

The Portuguese Neo-Baroque Sculpture: state of the art, between Traditional and Modern

A Escultura Neobarroca Portuguesa: um estado da arte, entre o Tradicional e o Moderno

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Resumo/ Abstract

EN: Divided into two parts, this essay intends to make, in the first one, the state of the art of Portuguese Neobarroque Sculpture, through the bibliographic investigation already carried out. The second part is dedicated to the analysis of works of art and sculptors identified as belonging to this sculptural production, situated between the French eighteenth-century academic tradition and modern twentieth-century synthesis.

PT: Pretendemos fazer, na primeira parte do texto, o estado da arte da Escultura Neobarroca Portuguesa, através da investigação bibliográfica já realizada. A segunda parte é dedicada à análise de obras de arte e de escultores identificados como pertencendo a essa produção escultórica, situada entre a tradição académica francesa oitocentista e a a síntese moderna de Novecentos.

Introduction

This essay for the Research Seminar in Sculpture and Artistic Studies (SIEEA 2020) came to answer the need to carry out a point of view on Sculpture, in the context of our PhD, subordinated to the study of Portuguese Neo-Baroque Art, between Romanticism and the Estado Novo period (1926-1974).

If, in the first year, the work focused on the issues of the concept of Neo-Baroque, on the dialogue between national and foreign bibliography, and on the objective of defining a methodological approach adequate to the diagnosed potentialities, in this second year of the course it is intended to deepen the different artistic techniques, whose work plan sculpture is a fundamental axis.

Having already identified case studies of Neo-Baroque sculpture by Portuguese artists on national soil and abroad, we note, however, the lack of any sources in Portugal on how the Baroque was reinterpreted in national art, in that historical-artistic period. Then we lay the foundations for this study in the doctoral dissertation that is under development, in the area of Art and Heritage Sciences.

1. A state of the art from fragments

Circumscribing the concept of Neo-Baroque Portuguese Sculpture necessarily involves reading what was already written in relation to the theme, making the bibliographic state of the art, imbued with a critical reflection. In this case, the existing references in the national literature are residual, limited to adjectives and short notes, in relation to works of art or concrete historical-artistic periods.

If it is true that the “19th century, in artistic terms, has been dominated, conceptually, by criteria originating mainly from painting and that little adequacy and clarification lend to the true knowledge of our sculptural production”¹, it will be no less reasonable to note that 20th century sculpture in Portugal also reveals conceptual gaps that open new paths to explore. And it is precisely in the absence of the operative concept of *Neo-Baroque* in the bibliography, to define a specific production in Portuguese sculpture between the end of the 19th century and the first half of the 20th century, that our work resides.

1 - PEREIRA, José Fernandes, “Escultura Romântica e Naturalist”, in PEREIRA, José Fernandes (Dir.), *Dicionário da Escultura portuguesa*, Caminho, Lisbon, 2005, p.251.

In the Dictionary of Baroque Art in Portugal², from 1989, there is an entrance dedicated to the Neo-Baroque, where Raquel Henriques da Silva discusses the architectural aspect of this concept in late Romanticism and the Estado Novo - which is, by the way, the most assumed in portuguese art historiography, leaving in silence any reference to Neo-Baroque sculpture. However, in 2005, the same art historian left clues about the influence of the Baroque in the national sculptural culture of the period: "For almost two centuries, public sculpture made in Portugal, as in all of Europe, is governed by the cult of idealized beauty and mimetic in relation to nature, bringing together heritages of the various cycles of classicism (from the Renaissance, Mannerisms and Baroque) always referenced by the Greek and Roman models of Antiquity"³, although without the purpose of characterizing this phenomenon.

In 2003, Lúcia Matos had already signaled the "19th century baroque taste that then characterized the scarce national statuary"⁴, referring to the project entitled *Pela Pátria (For The Homeland)*, the final work sculpture students at the Academy of Fine Arts of Oporto produced in 1911, in Teixeira Lopes' class, in works that followed this iconographic execution of a marked sentimental tendency.

For its part, also the Portuguese Sculpture Dictionary, directed by José Fernandes Pereira, is silent on the same, more or less veiled, presence of a baroque matrix in national sculpture and statuary, whether in the period of Romantic and Naturalist sculpture, or already in the subsequent period of contemporary sculpture⁵ (here understood as the sculptural production of the 20th century), and there is also no possible exclusive entry dedicated to the Neo-Baroque.

Sparse and short are the remaining allusions located in the literature of the specialty consulted so far, insufficient to substantiate a coherent historiographic discourse on the theme, but which allow, at least for now, to verify the presence, even if at a level perhaps more intuitive than that rationally formulated, from the Baroque references in Portuguese sculpture of the First Republic and the dawn of the Estado Novo. Regarding the *Adamastor* statue, made by Júlio Vaz between 1921 and 1927, it is said that "Camonian inspiration, epic in the praise that underlies it, defies the theme in a grammar alluding to the Baroque, with a composition with a strong dramatic inclination"⁶, emphasizing the work's expressiveness. In 1928, Artur Portela was delighted with the modernizing plastic conception of the statue of Gonçalves Zarco, made in the previous year by Francisco Franco, when he considered it the antidote to "Romantic Baroquisms"⁷ of previous generations, whose works abundantly populated the city of Lisbon. Joaquim Saial, on the other hand, attributes the sculpture *Fonte da Vida*, created by João da Silva (1880-1960) for the Portuguese pavilion of the Ibero-American Exhibition in Seville in 1929, "para-Baroque decorative excesses", in order to integrate, with dignity, in that architectural work called

2 - Cf. SILVA, Raquel Henriques da Silva, "Neobarroco", in PEREIRA, Paulo (coord.); PEREIRA, José Fernandes (Dir.), *Dicionário da Arte Barroca em Portugal*, Editorial Presença, 1st ed., Lisbon, 1989, pp.316-318.

3 - SILVA, Raquel Henriques da, "Estatuária académica: entre a norma, a história e a sensibilidade romântica", in AA. VV, *Estatuária e Escultura de Lisboa: Roteiro*, Câmara Municipal de Lisboa, Lisbon, 2005, p.28.

4 - MATOS, Lúcia Galdina Almeida, MATOS, Lúcia Galdina Almeida, *Escultura em Portugal no Século XX (1919-1969): Academismos, Modernismos e Vanguardas*, 2 vols, dissertation in Art Science, Faculdade de Belas-Artes da Universidade do Porto, Oporto, 2003, p.29.

5 - PEREIRA, José Fernandes, "Romantic and Naturalist Sculpture", in PEREIRA, José Fernandes (Dir.), *Dicionário da Escultura Portuguesa*, Caminho, Lisbon, 2005, pp.251-258.

PEREIRA, José Fernandes, "Contemporary Sculpture", in PEREIRA, José Fernandes (Dir.), *Dicionário da Escultura Portuguesa*, Caminho, Lisbon, 2005, pp.258-264.

6 - AA. VV, *Estatuária e Escultura de Lisboa: Roteiro*, Lisbon City Council, Lisbon, 2005, p.70.

7 - ELIAS, Helena, *Arte Pública e Instituições do Estado Novo. Arte pública das administrações central e local do Estado Novo em Lisboa: Sistema de encomendas da CML e do MOP/ MOPC (1938-1960)*, PhD thesis in Public Spaces and Urban Regeneration: Arts and Society, Facultat de Belles Arts/ Universitat de Barcelona, Barcelona, 2006, p.59.

*Neo-Joanin*⁸, designed by brothers Carlos and Guilherme Rebelo de Andrade. Finally, in the biographical note of the sculptor Maximiano Alves (1888-1954), part of his initial works is described as having “agitated and vigorous forms, suggested by muscular hypertension and by the compositional options of a somewhat baroque tendency”⁹, that the figures of the Atlanteans are symptomatic on the pedestal of the Monument to the Dead of the Great War, inaugurated in Lisbon in 1931, in a work carried out in partnership with the brothers Rebelo de Andrade.

Before moving on to archival research, this bibliographic survey allows us to diagnose not only the absence of the study of Neo-Baroque sculpture in Portugal, but also to conclude the importance of filling this gap in Sculpture Research and Art Studies, returning to the sculptural production from the 19th and 20th centuries, a renewed critical eye, based on the inspiration that 17th and 18th century Baroque art breathed in its material and immaterial dimensions.

2. For a definition of the Portuguese Neo-Baroque Sculpture

Having verified that there is a conceptual vacuum in the national bibliography on Neo-Baroque sculpture, we look at the knowledge validated by foreign experts, to establish a methodology of approach, but also to compare our case studies with the production of artists from other countries, purpose of establishing a consistent characterization of the phenomenon and assessing the quality of Portuguese works of art.

In this context, Guillaume Peigné’s PhD (2005), partially published in 2012, converted into a dictionary of French Neo-Baroque sculptors from the period of the Third Republic¹⁰, between 1870 and 1914 serves as a mainstay, not only because of the coincident chronological scope and the guiding thread of the Neo-Baroque, but also because Paris was the European epicenter of academic sculpture in this period, where many of the Portuguese authors studied or found an opportunity, due to the taste trends of the time,

and which continued to resonate in Portuguese sculpture during the following decades. In order to trace the portrait of French Neo-Baroque sculpture, the author defines decorative overload, theatricality, the search for movement, alongside emphatic gestures, extravagant poses or languid contortions of the figures¹¹ as its general distinctive attributes and which, in fact, we recognize from the originally Baroque, 17th and 18th century sculpture, which, in turn, was based on the classic surviving specimens and later discovered by European civilization, starting from Renaissance Rome. Ultimately, based on works from the Greek Hellenistic period, such as the famous sculpting group of *Laocoon and His Sons* (whose production dates between 40 BC and 37 AD), it is possible to verify all those attributes, which would come to be episodically recurrent throughout the history of Western art, through the illustrative chisel of Gian Lorenzo Bernini (1598-1680), which gave rise to some of the most expressive sculptures of the Baroque, precisely under the classical mythological theme, such as *The Rape of Proserpina* (1621-1622).

European sculpture will once again look at the heritage of these compositions, especially from the second half of the 19th century and in the first two decades of the following century, already imbued with this Neo-Baroque revivalist spirit, clearly identifiable in the *Ugolino and His Sons* group (1865-1867), performed by Jean-Baptiste Carpeaux (1827-1875) or in *Le Rapt* (1903), by Auguste Suchetet (1854-1932). Peigné identifies the Neo-Baroque current as a component of Eclecticism, multifaceted by nature, which prevailed in French sculpture of the first two thirds of the Third Republic¹², which gained the official style of the regime from 1880, and reached its peak between 1898 and the Universal Exhibition of 1900¹³.

8 - Revivalism of the art of the reign of portuguese king D. João V (1706-1750).

9 - <http://www.matriznet.dgpc.pt/MatrizNet/Entities/EntitiesConsultar.aspx?IdReg=68123>, consulted on 2020/11/20.

10 - PEIGNÉ, Guillaume, *Dictionnaire des sculpteurs Néo-baroques français (1870-1914)*, Committee des travaux historiques et scientifiques, Paris, 2012.

11 - Idem, *ibidem*, p.12.

12 - The regime of the Third Republic in France extended from 1870 until its dissolution in 1940.

13 - For Guillaume Peigné, the neo-Baroque apogee is located in 1898 (Cf. Peigné, *Op. Cit.*, p.15). Anne Pingeot points to the Universal Exhibition in Paris, two years later (Cf. Peigné, *Op. Cit.*, p.18).

Having observed the international situation, let us now look at the Portuguese Neo-Baroque sculpture of the period in question in this essay, which crossed artistic languages as distinct as Romanticism, Academism and Modernism.

First of all, we must bear in mind that Portugal has a Baroque sculptural tradition, largely made of wood or polychrome clay. The Baroque stone sculpture, of the most erudite language in this period, is related to the Italian import of the sculptures from the Mafra Monastery, commissioned by D. João V. This absence of national references, along with the late-19th century Romanticism tendencies, will be an important reason for Portuguese Neo-Baroque sculpture to seek inspiration in international models, such as French sculpture.

Especially from the 1880s onwards, some of the most relevant disciples of Assis Rodrigues (1801-1877) and Vítor Bastos (1830-1894) at the Lisbon Academy of Fine Arts (*Academia Nacional de Belas-Artes de Lisboa*), together with the generation of the so-called *Escola de Gaia* (*School of Gaia*, a city near Oporto), shared their stay in Paris¹⁴ to complete the studies, taking pulse of models in vogue in French sculpture. One of these students from Gaia was António Teixeira Lopes (1866-1942), who entered the *École des Beaux-Arts*, and would later teach at the Oporto Academy, on the one hand helping to reinforce the eclectic course that Portuguese sculptural practice was already following, within its own references¹⁵ and, on the other hand, influencing the following generations with the international Eclecticism *fin de siècle*, which marked the formation of his own generation.

Teixeira Lopes appears, until now and in the context of our investigation, as the most productive Portuguese sculptor of Neo-Baroque style with a French academic character, in number of works and also in the fortunate combination of the characteristics that Peigné identified for this typology. However, it is important to clarify that, in the case of the Portuguese artists identified so far, the Neo-Baroque feature characterizes only part of their production, and can sometimes even be sporadic, according to the context of the commission or the possible

14 - ALMEIDA, Sílvia Lucas Vieira de, *Forma e Conceito na Escultura de Oitocentos*, doctoral thesis in History of Contemporary Art, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, Lisbon, 2012, Vol. 1, p.278.

15 - Cf. Idem, *Ibidem*, p.308.

partnership with architects, in the sculptural genre of the monument. We cannot, therefore, speak of Neo-Baroque sculptors, in the global understanding of their individual artistic path, but of Portuguese sculptors with Neo-Baroque production, more or less verbose, throughout their career. In the case of Teixeira Lopes, there is a relative coherence in this option over nearly four decades of his journey, in eloquent works such as the east portico of the Military Museum in Lisbon (1890), the sculptural group of the tomb ark of the third Duchess of Palmela (after 1909, at the family's private mausoleum, at the Prazeres Cemetery, Lisbon) or at the impressive monument to the Portuguese soldiers killed in France, at La Couture (inaugurated in 1928) the latter work, produced to be shown on French soil, where, precisely, this language was out of fashion since around the beginning of the Great War.

The present text will be too brief to list all the artists and their works already attributed to the Neo-Baroque style, with the purpose, therefore, of placing some of the most illustrative authors and production in demonstrating the existence of a Portuguese Neo-Baroque Sculpture, in its complex artistic connections.

Also born in Vila Nova de Gaia, Diogo de Macedo (1889-1959) kept the lessons of his professor Teixeira Lopes, even though he already belonged to the first generation of modernist sculptors in Portugal. It is not surprising, therefore, that he put these reminiscences into practice in works of great expressive drama and dynamism, such as the study for the figure of the *Revolution* (1933), but which reveals the appetite of Neo-Baroque sculpture Portuguese for allegorical themes, more than mythological ones. In this last aspect, the *Abduction of Ganymedes* (1898), which earned António Fernandes de Sá (1874-1959) an honorable mention in the Salon of 1898, the bronze medal in the 1900 Paris Exposition, and was also awarded in 1902 by the National Society de Fine Arts (*Sociedade Nacional de Belas Artes*), in Lisbon, is one of the few examples still identified, but that denounces the evident influence that the author drank in Paris, as a student of the eminent Neo-Baroque sculptors Alexandre Falguières (1831-1900) and Denys Puech (1854-1942).

But Portuguese Neo-Baroque Sculpture is made not only from the Parisian academic tradition, as there is an evolution

within the style itself, which adapts to the changing times. Despite the narrative of academic Romanticism ends late in the 1930s, in monumental works of long standing, such as the *Monument to the Marquis of Pombal* and the *Monument to the People and the Peninsular War*, inaugurated in 1932 and 1933, the truth is that the Neo-Baroque thread will remain alive, now in works guided by the approach of modern synthesis, although undeniably based on the references of Baroque sculpture.

Even in the Monument genre, in this case dedicated to the Portuguese military who fell in the First War, it is possible to appreciate this evolution, if we compare *La Couture* with the *Monument to the Dead of the Great War*, in Lisbon, resulting from the partnership between the architects Carlos e Guilherme Rebelo de Andrade and the sculptor Maximiano Alves, opened in 1931. Despite maintaining the 19th century tradition of the figures on the pedestal having greater sculptural interest¹⁶, here the two figures move away from the historical narrative, resembling the purely decorative *Atlanteans* that appeared to hold the architectural sculptures of the Baroque altars, exhibiting a hyperbolized musculature, in unnatural or even forced poses, in a clear allusion to the sculpture of the Baroque period¹⁷. One of them was exhibited under the insignia «O Esforço da Raça» (*The Effort of The Portuguese Race*), at the Salon of the National Society of Fine Arts (*Sociedade Nacional de Belas-Artes*) of 1930, having even won the 1st Medal and the Rocha Cabral Prize¹⁸, which demonstrates the recognition of the artistic environment in the face of this renewed language, incorporated in the allegorization of the Portuguese race.

On the other hand, the allegory remains underlying in modern Neo-Baroque works that, instead of anatomical

16 - PEREIRA, José Fernandes, "Escultura Romântica e Naturalista", Op. Cit., P.252.

17 - José-Augusto França called the anatomies of these figures of "miguelangelescas" (inspired in Michelangelo), referring perhaps more to the pictorial than sculptural production of the Italian mannerist master (FRANÇA, José-Augusto, *Modernismo na Arte Portuguesa*, 3rd ed., ICALP / Ministério da Educação, Lisbon, 1991, p.57). The same adjectives will be reproduced by Joaquim Saial and the reference to Miguel Ângelo repeated by José Fernandes Pereira (PEREIRA, José Fernandes, "Escultura Contemporânea", Op. Cit., P.259). In our view, anatomical exaggeration is more related to Baroque sculpture than to Mannerist art, which preceded it.

18 - Cf. SAIAL, Joaquim, Op. Cit., P.31.

exaggeration or dramatic expressiveness, are guided by contained expression and greater plastic rigidity, of which the example of the two allegorical statues to *Art* and *Science* stands out, accomplished by Raul Xavier (1894-1964) in the 1940s and placed at the entrance to the transferred Pavilion of Industries of the International Exhibition of the Centenary of Independence of Brazil (held in Rio de Janeiro in 1922-1923) to Eduardo VII Park in Lisbon, under the project, once again, of Rebelo de Andrade brothers.

Both figures are compact, with an expressionless physiognomy, although departing considerably from the paradigm of Baroque sculpture; however, it is undeniable the classic inspiration in its characterization, in the garments that they show, that combine in a solemn Neo-Baroque, affirmed exactly in the allegories they represent. Walter Benjamin explains that the return to the Baroque allegory corresponded to a specific type of perception in a socially disruptive time, of intense suffering and material ruin after a historical experience of destruction, such as the First World War¹⁹, which is consistent with the context of these sculptures, the affirmation of abstract values in the form of iconographic attributes and the plastic tendency summary of its time.

Thus, in addition to the criteria defined by Peigné for Neo-Baroque sculpture, according to the foreign and national examples analyzed, we added others that we have been registering throughout this initial phase of the investigation: the horror of emptiness (*horror vacui*), the allegorical or mythological theme (the desecrated themes), idealized anatomies and beauty, drama in facial expression, iconographic codes whose subliminal message requires pre-existing knowledge for its decoding, the seduction of the senses or the attempt to cause emotional impact, the ambivalence of the reach by the observer (it can be sensorial, intellectual or both), the artificiality of the gesture, the sensuality, and the dynamism and the exuberance of the draperies.

However, as we have seen, these characteristics may or may not occur simultaneously in the same sculpture, depending also on the evolutionary phase of the Portuguese Neo-Baroque Sculpture in which it is found, between the

19 - Cf. BUCK-MORSS, Susan, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, London, The MIT Press, 1991, p.178.

traditional and the modern. And, on the other hand, not all sculpture that has one or more of these attributes is necessarily Neo-Baroque, which makes its categorization more intricate than it might seem at first. For example, some public art works of the so-called Naturalism or sculptural Realism in Portugal²⁰ bring together some of these traits; however, they seem to distance themselves from the baroque matrix that we seek in this work.

Conclusions

The bibliographic research that founded the first part of this essay allowed us to assess, first of all, that the influence of Baroque in contemporary art in Portugal with a special focus on sculpture is an open field, despite the fragmentary references that are often made, although never justified or duly substantiated. Indeed, the Neo-Baroque has been absent in the history of national art, as we had the opportunity to explain in the text “The Portuguese Neo-Baroque (1889-1962): the genealogy of a marginalized concept” which will soon be published as a chapter in a global anthology of modern art. And this silence is transversal to all artistic disciplines in which it was materialized, from architecture, to sculpture, or to painting on tiles.

The second part of the text starts from this bibliographic collection for the case studies and for the identification of the most prominent authors of the Neo-Baroque sculptural production, in a work that is in an initial phase, but that already allows foreseeing a path of novelty, above all in the crossing influences and paths that help explain their aesthetic options. Starting from the work of Guillaume Peigné dedicated to French Neo-Baroque Sculpture, we bring this new look to the Portuguese sculptural panorama, noting that this national case went beyond the revivalist mimicry of Baroque art, having even witnessed a figurative

20 - Regarding to public sculptures such as *Ao Leme (At the Helm*, Francisco dos Santos, started in 1913, and located since 1915 in Jardim Roque Gameiro, in Lisbon) and *Maria da Fonte* (Costa Motta - Tio, placed in 1920 at Jardim da Parada, in Campo de Ourique, Lisbon), at this stage, leaves us with some reservations about their classification as neo-baroque works, despite having some of the listed characteristics. We will therefore continue to work on the conceptual delimitation of Portuguese Neo-Baroque Sculpture, mainly related to authors less studied in the historiography of the Portuguese First Republic (1910-1926), and which gave rise to Paulino Montez’s complaint in 1928 of an intention to replicate the «Epidemic danger of “statuomania”» in Lisbon (ELIAS, Op. Cit., P.56), which had been felt in Paris in the late 1800s.

plastic evolution, generating two neo-baroque aspects, one with clear French academic inspiration, and the other a modern Baroque reinterpretation.

Neo-Baroque is not, in effect, a question of chronological marks, but of the transversal adoption of this language that challenges to question the concepts instituted for Portuguese sculpture of the 19th and 20th centuries, such as those of *Naturalism* or *Romanticism*, and to go beyond the conventional simplistic categorizations of artists whose work reaches a high level of complexity, such as António Teixeira Lopes²¹. Thus, we present, as a methodological novelty, the look at works and artists well known, but now filtered through the characterization proposed here for the national neo-baroque sculpture, which is doubly revealed as a Romantic variant, but which was also a component of Modern sculpture in Portugal.

The approaches that we have systematized in this first approach to the theme, through the study of bibliography and concrete works of art are fundamental steps for us to proceed with the documentary investigation and the identification of other case studies, which will allow us to expand our knowledge of the Portuguese Neo-Baroque Sculpture paths, and contribute to the internationalization of the theme.

21 - “(...) a broader analysis of the work of António Teixeira Lopes, as well as the knowledge of his method and art views, reveals a sculptor who, inserted in the artistic time in which he lived, grounds his work on a classical matrix (that he considered to be the backbone of sculpture) and interprets the motive with a Romantic sensitivity which went on to transcend the 19th century. By challenging the naturalist label of the artist who is considered its major representative, the existence of naturalism in sculpture itself calls for revision. Therefore, we argue for a more comprehensive understanding of the art of the century in question, which hardly conforms to rigid compartments nor showcases disruption.” RIBEIRO, Marta Barbosa; BRITES, Joana, “Rethinking the Stylistic Categories of Portuguese 19th Century Sculpture: the Work of António Teixeira Lopes”, *Ars Longa*, nº 26, University of Valencia, 2017, p.166.

in PEREIRA, José Fernandes (Dir.), *Dicionário de Escultura Portuguesa*, Caminho, Lisbon, 2005.

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<http://www.matriznet.dgpc.pt/MatrizNet/Entidades/EntidadesConsultar.aspx?IdReg=68123>, website consulted on 2020/11/20.

<https://galleriaborghese.beniculturali.it/en/opere/rape-of-proserpina/>, website consulted on 2020/11/17.

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Fig. 1 - *Laocoon and His Sons*. Vatican Museums, Rome. Photo: Ana Lourenço Pinto, 2011.



Fig. 2- *The Rape of Proserpina*.
Gian Lorenzo Bernini, 1621-
1622. Borghese Gallery. (<https://galleriaborghese.beniculturali.it/en/opere/rape-of-proserpina/> - consulted on 11/27/2020)



Fig. 3- *Ugolino and His Sons*, Jean-Baptiste Carpeaux, 1865-1867. Metropolitan Museum of Art, New York. (<https://www.metmuseum.org/en/art/collection/search/204812>, accessed 11/27/2020)



Fig. 4- *Le Rapt*. Auguste Suchetet, 1906. Troyes (France).(https://commons.wikimedia.org/wiki/File:Le_Rapt_Troyes_2016.jpg, consulted on 11/20/2020)

Fig. 5- Sculptural group in the east portico of the Military Museum, Lisbon. Teixeira Lopes, 1890. Lisbon. Photo: Ana Lourenço Pinto, 2019.





Fig. 6- Sculptural group in the tomb ark of the third Duchess of Palmela, in the Prazeres Cemetery. Teixeira Lopes, after 1909. Lisbon. Photo: Ana Lourenço Pinto, 2013.



Fig. 7- Monument of Portugal in La Couture. Teixeira Lopes, opened in 1928. La Couture (France). Photo: <https://web.fe.up.pt/~carvalho/fotoRICH.html>, consulted on 11/20/2020.



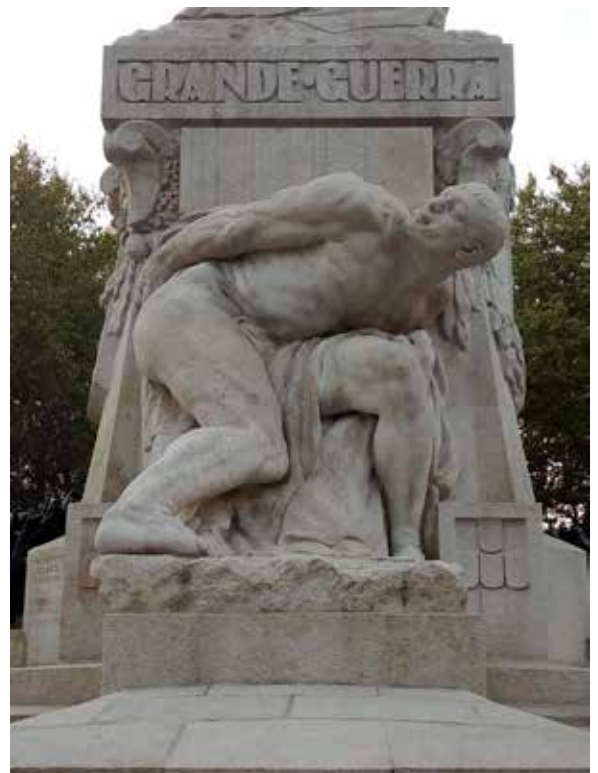
Fig. 8- *Revolution*. Diogo de Macedo, 1933. Patinated plaster (not completed on site). Photo: SAIAL, 1991.



Fig. 9- *The Abduction of Ganymede*. Fernandes de Sá, 1898. Porto. Photo: <https://portoantigo.net/2012/03/10/esculturas-do-porto-o-rapto-de-ganimedes/>, consulted on 11/20/2020.



Fig. 12- Allegorical statues to *Art* and *Science*, at the entrance of the current Pavilion Carlos Lopes, in Eduardo VII Park, in Lisbon (former Pavilion of the Industries of the International Exhibition of Rio de Janeiro, 1922). Raul Xavier, 1940s. Photo: Ana Lourenço Pinto, 2020.v



Figs. 10-11- *Atlanteans* on the pedestal of the Monument to the Dead of the Great War. Maximiano Alves, inaugurated in 1931. Lisbon. Photos: Ana Lourenço Pinto, 2019.