliminary Discourse of this work, Note 4, some other circumstances of this Statue are explained ----- 54

In *Boufflers*, an Equestrian one in bronze, to the same Sovereign, and by the same Girardon. It is probably in the Roman way --- -----55

In *Lyon*, an Equestrian one in bronze, the Roman way, of the same King and by the celebrated Sculptor *des Jardins*, who executed the one on Square des Victoires, above noted at number 52 -----56

In *Rennes*, an Equestrian one in bronze, in the Roman way, of the same King; and by Coysevox -----57

In *Dijon*, an Equestrian one in bronze, to the same-----58

In *Montpellier*, an Equestrian one in bronze, to the same. -----59

On p. 110 starts a Note in which *Patte* says that several other Statues were erected to the same Louis XIV, as well as individual Busts, which he does not mention because his purpose was to only deal with the public ones.

In *Paris*, on Square Louis XV, an Equestrian Statue of this Sovereign in bronze; a masterpiece of the admirable Sculptor Mr. Bouchardon, who figured the Hero dressed in the Roman fashion. The Statue was cast by Mr. Gor, in a single process; and so were all the others that have been executed since the casting [P. 326] of the one noted under number 54.

There are several mentions of this statue of Louis XV in the preceding Chapters: it is 24 palms high. On the pedestal, there are 4 allegorical Statues each measuring 15 palms; and all these, as well as all the other ornaments (which are not few), are all in bronze ----- 60

To the same Louis XV in *Bordeaux*, an Equestrian in bronze, in Roman dress, by the skilful Sculptor Mr. Lemoine -- 61

To the same king, in *Valenciennes*, a Pedestrian one in marble, by Mr. Saly ----- 62

In *Rennes*, and to the same Sovereign, a Pedestrian one, in the Roman way, with two allegorical figures and other ornaments, everything in bronze, by Mr. Lemoine. The King's Statue is almost seventeen palms high: and the allegorical figures fifteen ----- 63

To that referred monarch, in *Nancy*, a Pedestrian one in bronze, dressed in the Roman fashion: it measures the same as the above-mentioned one: on the pedestal, it has low-reliefs and other ornaments in bronze, to the exception of four allegorical figures, which are in bronzed lead----- 64

To the same Louis XV, in Rheims, a Pedestrian one in bronze, in the Roman way, by the skilful Sculptor Mr. Pigalle. It has seventeen palms and one quarter in height: there are two allegorical figures to its sides, also in bronze, measuring fifteen palms -----65

404

All of these Statues of France, its Revolution annihilated or extinguished; and for this reason, it seems their enumeration should mention them in the past tense. However, as they still existed when this work was already quite advanced, and I follow Mr. Patte's *Description*, I decided to talk like him about this [P. 327] particular aspect; and because this way the narration seems to me more energetic. Besides, even if resentment has extinguished their existence in their original shape, the love of Art transmits them through print, and thus they'll be preserved, for as long as there is Good taste.

After Mr. Patte wrote and published his work, an Equestrian Statue of Peter the Great in bronze was erected in *Petersburg*. I deal with it, a little, in Note 17 and Note c of Chapter X of this Description ----- 66

Now that the Catalogue is finished, as I promised in Chapter II's Note 15, we see that the Statues here mentioned amount to 66. But thinking about what *Patte* says, we can see noted or written between the numbers 8, 9: 34, 35, 42, 43; and in the small article immediately following number 59 of this list, we can prudently assert there may be more than eighty.

If the Portuguese have given several brilliant proofs of zeal, fidelity and love for their Sovereigns in military campaigns and Civilian Employment, we have not done so in regard to public Monuments able to perpetuate their memory in these traits of magnificence through which Heroes are recommended to posterity with more energy and concision than in History, with such language and eloquence that they allow us see who is Wise, and Ignorant, Local-born and Foreign at a single glance; cooperating in this fashion to spread the good taste in Arts throughout the Nation.

405

In *Portugal*, so far, we only have in the Public view the Equestrian Statue in bronze erected to our Lord King Joseph I, which is the subject of this Description.

When His said Majesty died, I was about to start a [P. 328] Pedestrian Statue of the same Lord in marble of *Montes-Claros*, or of *Borba*, to be placed in a certain Library of this Court. I still keep the model of said Statue; and take more pleasure from it^{LXXI} than from the Equestrian Statue, because it is dressed as

a Roman; and therefore, more according to the good taste in Drawing.

Of his August Daughter, the Queen Our Lady, I have executed a Pedestrian Statue in Italian marble; a gift to Her Majesty from her Most Excellent *Mordomo Mór*^{LXXII}, the first Marquis of *Ponte de Lima*. She is dressed as a Roman Heroine, with her Royal mantle placed over her breastplate, holding the staff of Command with her left hand. With her right hand, she is shown as if protecting her States, indicated on a terrestrial globe, on the plinth next to her, on the same side: and this is the *Action*, or *Deed*, it represents.

406

Campo de Ourique's *Corregedor*^{LXXIII}, Jacinto Paes Moreira de Mendonça, having had the fortunate recollection to erect there a Monument in memory of the prodigious battle that took place at this location, won by our Lord King Afonso Henriques against the Moors, which served as Basis for this Monarchy, had an Obelisk erected with the Councils of his District. And to show future centuries that it was erected during the Reign of our August Sovereign, he commissioned from me a medallion with Her Majesty's bust, a little larger than life. It is made of Italian marble, and as soon as it was completed, it was transported to its destination.

In this Capital, in the library of the Chapterhouse of *Nossa Senhora das Necessidades*, there is a beautiful bust of Italian marble. It represents our Lord King John V. And it was executed by the excellent Roman Sculptor Alexandre Giusti.

**IN THE II. TOME, THE AUTHOR INTENDS TO INTRODUCE THE
FOLLOWING WORKS**

*Works already published that will be re-printed,
once retouched, in the Second Tome.*

I. An Ode the Author wrote for the Unveiling of the mentioned
Statue.

II. Letter to a lover of the Arts of Drawing, etc.

III. Discourse on the usefulness of Drawing; recited by the
Author at the *Casa Pia* of St. George's castle in Lisbon; in the
pre-sence of most of the Court, etc.

IV. Ode recited at the Acclamation of the Queen Our Lady.

V. Ode to the recovery of the Prince Regent Our Lord when he
was sick.

VI. *Analyse Grafic'Orthodoxa* etc.

VII. Eulogy in ottava rima to Francisco Vieira Lusitano.

VIII. Metric Triduum, etc.

UNPUBLISHED WORKS

I. A few statements and more circumstances relating to the
Analytical Description: which makes up the first Tome of these
Diverse Works.

II. *Orpheida*; Epic Tragic Poem, in ottava rima, divided into four
Chants.

Several more works in prose and verse: some pertaining to the Arts of Drawing; and touching upon other subjects. If they make the volume too bulky, it will be reduced to make a Third Tome.

As this Work comprises 25 Plates, and each has its place; permission is now requested to add yet another page with a message to binders, indicating where they should be placed.

FOREWARNING

To whoever binds this Work, so that he can place the Plates in their due places.

The Plate in the Dedication, which has the Bust of the Prince Regent Our Lord; must be placed facing the same Dedication.

The one that follows, showing a little boy holding a tablet in his right hand on which four verses are written, must go in front of the first Chapter, facing that Chapter.

409

All the following ones are numbered at the top; and should be placed, following the series of their numbers, in the following way:

Numbers I, II, III, and IV, at the end of Chapter II, together.

Number V must go at the end of Chapter III, after the explanation of the same Plate.

Number VI must immediately follow p. 88^{LXXIV}.

Number VII immediately follows p. 90.

Number VIII immediately follows p. 92.

Number IX immediately follows p. 94.

Number X immediately follows p. 96.

Number XI immediately follows p. 98.

Number XIII immediately follows p. 140: and numbers XIII, XIV, XV, and XVI, all five of them together, following their numerical series, are at the end of Chapter V. After those Plates, follow their descriptions, with which we conclude the whole of said Chapter V, up to p. 144.

Immediately on the back of p. 173, there should be Plate number XVII.

At the end of Chapter VIII, immediately after p. 228, there must be Plate number XVIII.

The five Plates, whose numbers are XIX, XX, XXI, XXII and XIII, must go together, following their numerical series, at the end of Chapter X.

When placing the Plates, we should be very careful to get them as close as possible to the binding's stitches. It is better if the stitches cover some small part of them, than to leave them exposed to cutting when the volume is trimmed.

All people with some instruction know it is almost impossible to avoid some errors during the Printing process in works that are published; and that the Authors who have some zeal for the perfection of theirs, usually resolve this by adding a sheet of *Errata*, and *Amendments*, &c.^{LXXV}

Errors. In the Preliminary Speech.	Amendments. In the Preliminary Speech.
Page VI ¹ , line 1 st <i>will pear</i>	read <i>will appear</i> : changing the accent.
Page IX, at the beginning of the last: line of this Page <i>o fa iun conto.</i>	read <i>o far niun conto.</i>
Page X, at line 8 da Note 21	It as a D, which must be a diphthong of OE.
Page XII, last line from text <i>Ringilo</i>	read <i>Ringifo.</i>
Page XIX, line 11, <i>Ouvres</i>	The O, which must be a diphthong of OE.
Page XX, at left blank on purpose 36 <i>assai sonée</i>	read <i>assaisonée</i> ,
Page XXXI ² , line 20 <i>from the authors</i>	read of these authors
Page XXXII, line penultimate <i>aussi très-beles</i>	read <i>aussi deux très-belles.</i>
Page XXXVI, line 1 st <i>some before</i>	read <i>some years before.</i>

1 It's actually on page VII.
2 The Preliminary Discourse is 29 pages long. The author is already referring to the Appendix of the Preliminary Discourse.

In the Chapters of this Work.	In the Chapters of this Work.
Page 4, Note 3 almost in the end, verse 1° <i>need strangers.</i>	read <i>with strangers.</i>
Page 15, lines 10, e 11 <i>many in sight.</i>	read <i>very ungrateful people in sight.</i>
On the same page, Note 14 line 2 <i>parallel.</i>	read <i>paralele</i> , changing certain letters
Page 21, line 7 <i>I did it</i>	read <i>made it</i>
Page 24, Note 13 last line, <i>you should add</i>	<i>for the measurement of Public Works.</i>
Page 59, Note 34 line 17 from the same Note <i>all Arts.</i>	read <i>Arts are all.</i>

TRANSLATORS AND EDITOR NOTES

I. "... which were the higher station, King of the world or Lord of such a nation". (1880 translation by R. F. Burton).

II. The original word *periodo* literally means "period" or "sentence" but, in this case, we believe "paragraph" is clearer as, in order to better render Machado de Castros's meaning in English, we chose to trim some of his longer sentences.

III. The little pictures or plates (...) are of much merit, and it is necessary that they be printed by one of the best of the Engravers of the [Royal] Chamber.

IV. François Girardon (1628-1715).

V. Jean-Balthazar Keller (1638-1702).

VI. Germain Boffrand (1667-1754).

VII. Jean-Baptiste Lemoyne (1704-1778).

VIII. Pierre Jean Mariette (1694-1774).

IX. Jean Louis Lempereur (17??-17??).

X. Jacques Francois Joseph Saly, better known as Jacques Saly (1717 - 1776).

XI. *Estribeiro-mor* was an honorary position in the Portuguese Royal Household, meant for the person responsible for the royal stables and respective equipment, horses, carriages, etc.

XII. Literally: "those who are curious [about the arts]" – hence our choice of translation for a word which by the mid-18th century meant: "a person with an amateur interest in the arts".

XIII. The *Analyse Grafic'Orthodoxa* is a literary work by Machado de Castro, published in 1805. It addresses the theological quarrel between the sculptor and the clerics about the iconographic formula to be adopted in a wooden image of Nossa Senhora da Encarnação, commissioned for the church of the same name in Lisbon.

XIV. We have followed Castro's lead in leaving all book titles in their original languages.

XV. Castro writes *dar calor* (literally: “to give heat to”) but contemporary dictionaries define the expression as: “to foment, animate, give favour, help” etc. (BLUTEAU & SILVA, 1789, vol. 1, p. 327).

XVI. Castro uses *deslustre*; in 18th century Portuguese, it was defined as: “Deslustre do nome, reputação, da fama, pessoa – quebra, abatimento, mácula destas qualidades”, etc. (BLUTEAU & SILVA, 1789, vol.1, 507).

XVII. Castro uses *capacitar* meaning, in 18th century Portuguese: *fazer crer, persuadir, compreender, alcançar com o entendimento* (BLUTEAU & SILVA, 1789, vol 1, 340) or, a few decades earlier, *Ser capaz para entender (...) fazer capaz* (BLUTEAU, 1712, vol 2, 118).

XVIII. Although Castro translated from the French edition, we thought it might be interesting to compare his translation to Murphy’s original English text. We have highlighted his citations in **bold**: “Equestrian Statue of Joseph I – **In the centre of the above square is an Equestrian Statue, in bronze, of Joseph the First; a work of no inconsiderable merit,** and the only one of the kind that was ever erected to any of the Sovereigns of Portugal. The Marquis de Pombal was the promoter of this work, intending thereby to honour his Royal Master, and at the same time to add a sprig of laurel to his own brow. The portrait of this minister, executed in bronze, was placed on the side of the pedestal, but it continued there no longer than he maintained his power; it was torn down immediately when he lost his master and his place, by those who a few days before paid homage to the original. We cannot but admire the indifference he evinced when informed of this circumstance: “*I am glad of it*, said he, *for it was not like me*”. **When we consider the humble state of the arts in Portugal, and the difficulty of executing such a magnificent Statue,** we must allow that great praise is due to those who had the conducting of it. **The model was made by a sculptor named Joaquim Machado de Castro, who also designed and executed the emblematic groups at the sides of the pedestal. It is from the latter every artist and amateur will judge of the merits of this sculptor, particularly the group at the North side, which must be allowed to possess great taste, delicacy, and spirit. The figure and the horse are also very noble productions; but in casts of this kind, we must not look for excellence in the detail, as the delicate touches of the chisel are always lost in the foundry; if the general form and the masses will bear the test of criticism, we can expect no more, and in this respect De Castro has acquitted himself in a masterly manner. Nor**

has Bartholomew de Costa, the founder of this Statue, been deficient of abilities, as far as related to his part; he cast the whole in one piece, without failing even in a single member; a circumstance which, one excepted, has not, perhaps, occurred in any other work of the kind of equal magnitude, since the restoration of the art of casting Equestrian Statues in bronze. And yet I am not certain if this be not larger than the exception we allude to; namely the Equestrian Statue of Louis the Fourteenth, in the Place Vendome at Paris; which, if it still exists, is twenty-one French feet in height, and was cast in one piece by Balthazar Keller, a native of Zurich. But De Costa not only cast the above Statue, but also conveyed it from the foundry, and raised it on the lofty pedestal on which it stands. The sculptor and founder are both natives of Portugal; the latter has been honoured and rewarded for his ingenuity, by being promoted to the rank and pay of brigadier in service; and it is allowed by all who know him, that his talents do honour to that high rank. **But Machado de Castro, the sculptor, who has an undoubted claim to the principal merit of the work, as the designer and modeller of it, is neglected and forgotten: indeed, there is not one Portuguese in a thousand who knows that he was the author of it, and though his talents entitle him to be ranked with the first artists of the age, he is scarcely known in his native country.** It is true, that his Majesty created him a Knight on this occasion; but since then, he has been left to pine in obscurity in an attic cell. A short time before I left Lisbon I was assured, from respectable authority, that he had petitioned a gentleman high in office to have the floor of his wretched apartment repaired. Portugal, like Ireland, is become celebrated for the manner in which at all times she has treated her native sons of distinguished merit. We find in the annals of both nations, men whose works have enlightened succeeding generations, persecuted, despised, and the rays of science given to illuminate mankind, expiring in a prison or a hospital, like an exhausted lamp (....). **We wish, for the honour of Portugal, that Machado de Castro may close its catalogue of neglected talents”** (MURPHY, 1795, 150-153).

XIX. The toponymy *Rua Augusta* (lit. August Street) intends to praise King José I as a sovereign, however contemporary connotations regarding the month of August led us not to translate it literally.

XX. In the printed edition of the book, we read: *La figure et le cheval sont aussi très-belles productions* (“The figure and the horse are also *very beautiful productions*”) – but in the *Errata* he included at

the end of his book, Castro corrects the quotation, we have therefore followed the corrected version. &&

XXI. The literal translation of *Praça do Comércio* as Commerce Square is misleading, as it was more of a *Business Square* due to the location of the *Stock Exchange*. Some English travellers even called it *The Black Horse Square* probably because of the initial patina of the bronze equestrian statue of Joseph I – but the new toponymy never managed to displace its traditional denomination as *Terreiro do Paço*.

XXII. The *Casa do Risco das Obras Públicas* was a municipal department centralizing Lisbon's architecture and urban planning projects and works. It was particularly active during the period of the city's reconstruction after the earthquake of November 1st 1755.

XXIII. Although the literal translation for mar is "sea", I found a translation of Horace that said: "he portrays a dolphin in the woods and a boar in the waves" – and thought it best to adapt it.

XXIV. Edmé Bouchardon (1698-1762).

XXV. This comes from *Abhorrere*, the same Latin root as the original verb used by Castro: *Aborrecer*, which meant to have an *aborrecimento* – that was defined, in 1789, in much stronger terms than today, as: *ódio, aversão* - "hate, aversion" (BLUTEAU & SILVA, 1789, vol 1, 11).

XXVI. Translated in 1655 by Richard Fanshawe (1608-1660): *Sem vergonha o não digo, que a razão/D'algum não ser por versos excellente./He não se ver prezado o verso, e rima./Porque quem não sabe a arte, não a estima, The Lusiad, or, Portugals historically poem written in the Portingall language by Luis de Camoens; and now newly put into English by Richard Fanshaw, Esq. London: Printed for Humphrey Moseley ..., 1655.*

XXVII. In his errata, Castro changes *a fiz* to *a fez*.

XXVIII. In his errata, Castro adds to the end of his original sentence "pela aferição das Obras Públicas".

XXIX. The 18th century meaning of *picador* defines him as the man who manages horses, leads them into the manège and teaches them.

XXX. *Obreia* or *obrea* is a thin sheet made from paste of wheat and water used to make the sacred hosts. In 18th century in Portugal, it was also used to seal letters (BLUTEAU, 1720, vol. 6, pp. 17-18).

XXXI. *Desvelo* meant "the vigilance and care that those who keep watch have, and deprives them of sleep because of something, relating to studies, care, application" also "vigilance, care, diligence,

loss of sleep”. See “*Desvelo s.m. A vigilancia e cuidado que tem o que vigia e deixa de dormir por alguma coisa, de estudo, cuidado, applicação. / Vigilancia, cuidado, diligencia / Perda de sono*” (BLUTEAU & SILVA, 1789, vol I, 606)

XXXII. The original “*aspas*” (now meaning “inverted commas”) was used in 18th century Portuguese to describe the shape of St. Andrew’s cross (BLUTEAU & SILVA, 1789, pp. 203-204).

XXXIII. The term used, *alveitaria*, now usually translates as *Farriery* but in the late 18th century, Moraes Silva defined it in much broader terms, as the art of “healing horses”, that is to say “veterinary” (BLUTEAU & SILVA, 1789, vol. 1, P. 111).

XXXIV. Meaning penis.

XXXV. In his *errata*, Castro changes *trace* to *braid*.

XXXVI. Castro’s term “*pua*” means “sharp spike, made of iron or some other material such as the ones used in some spurs or as the points on dog collars” “*ponta aguda de ferro, ou de outra matéria, como a de algumas esporas, ou como os bicos das coleyras dos cães*” (BLUTEAU, vol 6, p. 816).

XXXVII. The original ‘*esquerda*’ literally means left-handed but had connotations of awkwardness and ill omen. (BLUTEAU, vol 3, p. 295. BLUTEAU & SILVA, vol. 1, p. 767).

XXXVIII. *Vara* is an ancient Portuguese measurement for length, equivalent to 1.10 m.

XXXIX. A region in Southern Portugal.

XL. Castro uses “*visagens*”, a term derived from the French “*visage*” or “*face*” roughly meaning the changes a face makes according to “its passions or dispositions” (BLUTEAU, vol 8, p. 521).

XLI. For the 18th century meaning of the word “*actividade*” see BLUTEAU & SILVA, 1789, p. 36.

XLII. The original word “*casa*” is ambiguous, it could either mean a house or a single room (BLUTEAU & SILVA, 1789, p. 355).

XLIII. ‘*Petipé*’ - graphic scale used in execution and interpretation. See also BLUTEAU, vol VI, 1720, p. 471.

XLIV. Castro uses the word ‘*estruque*’ that translates as ‘*stucco*’. In English though, *stucco* is used almost exclusively as a term for exterior finishes in masonry. Despite knowing this, we chose to use *stucco* here and various occurrences because as it may also mean several different kinds of fine plaster and we don’t have enough information to be sure which one is meant.

XLV. Lacking a contemporary definition for this term, we chose to maintain Castro's original *definitoria*, which could be roughly translated as "defining".

XLVI. Contos was a monetary unit.

XLVII. Castro uses the word "adagio" in its 18th century definition, meaning very good, perfect.

XLVIII. In the original it says 'see note 31', but in reality what makes sense is to see 32.

XLIX. Heraldic term.

L. Quintal is an old measurement amount to arround 15Kg.

LI. The *Casa dos Vinte e Quatro* (lit. 'The House of Twenty-Four') was the regulatory institution for mechanical arts and crafts in Lisbon, made up of 24 representatives elected by practitioners of the various crafts in the city.

LII. *Juiz do Povo* was the chief representative of the *Casa dos Vinte e Quatro*. He was an elected officer who had the privilege of sitting on the king's council to defend the interests of mechanical craft guilds.

LIII. Position created by the Marquis of Pombal to monitor the administration and control the expenditure and revenue flows for the Lisbon reconstruction projects.

LIV. The *Soto-Patrão* was the immediate assistant of the *Patrão-mor* (Chief Inspector), who was responsible for the Royal Arsenal of the Navy at *Ribeira das Naus*.

LV. *Ribeira das Nãos* (lit. 'The Riverside of the Ships') were shipyards located on the north bank of the River Tagus, between what is now *Cais do Sodré* and *Praça do Comércio*. They were of great strategic importance in the history of Portuguese maritime trade.

LVI. In old Portuguese, *Patrão-Mor* was the man who inspected the construction of the ships and their rigging and gave the masters what was necessary for their jobs (BLUTEAU & SILVA, 1789, p. 170).

LVII. In line with the Pombaline project for the reconstruction of the *Baixa de Lisboa*, in 1759, the Royal Arsenal of the Navy was built at the *Ribeira das Naus* to supply weapons, gunpowder, ammunition and the like.

LVIII. Desembargadores were roughly equivalent to High Court Judges.

LIX. Castro adds *recondito* in his errata.

LX. In old Portuguese, *rompões de ferradura* are described as follows: the downward facing points that form a sort of heel (BLUTEAU & SILVA, 1789 p. 356).

LXI. From *Jerusalem Delivered* by Tasso, book 1 Verse III, Translated by Edward Fairfax (1560-1635). Translation first published in London, 1600.

LXII. Usually translated as Our Lady of Needs, or of Necessities.

LXIII. Castro “his Ordinando”, meaning someone close to the bishop, with no further specification.

LXIV. In his *Errata*, Castro changes *dells* to *deiles*, presumably meaning *delles*.

LXV. Castro writes *ensaidos*, probably a misspelling of *ensaiados*.

LXVI. A little horse.

LXVII. Pages 312 and 313 doesn’t exists on the original edition.

LXVIII. In his errata, Castro changes *rosto* by *rest*.

LXIX. An ancient measurement. A *geira* has approximately 2750 square metters.

LXX. Machado does not include a 49 and 50.

LXXI. In Castro’s time, the word he uses, *complacência*, meant the taste and pleasure resulting from something (BLUTEAU & SILVA, 1789, vol. 1, p. 297).

LXXII. The *mordomo-mor* was the official in charge of the royal household, roughly equivalent to a Lord Chamberlain.

LXXIII. The *corregedor* was a magistrate who served as judicial and administrative representative of the Crown in each of Portugal’s *Comarcas* (an equivalent of “Districts”).

LXXIV. These page numbers refer to the first edition of Machado’s work and obviously not to this translation.

LXXV. The translation required them to be corrected *in situ*, but we have kept Castro’s words of warning.

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SCULPTOR-WRITER: MACHADO DE CASTRO'S “DOUBLE GLORY”

by Miguel Figueira de Faria

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Writing was important for Machado de Castro's intellectual affirmation. The ability to give literary expression to his ideas constituted a tool that he knew how to use appropriately in defence of creative freedom and the status of the artist. This essay seeks to analyse the written work of the master of the equestrian statue and its significance in his time, discovering this other side of Machado de Castro, highlighting the contribution that his literary works made to the construction of the complex profile of the most notable Portuguese sculptor of the period.

Most studies conducted focus on his artistic work, offering limited critical analysis of his literary activity. Cyrillo Volkmar Machado (1748-1823) reproduces a list of his works, with accurate publication dates, but offers nothing from a critical point of view, leaving only the well-known comment, repeated ad nauseam: “Joaquim Machado was always devoted to the lessons of books and to conversation with the Muses”¹. Among the sculptor's contemporaries, Francisco de Assis Rodrigues (1801-1877), his disciple, presents a more complete list of his publications, highlighting his curiosity beyond the arts: “He was not ignorant of the precepts of philosophy, and possessed varied knowledge of the subsidiary sciences of his art, as attested by the different works he wrote and published in verse and prose”².

1 MACHADO, 1823, pp. 267-268.

2 RODRIGUES, 1842, p.101.

However, the image of the compulsive reader remained:

“To the practice of art, he added the lessons of books, possessing knowledge of languages, especially Italian: and in these always fruitful readings, he spent the long winter nights, and the intervals left by his regular attendance at the Sculpture class and laboratory, where he taught for 50 years”³.

Latino Coelho, in his memoirs of António Feliciano de Castilho (1800-1875), focusing on the pedagogue’s youthful friendship with the sculptor, transports us to the image of Machado de Castro, already an old man, “in his study, surrounded by books and engravings, sometimes drawing, sometimes writing, sometimes leaving that small sanctuary to visit the sculpture class and workshop he had set up on the ground floor of his own home”⁴.

Manuel Mendes gives us a biographer’s perspective, in which he shrewdly considers the two Machados, the sculptor and the writer:

“This artist left us a vast and significant body of work. His activity was not limited exclusively to the work of sculptor. His vehement passion for the love of art led him to write countless pages, containing everything, which constitute a curious repository of his cultural interests, his knowledge, and are an expression of his lively temperament as a public figure”⁵.

A more complete view is offered by José-Augusto França in his excellent “afterword”⁶, a must-read, published in the facsimile edition of the *Descrição Analytica...* (*Analytical Description*) commemorating the second centenary of the inauguration of the monument to D. José.

França notes the paradox between the artistic and literary works of Machado de Castro, oscillating between Baroque and Neoclassical styles, highlighting an update in the latter that his statuary did not reflect.

Also noteworthy is the survey he conducted on the artistic culture demonstrated by Joaquim Machado Castro throughout his literary work. In this dense review, we can follow the list of authors cited by the master

3 *Idem*.

4 COELHO, 1859, p.308.

5 MENDES, 1942, p. 5.

6 It is interesting that it is an afterword and not a preface. We interpret this choice as the author’s usual ethical wisdom in not wanting to compromise the integrity of the original, moving his text to the end of the book.

of equestrian sculpture, and the critical capacity denoted regarding the bibliography he read.

Machado de Castro was part of the select group of 18th-century national artists who enjoyed the right to publication, along with Cyrillo Volkmar Machado, José da Cunha Taborda (1766-1836), Carneiro da Silva (1732-1818), and Vieira Lusitano (1699-1783).

Within this small universe of artist-writers, the sculptor's literary work emerges as the most extensive and diverse, standing out for its reflective content, denoting elaborate intellectual work, frequently intersecting with other areas of knowledge, upstream from the subjects specifically belonging to the art of drawing, in the expression of a Renaissance curiosity, exercising a kind of proto-interdisciplinarity:

"I voluntarily sacrifice myself to censorship, in the honourable project of being useful to the youth I intend to teach; showing them that, with regard to the profession, some of what the great men of the same Arts have judged and said, thus exciting their curiosity to see these examples; and, with respect to other Arts and Sciences, to let them know that from others each one can draw something that is useful to their own; for it is proof of having a sterile imagination for anyone who, from the talents that others profess, cannot draw something from them that serves their own purposes"⁷.

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The initial question is to understand the reasons for the standing that Machado de Castro had among his peers.

Establishing an explanatory framework for Machado de Castro's literary prolific output, three converging lines of force in the construction of the writer-sculptor can be identified. Firstly, the valuing of education, a paradigm always present in his work, demonstrating total openness to learning and a permanent curiosity to "know," which accompanied him until the end of his days. Secondly, taking advantage of this availability, two fundamental phases of instruction ensued, alongside the necessary artistic training: the first, as a young man, was with the Jesuits in Coimbra, and the second was obtained in Mafra, through inspiring interaction with different masters, the most evident being Father Francisco José Freire (Cândido Lusitano, 1719-1773) and the painter Francisco Vieira Lusitano (1699-1783). In the first phase he acquired the basics of grammar, and in the second he cultivated the principles of poetics and rhetoric, the tools

⁷ CASTRO, 1810, p. XIV.

of allegorical language, and the awareness of the need to fight for the artist's status - ingredients that left very visible marks on his literary work.

Finally, the third aspect, materialized by his self-taught efforts, is embodied in the methodical and continuous habit of reading, a practice described by his contemporary biographers.

INITIAL EDUCATION WITH THE JESUITS

Let us further examine the period of Jesuit attendance at the Gerais in Coimbra, corresponding to the learning of Grammar. According to the *Ratio Studiorum*, a transversal method in force in the Jesuit colleges⁸, the teaching of Grammar included three levels: Lower, Middle, and Upper levels, with the same annual duration. Assuming Machado de Castro entered school at the age of 13, it is reasonable to consider that he may have attended the first two cycles of learning, consistent with his departure for Lisbon, between the ages of 15 and 16, as his biographers mention.

According to the aforementioned pedagogical method, after completing the first two years of Grammar, the Lower and Middle levels, the student progressed from the "basics" to "complete knowledge of Grammar, but not in an exhaustive way"⁹, benefiting from Manuel Alvares (1526-1583) grammatical studies; it included the principles of syntax and the basics of Latin and Greek, thus gaining knowledge through an introduction to selected works by Cicero and the poetry of Ovid. These qualifications, drawn from the Grammar programmes of the *Ratio Studiorum*, may have formed the basis of Machado de Castro's humanistic education, associated with the practices of Christian catechesis, which would mark the intellectual universe of the young apprentice sculptor, a skill that he was also developing in the family environment of his father's workshop. In Maфра, between 1756 and 1770, he likely enjoyed a second phase of training in poetics and rhetoric. The influence of Cândido Lusitano is quite evident in his literary works, certainly receiving reading guidance from the outset, from his initial introduction to translations of Horace or, more extensively, to the *Arte Poética* of Father Francisco José Freire (1719-1773), works that he frequently cites.

Through the same lens, he certainly arrived at Ludovico Muratori (1672-1750), converging in his reflections on "good taste"¹⁰ with the

8 MIRANDA, 2009.

9 *Idem*, pp. 218-235.

10 The influence of Muratori on the work of Francisco José Freire is a consensus in the literature on the subject. See, for example, CASTRO, 2008, pp. 474 and ff., or SARAIVA & LOPES, 2010, pp. and ff.

Arcadian doctrines of the priest, also leading us to Vieira Lusitano, personalities with whom he associated in Mafra.

As his biographer, Francisco de Assis Rodrigues (1801-1862), recalls, “our artist received some lessons in rhetoric and poetics” from the aforementioned author of the *Arte Poética*, a relationship confirmed by the sculptor himself who familiarly refers to “our Candido Lusitano, or Father Francisco José Freire, to whom I owed friendship and instruction”¹¹.

Regarding Vieira Lusitano, Machado admits to being a follower of the painter in specific aspects of the arts, namely the conformity of the characters’ features, fundamental to representations, a domain in which he considers him even superior to the great Raphael, an exaggeration that is understandable in the laudatory expression of the sonnet he dedicated to him.

José-Augusto França intuitively in his art an “allegorical diligence”¹² which is another mark of Vieira’s influence, a matter that, incidentally, motivates the sculptor to dedicate a chapter of his major literary work to defending the use of allegorical language in the art of drawing¹³.

It is also necessary to remember the atmosphere of intellectual reflection experienced in Mafra and the cordiality among the guests that allowed the circulation of reference books, an attitude demonstrated in the offering of an edition of Pliny’s *Natural History*, with a handwritten dedication from Vieira to Machado de Castro [figs. n.º.1 e 2]: to Mr. Joaquim Machado de Castro, his revered and faithful Francisco Vieira Lusitano dedicates this book. On the 22nd of November, 1771”¹⁴.

Pliny’s work became an essential reference for the history of artists, through the evocation of the lives and works of classical antiquity creators, establishing a legitimizing past that promoted the status of their modern successors. Vieira’s intention in offering this work reveals a mentorship, a call for attention that reinforces a shared concern in defending the status of artists, a topic still very much in vogue in the second half of the 18th century and which would constitute one of his life’s missions.

It is also worth remembering the exceptional library in the Mafra monastery and the wealth of information to which the sculptor certainly had access during a crucial phase of his intellectual development, contributing to his self-taught efforts.

¹¹ CASTRO, 1810, p. 4, note 3.

¹² FRANÇA. 1975, p. 341.

¹³ CASTRO, 1810, p.175,

¹⁴ See Library of the Faculty of Humanities of the University of Lisbon. We thank Pedro de Azevedo for informing us of the existence of this copy.

HISTORIA NATVRALE DI G. PLINIO SECONDO,

TRADOTTA PER M. LODOVICO DOMENICHI;

CON LE POSTILLE IN MARGINE, NELLE QUALI, O VENGONO
segnate le cose notabili, o citati altri Autori, che della stessa materia habbiano
scritto, o dichiarati i luoghi difficili, o posti i nomi di Geografia moderni;

ET CON LE TAVOLE COPIOSISSIME DI TUTTO
QUEL CHE NELL'OPERA SI CONTIENE.

ALL'ILLVSTRISSIMO SIGNORE,
IL SIGNOR ALBERIGO CIBO' MALESPINA,
MARCHESE DI MASSA, ET S. DI CARRARA, &c.



CON PRIVILEGI.



IN VINEGIA APPRESSO GABRIEL
GIOLITO DE' FERRARI.

Figure 1. Frontispício da obra de PLÍNIO, o Velho. *Historia naturale*. Biblioteca da Faculdade de Letras, 1561.

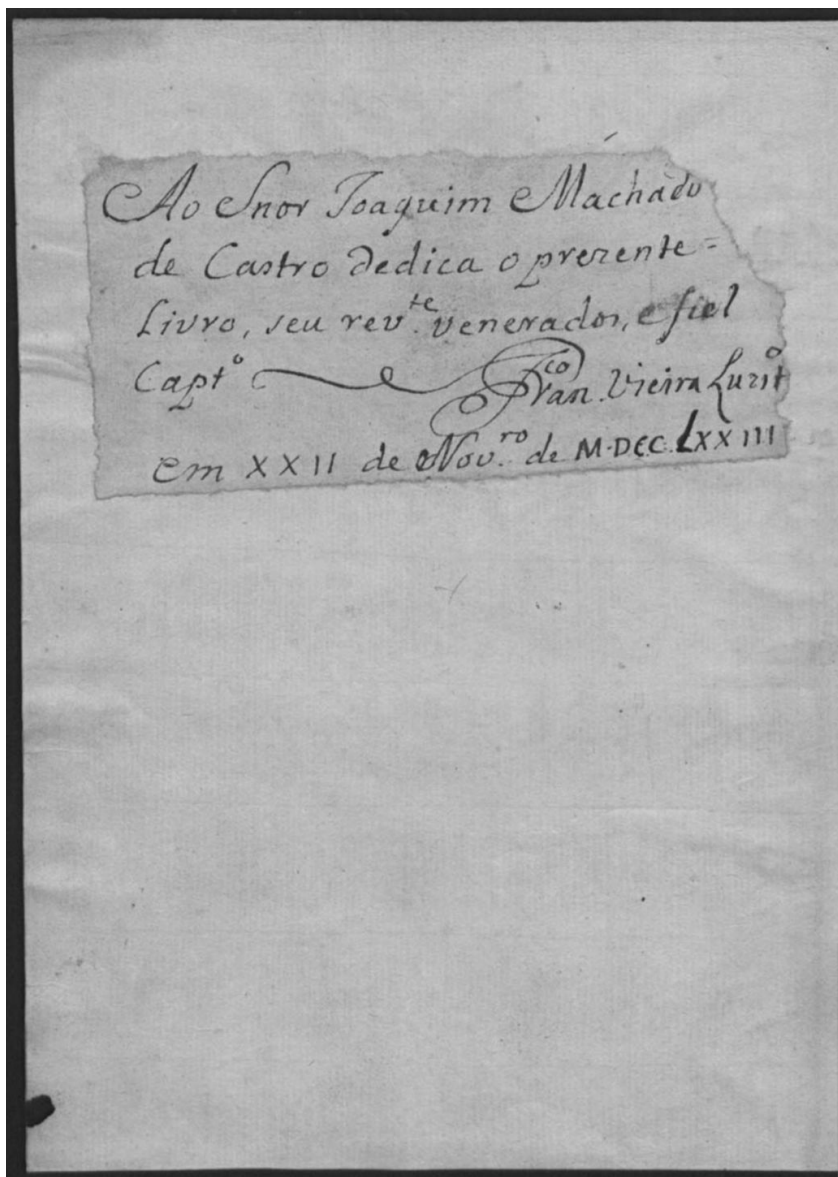


Figure 2. Dedicatória a Machado de Castro de Francisco Vieira Lusitano na obra de PLÍNIO, o Velho. *Historia naturale*. Biblioteca da Faculdade de Letras, 1561.

This reading habit would remain in him after he settled in Lisbon, as evidenced by the library listed in his posthumous inventory, to which we dedicated our attention at another time¹⁵.

FIRST PUBLICATIONS

It was in Mafra that Machado de Castro's initial publications emerged, reflecting the atmosphere evoked. The first, *Elogio ao Senhor Francisco Vieira Lusitano* (*Eulogy to Mr. Francisco Vieira Lusitano*), as early as 1758, in which the sculptor identifies himself very simply as "a native of the city of Coimbra". Based on a sonnet by the Arrábida priest António da Conceição, Machado "glosses in applause" a verse eulogy to the painter, extending the religious figure's initial message about Vieira's imaginary confrontation with Apelles, the celebrated painter of Alexander the Great.

The composition contains notes comprising Latin declensions – Virgil, Seneca, Aristotle, etc. – demonstrating his humanistic culture, and is enriched with marginal comments highlighting the qualities of the master painter: "His paintings are so expertly ordered with symbols and hieroglyphs that in each figure there is a concept, and in each action a sentence," or, further on, "he studied in Rome with as much diligence as his knowledge shows".

In these two passages, the tribute to allegorical language and the scientific character of his art reveal the fascination with the knightly painter, a meritorious academician of the Academy of St. Luke in Rome, and "most worthy painter of His Most Faithful Majesty," exceptional qualities of Vieira that are stated on the cover of the edition. Elsewhere in the poem, the sculptor's lament for not having portrayed the painter in marble is foreshadowed:

"Is it possible to forget Sculpture today,
Being Vieira's inseparable sister,
Not to make its figure out of marble,
Escaping an abominable oversight?"

Some guiding principles are already emerging that would extend across his subsequent literary works, namely in the equation of Arts and Sciences and the affirmation of the status of artists and their respective creative freedom.

¹⁵ FARIA, 2008, pp.119 and ff.

Following the tribute to Vieira Lusitano, a new poetic work entitled *Tríduo métrico na eleição, que a província da Arrábida fez, para seu ministro provincial...* (*Metrical Triduum in the Election that the Province of Arrábida Made for its Provincial Minister*) would be produced, dated 1763, dedicated to the Count of Prado and recited by the sculptor himself in the garden of the royal convent, “on the three nights of illuminations with which this election was celebrated”. In the preface that opens the publication, Machado, drawing on renowned poets, including Virgil and Camões, begins a process that would become usual in his literary work, defending himself in advance against potential criticism, in this case, that of being labelled a “nose of wax” that is, repeating commonplaces extracted from other authors without adding anything original:

“We know that Virgil valued these imitations so much that when Fulvius Urcinus slandered him with many thefts from Homer, he replied that it was he who took the club from Hercules’ hand who was of great strength. To anyone who would reproach me in this way, I give the same answer”¹⁶.

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This is the beginning of a claim for himself over the territories of writing that we will find frequently and progressively in his work:

In the same vein, trying to justify the use of two very similar verses in sequence, he uses Cândido Lusitano’s *Poetics* to support his “poetic gallantry” and avoid being accused of pleonasm.

In the following note, he defends himself against any accusations of using a hyperbolic expression by stating that the narrative is allegorical, once again drawing on examples from the *Lusíadas* (*Lusiads*) and the *Aeneid*. In this extensive poetic exercise, divided across the three nights of illuminations, he concludes his literary phase in Mafra, but not his inclination towards poetry, which will continue after he definitively settles in Lisbon.

His lyrical work also included some sonnets, including one dedicated to Father Manuel do Cenáculo¹⁷, on the occasion of “his promotion to the bishopric of Beja”, an initiative aimed at attracting new patronage, now within the circle of the capital, and another celebrating the birthday of King D. José (6 June), evoking the carrying by the people of Lisbon of “one of the stones for the pedestal of his equestrian statue”¹⁸. It was in connection with the inauguration of the monument in Praça do Comércio

¹⁶ CASTRO, 1763, p. 20.

¹⁷ Manuscript transcribed and published by LIMA, 1989, p. 55.

¹⁸ *Idem*, pp.56-57.

that Machado de Castro published the following work *Ode to D. José* (Régia Officina Typográfica, 1775), where he already identifies himself as “the sculptor of the same royal statue and all the adjacent sculpture”.

However, this moment is used for a first, more developed incursion into notes on artistic subjects, namely the usual invocation of the twin arts – architecture, sculpture and painting – and their union with poetry, scrutinizing the legitimacy of an artist to also cultivate poetics. In this sense, Machado lists a group of artists who accumulated poetic creations, from Michelangelo to Claude Watelet, summoning an extensive universe and revealing, at this stage, a thorough knowledge of the life and work of his past and present contemporaries¹⁹.

There is still time to explain, in new notes to the poetry, the symbolism of the adjacent sculptures and the bas-relief of the monument, in the first case taking the opportunity to definitively undo the proposed allegory to the four continents of the original project and, in the second, adding an extensive and detailed explanation of the allegorical narrative chosen to occupy the mirror of the pedestal facing the city.

Finally, a last note of praise for the foundry director, Bartolomeu da Costa, without, however, diminishing his status as the author of the work.

The poetry follows the usual laudatory model, evident in the universe of creations dedicated to the inauguration of the equestrian statue, filling the 22 six-line stanzas of the composition with the most significant moments of the reign and especially the tasks of rebuilding Lisbon after the earthquake. However, it is the marginal notes that anticipate the sculptor’s expressed desire to exercise his writing in other literary universes²⁰.

The successive lyrical experimentation that we have been following did not lead Machado de Castro “to the fading of being a poet”²¹, being the first to humbly acknowledge the relative value of his odes and sonnets²².

¹⁹ CASTRO, 1775, in LIMA, 1989, pp.60-61.

²⁰ Regarding the interpretation of the meaning of the Ode to King José and its relation to the monument, see the recent article by RUSINOVA, 2025.

²¹ CASTRO, 1810, pp.230-231, note 2.

²² Other creations follow, adhering to the same formats and similar content: *Na Feliz Acclamação dos Fidelísimos Reis D.Maria I e D. Pedro III Nossos Senhores: Ode, Lisboa, Na Regia Officina Typographica, 1777* (the Happy Acclamation of the Most Faithful Kings D. Maria I and D. Pedro III Our Lords) and, also, another poetic exercise: *Pelo restabelecimento da saúde preciosa do serviço e do senhor dom João príncipe do Brasil em agosto de 1789* (For the restoration of the precious health and work of Dom João, Prince of Brazil): Ode Saphica, Lisbon, At Officina de Simão Thaddeo Ferreira, 1789, Finally, a sonnet of thanksgiving dedicated to doctor José Feliciano de Castilho who assisted him, essentially concluding the lyrical work published by Machado de Castro (See LIMA, 1989, pp.71-82).

WORKS IN PROSE

In 1780, the sculptor published his first essay on artistic matters, whose long and suggestive title we recall: *Carta que hum Affeiçãoado às Artes do Desenho escreveo a hum Alumno da Escultura, para o animar à perseverança no seu estudo: mostrando-lhe as honras, e utilidades, que os Potentados, as Pessoas de juízo, civilidade, e instrução, tem feito, e fazem aos Professores ingénuos das Bellas Artes, filhas do Desenho*²³ (*Letter that a Lover of the Arts of Drawing wrote to a Student of Sculpture, to encourage him to persevere in his study: showing him the honours and uses that powerful people, people of judgment, civility, and education, have bestowed and continue to bestow upon the professors of the Fine Arts, daughters of Drawing*) [fig. n.º 3].

In another work we identified the recipient, his beloved disciple Faustino José Rodrigues (1760-1829), although the meaning of the text was transversal to an entire generation of candidates for the practice of the art of Sculpture²⁴.

The title of the work elucidates its meaning, and the argument developed constitutes an initiation into the defence of the artist's status and the nobility of the profession, based on an exhaustive review of international examples of the consecration of creators of fine arts, with allusions to the sculptors Bouchardon, Pigalle, Saly, Lemoyne, and painters Pompeu Batoni and Carlos Marati, among others. This pursuit of others' glories, beyond borders, will be a constant in his strategy in defence of the class, which will gain superlative expression in his most ambitious literary work, the *Descrição Analytica (Analytical Description)*, which we will discuss later.

The *Carta (Letter)*... concludes with encouragement to the beloved student, and to those aspiring to the art of sculpture, not to give up and to maintain their decision to embrace the profession: "Be encouraged, and let all those endowed with genius who dedicate themselves to Sculpture, and other Arts of Drawing, be encouraged: be encouraged, I repeat, to dedicate yourselves to the laborious study that you will undertake"²⁵.

His published work includes the *Discurso sobre as Utilidades do Desenho* (1788) [fig. n.º 4], (*Discourse on the Utility of Drawing*) and *Analyse Gráfico-Ortodoxa* (1805) and the (*Orthodox Graphic Analysis*), works in which, without losing the sense of affirmation of the

23 First work published without author identification in Lisbon.

24 FARIA, 2008, pp.31-32.

25 CASTRO, 1780, p.28.

CARTÁ
QUE HUM AFEEIÇADO A'S ARTES
DO DESENHO

Escreveo a hum Alumno da Escultura , para o animar á
perseverança no seu estudo: mostrando-lhe as hon-
ras , e utilidades , que os Potentados , as Pessoas
de juizo , civilidade , e instrucção , tem
feito , e fazem aos Professores inge-
nuos das Bellas Artes , filhas
do Desenho.

ESCRITA , E IMPRESSA A PRIMEIRA VEZ EM 1780
POR SEU AUTHOR

JOAQUIM MACHADO DE CASTRO ,
*Professo na Ordem de Christo , Escultor mora-
dor da Casa Real , Lente da Aula , e La-
boratorio de Escultura , na repartição
das Obras Publicas.*

*Incumbido por Sua Magestade de toda a Escultura do seu
novo Palacio , e mais Obras Reaes: Correspondente
da Academia Real das Sciencias de Lisboa.*



LISBOA,
NA OFFIC. DA ACADEMIA R. DAS SCIENCIAS.
ANNO M. DCCC. XVII.

Por Ordem de SUA Magestade.

Figure 3. Frontispício da obra de Joaquim Machado de Castro. *Carta que hum Affeiçãoado às Artes do Desenho escreveo a hum Alumno da Escultura, para o animar à perseverança no seu estudo...* Na offic. da Academia R. das Sciencias, 1780. Coleção particular.

DISCURSO
SOBRE AS UTILIDADES DO DESENHO,
DEDICADO
À RAINHA N. SENHORA
POR SEU AUTHOR
JOAQUIM MACHADO DE CASTRO,
PROFESSOR NA ORDEM DE CRISTO, ESCULTOR DA
CASA REAL, E OBRAS PUBLICAS.
RECITADO PELO MESMO PROFESSOR
NA CASA PIA DO CASTELLO
DE S. JORGE
DE LISBOA
Na presença da maior parte da Corte, e Nobreza,
em 24 de Dezembro de 1787.: dia oitavo
daquelle em que faz Annos
SUA Magestade FIDELISSIMA.

*Citoyens ne soyez point des ingrats. Quand j'écris ce que l'amour
du bien m'inspire songez moins à mon style qu' à mes vus.*
Mr. De Rozoi, Essai Philosoph. pag. 49.

L I S B O A
NA OFFIC. DE ANTONIO RODRIGUES GALHARDO,
Impressor do Conselho de Guerra.
M. DCC. LXXXVIII.
*Com licença da Real Mesa da Commisão Geral, sobre o Exame,
e Censura dos Livros.*

Figure 4. Frontispício da obra de Joaquim Machado de Castro. *Discurso sobre as Utilidades do Desenho...* Na offic. de Antonio Rodrigues Galhardo, 1788. Coleção particular.

artist, he defines a tendency towards intervention as texts of protest, or motivated by the clash of ideas established in contemporary Portuguese society: The first, written in response to a nobleman sceptical about the nobility of the art of drawing²⁶, and the second in which he defends the legitimacy of using two angels in the representation of Our Lady of the Incarnation, against the wishes of the clergy responsible for the commission. This latter text was the most committed to the cause of defending the creative freedom of artists. In the *Discurso...* seemingly ignoring his first incursion, foreshadowed in the *Carta...* whose first edition, it should be remembered, was published anonymously, he claims to be a pioneer in this genre of writing, asserting “the certainty that not a single word has yet been printed on the subject in Portugal”²⁷. He further insisted that “since the subject matter is so new that it is the first time it has been dealt with in this Kingdom”²⁸. The central theme continues to be the artist’s status, returning to the same strategy of enunciating the nobility of the art of drawing, a subject to which he dedicates a lengthy seven-page note, which reveals the centrality of the issue:

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“Oh most precious Arts! How poorly those who do not know you treat you and your good Teachers, as you deserve to be treated! How many look upon you as upon any factory worker! Without knowing, without realizing that they discredit their own judgments by ignoring that in you, the essential whole is scientific, Philosophical”²⁹.

The *Discurso* emphasizes the economic view of the arts, aligning itself with the ideals of the Enlightenment, a projection that the use of the term “Utility” in the title adequately reinforces. The defence of applied arts and their return to the nation, through their respective industrial productions and the promotion of the quality of artifacts, highlights the mercantilist aspect in vogue, allowing us to situate the author’s ideas within the context of his time. He insists on the need to create an Academy of Arts of Design, emphasizing its importance “for civil and even economic purposes”, seeking to dispel the idea that the Arts are understood only as “an immediate luxury” but, more accurately, as “a delightful fostering of civil culture”³⁰.

26 According to the author’s own testimony, published only in the 2nd edition of *Discurso...* (CASTRO, 1818).

27 CASTRO, 1788, p. 204.

28 *Idem*.

29 *Idem*, note VI, pp. 244-252.

30 *Idem*, p. 214.

The defence of utility extended to the universe of sciences that depended on the graphic expression of the arts of drawing to approach their objectives, and cites: Mathematics, Geometry, Optics, Perspective, Physics, Natural History, Medicine, Anatomy, Cartography, Geography, Naval Architecture, etc.

Regarding Physics and Natural History, the author wonders: "(...) Considering the individual application to objects that such beautiful Sisters make, which the imitation of the drawing most easily familiarizes; and without whose help one cannot know them, nor study their attributes without an inexplicable inconvenience?"³¹.

Regarding Geography and Cartography, he adds: "If I contemplate Geography, here the drawing reveals to me a theatre as vast as the whole world! What a branch this is, Gentlemen, of such a fruitful tree! It is no prodigy of Delineation to see in the small space of a sheet of paper the whole sea with its islands, reefs and sandbanks?"³².

Prioritizing the training of artists is another cause that Machado de Castro sought to defend throughout his life. From Pamphilo he recalls the principle that "the painter must not be ignorant of anything", and from Vitruvius, the idea that the architect "is obliged to know how to write"³³.

Beyond the mutual mastery of the three twin arts of drawing, he enumerates other fundamental areas for the artist, beginning with Rhetoric, followed by Poetry, Mythology, Iconology, Theology, and Chronology. For the sculptor, this was the counterpoint that followed the ongoing discussion of the utility of the drawing arts for the sciences. Knowledge of other humanistic and scientific areas was also fundamental to artists, in a process that always advocated placing arts and sciences on an equal footing.

Machado de Castro's stance throughout the *Discurso*...elucidates his aesthetic inclinations, declaring his adherence to the reference models of classical art, from the Apollo Belvedere to the Venus de Medici, from the Farnese Hercules to the Laocoön, further clarified by the peremptory statement "in the study of the Fine Arts there are only two systems, either Greek or Barbarian".

Accordingly, for José Augusto França, the *Discurso* constitutes "an important work for the definition of neoclassical thought in Portugal", considering the entire series of authors cited, from Cochin to Du Fresnoy and Mengs³⁴.

31 *Idem*, p. 216

32 *Idem*.

33 *Idem*, p. 222.

34 FRANÇA, 1975, p.350.

Two further notes on this text. The first concerns the significance of its presentation before the court and nobility, granting it a privileged audience and reinforcing its intention to protest against the lack of intellectual and social recognition granted to artists during that period³⁵. The second is that initially, permission to print the *Discurso* was denied... It was later granted, but with alterations imposed by the Real Mesa, including the title, which originally used the term “Oração” (Prayer) and not “Discurso”, a situation that led to complaints by the author to Father Manuel do Cenáculo and Father Vicente Salgado³⁶.

In summary, we find in the *Discurso*... aspects already addressed in the Carta ... namely, the defence of the status of the arts and their practitioners, with the author insisting on the need for protectors who guarantee proper instruction, fundamental to artists.

Status, protection, and instruction will effectively be fundamental axes in the literary interventions and true causes in Machado de Castro's ideas, seeking to transpose these principles to the society of his time, without much success, it must be acknowledged, primarily because the desired Academy, the platform for these ideas, would take a long time to materialize.

In 1805, 17 years after the publication of the *Discurso*..., Machado de Castro returned to the printing presses and published his third work of prose, a new essay entitled: *Análise Gráfica Ortodoxa, e Demonstrativa, de que sem escrúpulo do menor erro Theológico, a Escultura, e Pintura podem, ao representar o Sagrado Mistério da Encarnação, figurar vários Anjos*³⁷ [fig. n.º. 5] (*Orthodox graphic analysis, and demonstration, that without scruple of the slightest theological error, sculpture and painting can, when representing the sacred mystery of the Incarnation, depict various angels*).

Following the successional evolution of the regime, the *Análise*... is dedicated to Prince Regent D. João. It is a mature work, where Machado de Castro, already 74 years old, assumes his dual role as artist and intellectual and where he displays his authority, immediately asserted on the title page where the author identifies himself as “Professed in the Order of Christ, Sculptor of the Royal Household, and Public Works, and appointed by His Royal Highness Director of all the sculpture of his new Royal Palace, and other Royal Works”.

³⁵ CASTRO, 1788, p. 203

³⁶ See the correspondence sent to Cenáculo and Salgado, dated 26 and 27 August 1788, respectively. (LIMA, 1989, pp.298-299 and 308-310).

³⁷ CASTRO, 1805.

ANALYSE
GRAFIC'ORTHOXA, E DEMONSTRATIVA,
De que sem escrupulo do menor erro Theologico, a Escultura,
e Pintura podem, ao representar o Sagrado Mystério
da Encarnação, figurar varios Anjos:

DEDICADA

A O

PRINCIPE REGENTE NOSSO SENHOR

PELO AUTHOR DA MESMA OBRA

JOAQUIM MACHADO DE CASTRO,
PROFESSOR NA ORDEM DE CHRISTO, ESCULTOR
DA CASA REAL, E OBRAS PUBLICAS,

E POR

SUA ALTEZA REAL

DIRECTOR DE TODA A ESCULTURA DO SEU NOVO
REAL PALACIO, E MAIS OBRAS REAES:

O qual expõe fielmente os motivos que teve para projectar dous Anjos acompa-
nhando a Imagem de N. Senhora da Encarnação, que executou no principio do
anno de 1803 para a Freguezia do mesmo titulo: declarando a causa de omitir
os ditos Anjos; e mostrando ser erro d'Arte achar-se nesta configuração (segundo
o sitio, e circumstancias delle) hum só Anjo: e não ser erro de Religião
esculpirem-se dous Anjos; não obstante declarar o Evangelho só o Arcanjo
S. Gabriel:

Allegando em apoio da sua idéa as regras das Artes Graficas, e algumas razões
Theologicas de congruencia, inclusas nas Santas Escrituras, authorities
de alguns Santos Padres, e Sagrados Expositores, etc.

E para declaração de circumstancias acompanhão esta Obra duas Estampas
gravadas ao boril.

Les Savants lisent aussi-bien dans les Tableaux, que dans les Livres.
M. l'Abbé Mery. Theolog. des Peint. Sculpt. etc. c. 1. pag. 3. Paris. 1765.



LISBOA
NA IMPRESSÃO REGIA.
ANNO 1805.
POR ORDEM SUPERIOR.

Figure 5. Frontispício da obra de Joaquim Machado de Castro. *Análise Gráfica'Orthodoxa, e Demonstrativa, de que sem escrupulo do menor erro Theológico, a Escultura, e Pintura podem, ao representar o Sagrado Mystério da Encarnação, figurar vários Anjos...* Na Impressão Régia, 1805. Coleção particular.

In that same title page, we identify an enlightening quote from the Abbé de Méry that reflects the author's thought: "The Wise read as well from Paintings as from Books"³⁸.

In the dedication, he extols, according to the norm of the time, the qualities of the regent, reinforcing his authority, claiming "primogeniture" among royal artists by recalling that he was the prince's first drawing teacher³⁹.

The *Analyse...* was the last in-depth text of his authorship, since he mentions having completed the writing of the *Descrição Analytica* back in 1793, apart from some revisions he later made⁴⁰, and the comments added in footnotes to the second editions of the *Carta...* (1817) and the *Discurso...* (1818).

The work recounts his second attempt, after the equestrian statue, to circumvent the demands of the commission. In this sense, it is the text most focused on the question of the artists' freedom and their respective creations.

His dissatisfaction made him publish this lengthy text of over 80 pages, supported by existing cases and art theorists, as well as the Holy Scriptures, theological works, and conciliar texts, in favour of his choice. The divergence is explained right on the cover of the work, where the author presents his plan to place two angels siding the image of Our Lady of the Incarnation, seeking to demonstrate that this choice is neither an error of art nor of religion.

The sculptor initially managed to overcome the inflexibility of the religious leaders who, faced with his threat of self-exclusion from the work, allowed him to return to the project. The final decision ultimately prevented the realization of the idea of placing the two angels in the composition because it was contrary to the Gospel⁴¹, an argument considered insurmountable by the religious authorities.

Machado, citing the space's conditions and the creation of a visual imbalance by maintaining only Saint Gabriel, ended up leaving the image isolated, accompanied by two vases of flowers as symbols of virtues, which, due to lack of time, he ended up executing in cut-outs of

38 "Les Savants lisent aussi-bien dans les Tableaux, que dans les Livres" (Méry de la Canorge, 1765, p. 3).

39 Machado states: "(...) having been the first Professor of Drawing Arts, I had the honour of serving His Royal Highness in his early adolescence; a circumstance that confers upon me the right of primogeniture over his artists" (CASTRO, 1805, 89).

40 Machado de Castro would also return to write about the subject of the execution of the equestrian statue in articles published in the *Jornal de Coimbra*, which summarize aspects developed in his *Descrição Analytica* (CASTRO, 1812)

41 CASTRO, 1805.

wood, requiring later replacement by a definitive work, which we do not know if it was ever executed.

The second part of the analysis focuses on his religious education and the research effort in the Holy Scriptures to support his iconographic choice of the Incarnation. In obedience to the guidelines of the Council of Trent, he remains steadfast, offering us an important profile of the sculptor and his religious practice, which leads him, even, to the peremptory statement, "I would rather be a bad artist than a bad Christian"⁴².

The work in question, a polychrome, upholstered wooden image of Our Lady of the Incarnation, intended for the church of the same name in Lisbon, where it is still preserved today, was executed by Machado de Castro in 1803.

It is worth highlighting the sculptor's originality in dedicating an entire publication to contesting the decision of those responsible for the artistic commission, an unprecedented attitude in the meagre national literary scene.

From this perspective, the *Analyse* revisits the protests undertaken during the execution of the equestrian statue, cases separated by more than 30 years, both without favourable outcomes for the artist, demonstrating the enduring nature of the cause, a theme to which the sculptor would return in his *Descrição Analytica*, with particular vehemence. In the present case, Machado insisted that the proposed composition would be the one that best explained the projected subject, only to conclude with a kind of non-conformed conformism, "but there are eyes that, however bright the light, are always in the dark"⁴³.

In some notes of this work, one observes the concern in defining the meaning of certain terms applied to the arts, for example "plinth"⁴⁴, then "thirds"⁴⁵ (of the face), or further on "attitude"⁴⁶, moments that anticipate what would be one of the sculptor's final works but which he did not see published during his lifetime. We refer to the *Diccionario Arrasoado, ou filosofico, d'alguns termos Technicos pertencentes à Bella Arte da Esculptura* (Reasoned, or philosophical, Dictionary of some Technical Terms belonging to the Fine Art of Sculpture (post. 1812), published in the second quarter of the 20th century by Garcez Teixeira (Lisbon, Livraria Coelho, 1937). Completing the final trilogy are the *Methodo breve para saber as principaes proporçoens do corpo humano* (A brief method for understanding the main

⁴² *Idem*, p. 29.

⁴³ *Idem*, p. 21, note 1.

⁴⁴ *Idem*, p. 3, note 1.

⁴⁵ *Idem*, p. 101.

⁴⁶ *Idem*, p. 53.

proportions of the human body), which was not published, and the small text entitled *A El rei D. João VI. Nosso Senhor offerece o amor, e a lealdade, o incluso projeto para se lhe erigir huma estátua pedestre na presente corte do Rio de Janeiro* (To King John VI. Our Lord Offers Love and Loyalty, and the included project for erecting a pedestrian statue to him in the present court of Rio de Janeiro, Lisbon, Nova Impressão of Viúva Neves e Filhos, 1819).

We draw attention to the didactic aspect of the first two texts and the obsequious nature of the last publication, an edition that rescues previous unrealized projects, which Machado, almost at the end of his life, at 88 years old, decided to put to print and send to the court then established in Rio de Janeiro.

DESCRIÇÃO ANALYTICA

The equestrian statue constitutes Machado de Castro's greatest work, as he himself acknowledges, classifying it as an "epic sculpture"⁴⁷ at the supreme level of the discipline. In this essay focused on his literary work, the time has come to discuss his seminal work, *Descrição Analytica da Execução da Real Estátua Equestre do Senhor Rei Fidelissimo D. José I* (Analytical Description of the Execution of the Royal Equestrian Statue of the Most Faithful King D. José I) [fig n.º. 6], which, as the title indicates, is a detailed account of the monument's execution process.

Descrição Analytica could, without exaggeration, be classified within the realm of treatises, but the work goes beyond technical and pedagogical concerns, reproducing the author's experiences, who does not shy away from introducing personal reflections into the extensive narrative of almost 400 pages, including text and images. In this context, José-Augusto França's insistence on defining it as "a book of memoirs"⁴⁸ is understandable, a reality that gives it a broader meaning.

The *Descrição Analytica* reinforces the coherence of Machado de Castro's publications, constituting the keystone of his written work, revisiting and deepening many of the themes explored in his other literary exercises. The work elaborates on the aspects we discussed earlier, whether as a text of protest, a technical-pedagogical treatise for the education of art of

47 CASTRO, 1810, pp.5-6. Regarding its importance in integrating the monument into the urban plan, the reconstruction of Lisbon, and its significance for the Pombaline regime, we have already offered the essentials of our viewpoint in other texts (FARIA, 2008b, and 2012).

48 FRANÇA, 1975, p.343.

DESCRIÇÃO ANALYTICA
DA EXECUÇÃO

DA
ESTATUA EQUESTRE,
ERIGIDA EM LISBOA A' GLORIA
SENHOR REI^{D^O} FIDELISSIMO
D. JOSÉ I.,

Com algumas reflexões , e notas instructivas , para os Mancebos Portuguezes , applicados á Escultura : e com varias estampas que mostram os desenhos , que servirão de exemplares ; alguns estudos que se fizeram ; a maquina interna , e methodo , com que se construiu o modelo grande ; e toda a Escultura do Monumento , do modo que se expoz ao Público.

ESCRITA, E DEDICADA
A O

PRINCIPE REGENTE N. SENHOR,
PELO ESTATUARIO DA MESMA REGIA ESTATUA,
JOAQUIM MACHADO DE CASTRO,

*Professo na Ordem de Christo , Escultor da Casa Real ,
e Obras Públicas , etc.*

Io venni sol per isvegliari altrui.
Petrarca. Canz. 24.

PRIMEIRO TOMO DAS DIVERSAS OBRAS DO AUTHOR.



LISBOA,
NA IMPRESSAM REGIA.
1810.

Por Ordem Superior.

Figure 6. Frontispício da obra de Joaquim Machado de Castro. *Descrição Analytica da Execução da Estátua Equestre...* Na Imprensa Régia, 1810. Coleção particular.

sculpture candidates, or as a manifesto of intellectual affirmation and of the status of the arts and artists.

It is a text of protest and denunciation on several fronts: the lack of creative freedom, as the model of the monument was imposed; the absence of recognition for the authorship of the work in contrast to the founder's contribution; the belittling of the status of the arts and artists and the awareness of the artistic and cultural illiteracy of the country, including the elites; and against malicious criticism, even that coming from peers.

The *Descrição Analytica* is also a pedagogical and technical text, intended for aspiring artists and curious amateurs, in which he details the phases of the monument's execution, with detailed explanations about the preliminary studies, the models, the different techniques applied to the various materials—clay, plaster, bronze, and marble - in a cross between long professional experience and the extensive specialized critical literature that he demonstrates to be familiar with.

It is a text of personal defence, "of honour and not of luxury," published almost four decades after the events, for future remembrance of the circumstances in which the work was done, pressured by the time factor, and the necessary teamwork involving assistants, subordinates, and stonemasons, always defending his authorship, and drawing a comparative picture with European counterparts who created other equestrian statues and comparing them with best artistic practices, execution conditions, logistics, etc. It is also an exercise of intellectual affirmation in defence of the status of creators, with a full range of bibliographic references within and outside the field of artistic culture, extending into the domains of literature, poetics, rhetoric, and exact sciences such as physics, mathematics, geometry, etc., envisioning the full equalization of the arts with the sciences.

It may be surprising how Machado de Castro managed to gather all the literature most focused on the theme of equestrian monuments and their execution. Based on information that the sculptor himself provides, supported by his reading of Pierre Patte's work - *Monuments érigés en France à la gloire de Louis XV*⁴⁹ - José-Augusto França states that Machado knew the place of his equestrian statue within the respective European monumental series⁵⁰. Similarly, he was also familiar with the context in which the *Descrição Analytica*... was situated at the time of its publication. It should be noted that Patte's work existed in his personal library, as did Mariette's work on the casting

49 PATTE, 1765.
50 FRANÇA, 1975, p. 343.

of the monument to Louis XV, authored by Edme Bouchardon⁵¹, one of the most explanatory works on the bronze casting process⁵².

Machado also had access to Boffrand's work on the casting of the statue of Louis XIV by Girardon⁵³ and to Saly's pamphlets describing the execution of the monument to Frederick V in Copenhagen⁵⁴. The sculptor also cites Falconet's text published in Diderot and d'Alembert's *Encyclopédie*, making full use of the printed documentary sources on the subject. It is with all this knowledge that he sets out to write the *Descrição Analytica*, understanding the space that his work could have occupied in the specialized literature of his time, an academic hypothesis given the lack of recognition to which it faced in the European context.

However, this is an innovative work for European artistic culture, and we acknowledge that its limited circulation is primarily due to it being written in Portuguese. On the other hand, it represents an impossible dialogue: if Machado knew the aforementioned works, repeatedly referring to them with keen critical sense – especially Saly's –, by the time *Descrição Analytica* was printed, all of his cited counterparts had already passed away. Accordingly, we can consider it a work out of its time, dealing with an already archaic theme, given the events that led to the destruction of royal monuments in France, a phenomenon that Machado repeatedly condemns. It was not a unique work in the European scene merely because of the existence of Saly's description, which preceded it by about three decades and which the sculptor cites extensively.

In short, Machado, at the time of executing his work in Praça do Comércio, was familiar with the two classic works on the bronze casting of monuments (Boffrand and Mariette), and the only description of the execution of an equestrian statue written by the sculptor responsible for the work (Saly), a text he came across in the later stages of his undertaking of the monument to D. José. In *Descrição Analytica*, based on knowledge of the aforementioned texts, Machado establishes a kind of comparative forum of the experiences of Girardon, Bouchardon, Saly, Falconet, and Pigalle, regarding public recognition and its rewards, their respective creative processes, commenting on the artistic and technical choices, the logistical differences, the execution deadlines, etc.

51 MARIETTE, 1768.

52 FARIA, 2008a, pp.119 and ff.

53 BOFFRAND, 1743.

54 SALY, 1771-1773.

MACHADO DE CASTRO AND SALY

Machado's first contact with Saly's description occurred during the final stages of completing the model for the equestrian statue of King José I. The first part of the work was provided by the Marquis of Marialva, Master of the Horse of the Kingdom (*Estribeiro mor do Reino*), and his permanent advisor on equine matters.

Within the cited bibliography, Saly's work is the only text that focuses on the artistic execution of the monument, and it serves as a reference for the sculptor throughout the *Descrição Analytica*, totalling more than 50 citations.

Machado attempts, at the beginning of his work, to establish the convergences and specific objectives of the two works:

"My aim is the same as Saly's in some parts, and different in others. In wishing to excuse ourselves, we agree with this difference, which he shows to be the exact imitation of Nature that impelled him to do some things that, to the concern of the Professors, seemed defective; and I intend to show that I missed several beauties of Art because of the very limited time I was given to execute this work; and forced by the whims of others, obliging me to follow some designs that, for all reasons, should not serve as examples".

Machado makes clear, from the outset, his discourse of protest, repressed for decades and now repeatedly exposed, without ever naming those responsible, although the shadow of Pombal is inevitably implied.

Comparisons with Saly's work are inevitable and, as a rule, aim to highlight the disadvantages of the operation conducted by Machado; the pressure of time is transversal and begins right from the comparison of the periods allocated to measuring the horses: ten days for Machado, a year for Saly; the size of the workshops is also a matter for reflection; in the choice of materials for the successive models, however, there are convergences with Saly and Bouchardon, first in wax, second in clay, third in stucco.

The artistic options are also reviewed: from the hairstyle to the costume – in this aspect, the trauma of not having been able to dress Dom José in Roman style like Saly is well documented – to the attitude and gestures of the model; the type of horses used, their movements, anatomy and details, such as the design of the tail; technical processes of sculpture, from modelling to the construction of the final model, etc.

Machado, despite maintaining a cordial and laudatory tone regarding Saly's text, does not refrain from reading it critically⁵⁵, as in the case of the use of copper points in the modelling process, so as not to leave compass marks in the clay. The Portuguese sculptor considers this technique artificial, a method more of a curious person than a teacher, reflecting an "excessive fear" that "cools the enthusiasm and prevents the frankness of touch that constitutes one of the good qualities of these Arts". He adds in conclusion: "After studying an object, as Saly studied his, the execution must be straightforward"⁵⁶ This is Machado's general attitude towards the works he uses, always ready to extract what best suited his discourse, but forming a personalized opinion when he felt the opportunity to express his critical spirit. However, as mentioned above, it is solitary work, without echo of its impact among peers, with no known reviews by fellow sculptors or other contemporary artists.

At the end of the *Descrição Analytica*, Machado transcribes the conclusion of Saly's work, which he appropriates – "whose discourse I refer to, in a certain way, as my own"⁵⁷ – in a kind of final assessment reaffirming the three fundamental objectives of his literary initiative: firstly, the claim to credit for the execution of the monument in Praça do Comércio, absolving him of any faults that could not be attributed to him; secondly, reaffirming the objective of "instructing the Portuguese youth who carry out my profession"; and "thirdly, and lastly, dispelling the misconceptions of those who blindly consider Foundry more scientific than Sculpture". Machado, three and a half decades after the monument's inauguration and recalling its impact at the time, insisted on a fair assessment of the work:

"If you pay attention to this discourse by Saly, and to everything else I have written and proven regarding the scientific studies and knowledge that my Art demands, and putting passion aside, you will readily admit that the difficulties and advantages that Sculpture has over Foundry are incomparable"⁵⁸.

As highlighted, Machado's dissatisfaction is the sentiment with which he concludes the final lines of the *Descrição Analytica*⁵⁹, an attitude of protest that is repeated throughout the text and definitively marks it.

55 CASTRO, 1810, p. 47.

56 *Idem*, p. 48.

57 *Idem*, p. 281.

58 *Idem*, p. 282.

59 FRANÇA, 1975, p. 349.

FROM MANUSCRIPT TO PRINT

The publication of the *Descrição Analytica* had a bumpy road, taking more than 25 years from the first news of its creation to its printing. Correspondence with Father Manuel do Cenáculo is the first source we have located that mentions the beginning of the work. Machado, in a letter dated 1 January 1783, informs Cenáculo of his project:

"I am preparing a description of our equestrian statue, declaring how it is, and how it should be; showing the studies I have made; with a list of existing monuments of this class; and with an equestrian symmetry, which no artist has published until now. This work will take 12 or more plates: it is a work of much labour but has considerable progress⁶⁰.

It is in the same correspondence that we find a more extensive note, dated February 1787. At that time, Machado informs us: "Of my work I have already written 5 chapters up to the completion of the large model, and retouching the waxes for casting. I am now starting the 6th chapter dealing with the lateral groups, and allegorical bas-relief in marble; and I may finish in the 7th or 8th chapters"⁶¹.

The text was already well advanced, and in the *Descrição Analytica* itself, Machado provides the following information, stating that "when the lamentable disorders in France began, the writing of this Description was complete, except for some minor revisions"⁶². We interpret the sculptor's allusion as referring to the year the revolution began, 1789. The text was finally completed in 1793⁶³, leaving the issue of the images unresolved, a problem that persisted until at least 1805. The final text received some additions, such as the dedication and the "Warning" with which the work begins, besides some updating notes introduced in other chapters, necessary given the long time it took to complete the work. The author reveals that it was about to be printed at the time the Portuguese government agreed to neutrality with Napoleon's France (1804) and that "its printing has suffered so many obstacles that the mere memory of them causes tedium and annoyance"⁶⁴. The following are complaints about the engravers: "one of the great embarrassments that I

60 LIMA, 1989, p. 288.

61 *Idem*, pp. 293-294.

62 CASTRO, 1810, p. 30.

63 CASTRO, 1805, p. 13.

64 CASTRO, 1810, "Advertência".

have suffered at the hands of several engravers, one of them even having a drawing in his possession for a year and a half, without ever working on the engraving that was his responsibility..."⁶⁵. The difficulties made him commission a Spanish engraver to complete the missing allegorical images, a fact attested by the signature on the two prints: "Rafael Esteve engraved it in Madrid on 15 May 1805"⁶⁶. By that date, the manuscript with the planned images was complete; all that remained was the printing of the work.

Regarding the delay in printing *Descrição Analytica*, the sculptor confronts it with the complaint about the deadline imposed on him for the completion of the monument:

"Besides the reasons regarding lack of time, which led me to publish it earlier, since I wasn't obliged to produce lightning-fast work there, and it's solely a work of my own free will, I wanted to work on this piece (since I couldn't do it on its subject) to my satisfaction, so that being more relaxed it would result in fewer flaws"⁶⁷.

This quote also makes explicit the lack of freedom of the artist, prevented from working on the monument according to his ideas, and forced to execute it "against his feelings"⁶⁸. The *Descrição Analytica*, due to the length of the text and the number of images, had become an expensive edition, and Machado de Castro cannot pay for the printing costs. The image component increased the project's cost, primarily due to the engravers' fees, materials, and printing, leading the sculptor to find a workaround by securing a job for engraver Lúcio da Costa among the assistants in the sculpture class⁶⁹.

Thus, the 23 technical images were effected, which, along with the two allegories by the Spaniard Rafael Esteve, completed the illustration component that had delayed the work⁷⁰. However, authorization for printing was slow in coming. Machado was approaching his 80th birthday, and his seminal literary work was finished but unpublished. On 9 September 1809, he issued a sort of ultimatum to the Superintendent of Public Works.

⁶⁵ *Idem*.

⁶⁶ *Idem*.

⁶⁷ CASTRO, 1810, p. XXIV. Underlined by our decision.

⁶⁸ *Idem*, p. XXXV.

⁶⁹ FARIA, 2008a, Appendix to the documents, document no. 18. Lúcio had already produced 21 plates by November 1794.

⁷⁰ It is Machado himself who informs us of the state of the work as of 1805: "I finished writing the said description at the end of the year"; and I haven't published it yet because I'm still missing 2 prints out of the 25 it contains"., CASTRO, 1805, p.13, note 1.

The document begins by stating the interest in the work, “which has been well regarded by all the learned men who have seen it”, informing of the willingness expressed by Ambassador Count of Fernam Nunes, with his friends, to have the work printed by subscription. The manuscript was eventually delivered to the Royal Printing Office with an order to print, “to the point that it was beginning when the French plague fell upon this Kingdom” (1807), Machado concluding, “because of the obstacles that this misfortune has produced, the said work has been halted”⁷¹.

He then introduces a dramatic note, emphasizing the risk of not being able to correct the work during his lifetime, at the time of its composition, since he is “at the brink of death”:

“To ensure that any work to be printed is of the highest quality, everyone knows that it is highly advisable for it to be reviewed by the author himself during the printing process. I find myself almost at the brink of death, and if this printing process is not handled with some promptness, it is very likely that it will suffer the misfortune of not being corrected by its own author, should it be printed after his death”⁷².

He even suggests that the work “may never see the light of day,” concluding:

“This will be a cause for regret, because not only will the great work the author undertook in writing it and creating the twenty-five relevant drawings be lost, but also the expense already incurred, depriving the public of a work that is not only interesting to the art of drawing, but also to amateurs of it; and which is of some glory to the Nation, for to this day, since the world has existed, there has not yet been in this Kingdom/in the art world/ a work as glorious as the aforementioned Statue; nor has there been a single artist who, wielding his art with acclaim, has also directed his pen to the satisfaction of the readers”.

He also mentions the head librarian António Ribeiro dos Santos among the people who were eagerly awaiting the publication of the work. Finally, he proposes to hand over the engraving plates and their respective

71 ANTT, IOP, lv. 36, official letter addressed to the Superintendent of Public Works, Professor of Sculpture of said works Joaquim Machado de Castro, 9 September 1809.

72 *Idem*.

paper proofs to the Royal Printing Office to finance the printing with the proceeds from the sale, revealing that the cost of the 25 engravings alone had been estimated at one conto de réis at the expense of the royal treasury⁷³.

Machado de Castro makes numerous references in his literary works to the importance of images in works. His concern with the illustrations for *Descrição Analytica* led him to postpone printing until he had gathered the prints he considered essential for the work. He even included a page with instructions for the bookbinders on the exact locations where they should place the images. His conviction regarding the didactic usefulness of the engravings is evident in his comments, methodically articulating the text/image connection to clarify the narrative, aligning with pedagogical concerns consistent with the philosophy of the Enlightenment⁷⁴. As an author, he demonstrates attention to detail in the edition, from the clarity of the text and the use of images to the need to monitor the printing of the manuscript, including inserting a final erratum and adding material aspects such as attention to the quality of the work, insisting on the use of “triple lined paper”:

“What I have been requesting lately is that the onus be placed on the gentlemen of the said Corporation [Royal Printing Office] to ensure that the paper on which printing is to be made is nothing less than the so-called “triple lined paper”, even for the sake of national decency. And that the craftsmen handling the paper heed the Author’s instructions and follow them punctually”⁷⁵.

At this stage, we can make a characterizing approach to the literary work of Machado de Castro, which began with poetry and extended to essays on art, with particular emphasis on his last major work, divided between treatises and a memoir on the execution of an equestrian statue. His written expression also extended to correspondence, where we can discern his closest circle, and equally through institutional communications with hierarchies. Most of these documents also contain critical depth and

⁷³ *Idem*.

⁷⁴ FARIA, 2026.

⁷⁵ ANTT, IOP, lv. 47 ? /36, official letter addressed to the Superintendent of Public Works, Professor of Sculpture of said works Joaquim Machado de Castro, 9 September 1809. “In the aforementioned pamphlet about the project to erect a pedestrian statue of King John VI in Rio de Janeiro, Machado again addresses the quality of the paper in the event of publishing a booklet with prints of the monument, insisting on the use of the triple-lined paper or “of higher quality, which, if higher quality, will be optimal”. See: LIMA, 1989, p, 279.

reflections of interest that complement his rich profile as both artist and writer⁷⁶.

Taken together, this allows us to establish a framework of priorities. By establishing a hierarchy, we have chosen the defence of the artists' status and the freedom of creation as the immediate objective of their literary works. A second principle, closely associated with the first, is the pedagogical concern of instructing young people, emphasizing the importance of education in his various essays. Finally, as a transversal backdrop, there is his search for protection, intellectual affirmation, and defence of his ideas and works. Simultaneously, his writings are also an essential source for a better definition and understanding of his religious, ideological, and social positioning, his culture and aesthetic choices, his appreciation of the arts, and their equivalence to the sciences.

The first of these priorities runs throughout his prose work, with echoes also in his correspondence, in what we define as protest texts.

THE WRITER

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Several aspects mark Machado de Castro's journey as a writer. First, his claim to be a pioneer in writing about artistic subjects in Portugal. Alongside this conviction, which he frequently repeats, arises the counterpoint of self-criticism in his audacity to project himself into the world of literature without being a "literary figure". Another prudent attitude is that of being a writer of his own original ideas, defending himself, beforehand, from any accusations of being "nose of wax," as we saw earlier, or even a plagiarist, as he mentions regarding the similarity of ideas between his texts and the works of the French engraver Charles-Nicolas Cochin (1715-1790):

"Anyone who reads my Discourse and what I allege about Mr. Cochin will observe that, without being accused of plagiarism, we are not in a small way alike, because the general maxims are common to men of good sense, and who have insight into the matters they discuss⁷⁷.

By scrutinizing the first of these three aspects, that of being a pioneer, Machado supports his thesis by dismissing any possible

76 See the complete collection published by LIMA, (1989, pp. 285 and ff.) and FARIA, (2008a), documentary appendix.

77 CASTRO, 1817, Warning.

predecessors in writing, referring only to the work of Father Inácio da Piedade Vasconcelos⁷⁸, which he classifies as a “compilation of ravings,” and to Filipe Nunes’s small seventeenth-century treatise on the arts of poetry and painting, considering “both of equal merit, which is quite little”⁷⁹.

He also cites two translations by Vinhola, adding that they only deal with measurements, concluding

“And since in these writings I do not restrict myself solely to measurements (although I do address some), but also venture somewhat into the philosophical aspects of these arts, this leads me to believe that, without arrogance, I can state the aforementioned proposition that I am the first Portuguese to write about such circumstances”⁸⁰.

In fact, the translations by José da Cunha Taborda⁸¹ and Cyrillo⁸² would only arrive at the beginning of the 19th century, and the latter’s *Colecção de Memórias* was published posthumously in 1823. *The Insigne pintor e leal esposo... (Distinguished painter and loyal husband)* by Francisco Vieira Lusitano was to be published in 1780, but the sculptor must have understood the work only in its poetic dimension. Other unprinted works included those from the 16th century by Francisco de Holanda or by Félix de Almeida at the end of the 17th century. Also in manuscript form was the contemporary *Discurso sobre a Necessidade de se estabelecer hua Academia de Pintura Escultura e Architectura para crédito, e utilidade da nação Portuguesa...* (*Discourse on the Necessity of Establishing an Academy of Painting, Sculpture and Architecture for the Credit and Use of the Portuguese Nation...*) by Joaquim Carneiro da Silva, the original dated 1780, and by the same author, already in print, the *Apologia da Preeminencia da Arte da Esculptura sobre a de fundir estátuas de metal* (*Apology for the Pre-eminence of the Art of Sculpture over that of casting metal statues*), published in February 1789 in *Jornal Enciclopédico*⁸³.

In this chronology, Machado could more rightfully declare the pioneering nature of his *Carta*..... published, albeit anonymously, in 1780, a text that he seems hesitant to endorse perhaps due to the similarity in

78 VASCONCELLOS, 1733.

79 CASTRO, 1810, p. XIII.

80 *Idem*.

81 TABORDA, 1815.

82 MACHADO, 1815.

83 FARIA, 2021b, pp. 366 and ff.

title with Cochin's work (*Lettres à un jeune artiste peintre, pensionnaire à l'Académie royale de France à Rome*). This defensive attitude illustrates the sculptor's somewhat obsessive prudence in denying plagiarism even before the accusations. His works are marked by numerous critical footnotes or endnotes, yet he insists on not wanting to create excessive narrative density, justifying them in this way:

"Quotations are useful for showing sources to those less educated; and I also use them so that no one thinks I want to set myself up as a Legislator of the Art. I love the truth; and because I am persuaded that these authors will find it before I do, I do not want to rob them of the glory that is rightfully theirs by making their judgments or decisions my own"⁸⁴.

In a footnote, he quotes Pliny (*Natural History*) to reinforce his anti-plagiarism principle: "it is truly a thing of servile mind, and of unfortunate intellect, to rather be caught red-handed than give back what has been lent to him"⁸⁵.

In his publications, Machado always adopts a defensive attitude, whether against potential criticisms of being illiterate, a layman writing about religious matters, or potential plagiarism, suggesting an atmosphere of intrigue and rivalry among peers.

In this context, his works take on the quality of instruments of denunciation, in the face of this hypothetical offensive which had no known written expression, but which reflects a certain existing situation. See, for example, the sculptor's note, released belatedly, in *Análise*:

"Since the Ministry ordered me to come from Mafra to Lisbon to execute the Equestrian Statue of King José I, not a single month has passed without me groaning under the intrigue, which increases every day (...) but as this is a cross (and quite a heavy one), I must embrace it, to follow Him who opened the gates of Heaven for us with it"⁸⁶.

A pioneer among his peers in writing about art, an honest and original author, being a sculptor and not a literary figure, he also knew how to wield the pen—this is how Machado de Castro, the writer, portrays himself.

84 CASTRO, 1810, pp. XIV-XV.

85 *Idem*.

86 CASTRO, 1805, p.58, nota 1.

FROM THE “VASSAL-SCULPTOR” TO THE POWER OF WRITING

Given his position as sculptor to the royal household, Machado de Castro never forgot the obligations stemming from that status, which he called that of a “vassal sculptor”⁸⁷ obediently, but not without protest, complying with the directives received from the Crown and its agents, as was the case with the execution of the equestrian statue. Through writing, however, one senses a form of liberation from this condition, an expression that gains dimension as it matures, growing over time in the defiant audacity that is absent in its early publications. Thus, we note that the self-proclaimed “vassal sculptor” enounced having received express orders to write his *Ode to King José I* commemorating the inauguration of the equestrian statue: “The Royal Treasury Councillor Joaquim Ignácio da Cruz Sobral, then Inspector of Public Works, positively ordered me to write some verses for that purpose”⁸⁸.

Inevitably, publishing also constituted a sign of prestige and power. The right to print original works, in addition to passing through the censorship services, also required economic capacity to operate the printing presses. In this context, his first prose essay, *Carta* (1780), was supported by the sculptor, as recorded in the accounting of the Royal Printing Office: Joaquim Machado was paid 3\$450 for the printing of a letter based on the drawing, numbering 1000 sheets and a half”, an amount which, added to the price of the paper, totalled 7\$870. The poetic compositions of the initial phase must also have been financed by the author. Machado de Castro invested in publishing his poetic works and his first prose essay, demonstrating the necessary financial resources to do so. The act of publishing must be understood in its multiple aspects: the sculptor acquired the right to publish his ideas independently, thus gaining public prominence, circulating his opinions, particularly on the nobility of the arts, and defending them even knowing that there were contrary opinions in privileged circles. This faculty allowed him to print his protest texts, which continued in the *Discurso* (1788), the *Análise* (1805), and finally, in the *Descrição Analytica* (1810), the latter

87 Challenging the lack of creative freedom he had in the conception of the equestrian statue – and here we see once again the shadow of Pombal – and the consequent international criticism that might arise, Machado de Castro makes the following comment: “(...) the concern of foreigners, and the defects that I was forced to commit, impel me to show that these faults in that work are not the effects of universal blindness; but rather of a particular and extravagant whim, invincible to my strength, and to that of any other Vassal Sculptor” (CASTRO, 1810, p.17).

88 CASTRO, 1810, p. 230.

being more expensive and already supported by the regency government. Beyond the right and freedom to publish, despite the constraints of censorship, Machado also used publishing to strengthen his circle of relationships, which can be determined through the successive dedications he signed. The initial phase, focused on poetic exercises, had specific recipients who are identified in the respective titles or introductions, attempting to create a network of protection, leaving us with a map of his references and his approach to the Court. This includes the *Tríduo métrico* (*Metrical Triduum*) and sonnets in praise of Vieira Lusitano, Father Manuel do Cenáculo, the Odes to D. José I, and later compositions dedicated to the acclamation of D. Maria I and the prince regent Dom João.

The way he signs his texts also gives us an indication of his publications as a record of his rise society, beginning with a discreet “Joaquim Machado de Castro, native of the city of Coimbra”, evolving to “sculptor of public works and the equestrian statue”, and the longer form in his last publications: “Joaquim Machado de Castro, professed member of the Order of Christ, sculptor residing in the royal household, lecturer and workshop instructor for sculpture in the Department of Public Works. Entrusted by His Majesty with all the sculpture for his new Palace, and other royal works: correspondent of the Royal Academy of Sciences of Lisbon”.

The printing houses for his works ranged from the Patriarchal Press of Francisco Luiz Ameno to that of António Rodrigues Galhardo, culminating in the Royal Printing Office. *The re-edition of the Carta* (1817) and the *Discurso* (1818), produced on the presses of the Royal Academy of Sciences, holds special significance after he accepted the title of corresponding academician—a supplementary glory in the absence of the much-desired Academy of Fine Arts, a title he proudly displayed, emphasizing that he was the first artist to enjoy such a privilege⁸⁹.

DOUBLE GLORY: THE SCULPTOR-WRITER

On the front page of *Descrição Analytica*, following the title, one reads: “which constitutes the first volume of the author’s diverse works”. At the end of the text, an announcement is included that foresees a second volume, bringing together the works previously mentioned, and others “not yet printed”, including “some statements, and circumstances related to

⁸⁹ Regarding his admission to the Royal Academy of Sciences, see the somewhat comical episode involving his diploma, as narrated by CASTILHO (1926, pp.106-109).

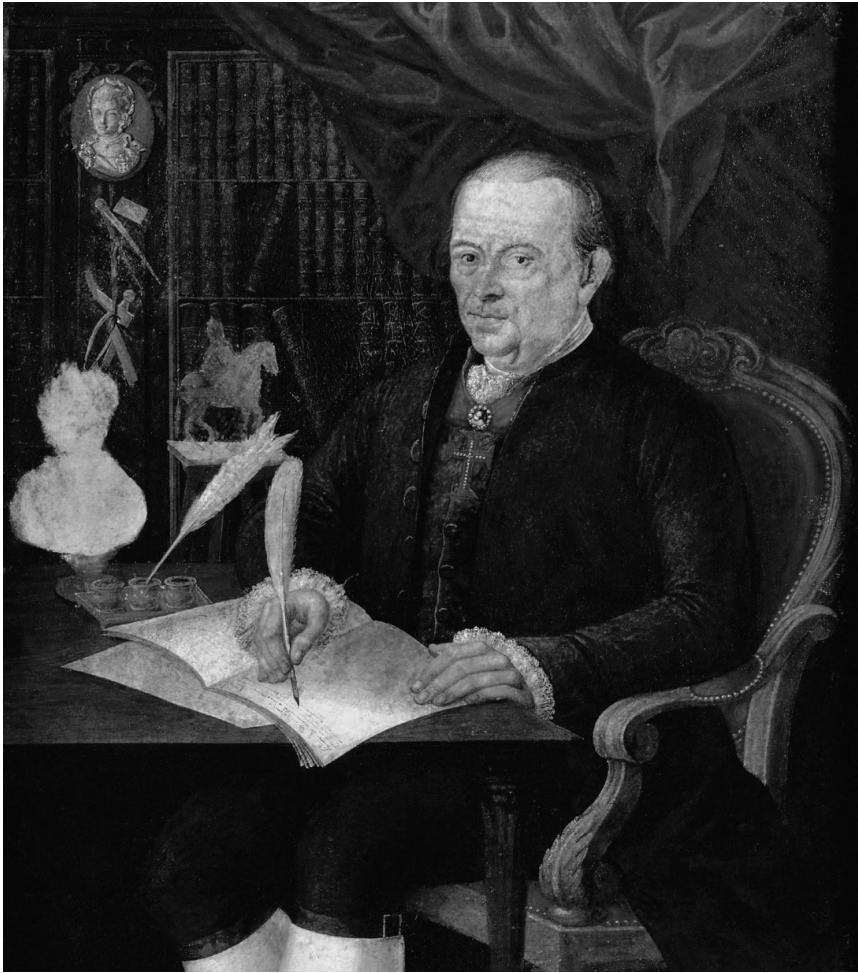


Figure 7. Retrato de Joaquim Machado de Castro, autor desconhecido, 1790, óleo sobre pergaminho, 25x21cm, Museu Nacional de Arte Antiga, inv. 1050 Pint.

Descrição Analytica, and the one entitled *Orpheida*; Epic-Tragic Poem, in octave rhyme, divided into 4 parts” and “various works in prose and verse: some pertaining to the arts of drawing; others about other diverse subjects”⁹⁰, which would extend to a third volume if the planned second volume became too voluminous.

The plan outlined a sort of complete works of the writer. Although it remained unrealized, the project reveals the sculptor’s literary aspirations, consolidating this second vocation where he complemented sculptural art with his presence in the world of letters.

In the aforementioned letter requesting the printing of *Descrição Analytica*, Machado de Castro recalls the recognition given to the French sculptor Bouchardon for the creation of the equestrian statue of Louis XV. Placing his own work on the same level, he concluded:

“I must point out that if the French sculptor gave glory to his Nation with the work of his art, I give to my Motherland that double glory, because I give it to her as a Sculptor and as a Writer: something that has been seen very rarely, even in the Countries where the arts have made the greatest progress”⁹¹.

The text reflects the latent aspiration throughout his career to also establish himself as a writer. In the collection of the National Museum of Ancient Art, a portrait of the sculptor [fig. n.º 7] is preserved, taken in his later years, in which he is depicted writing, holding a pen, relegating his sculptural models to the background – a conscious metaphor and a future memory of this claimed legacy of the dual glory of being both sculptor and writer.

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90 CASTRO, 1810, p. 329.

91 ANTT, IOP, lv.36, Official letter addressed to the Superintendent of Public Works by the Professor of Sculpture of said works Joaquim Machado de Castro, 9 September 1809.

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