

ANTÔNIO FRANCISCO LISBOA,
'O ALEIJADINHO':
AN ANNOTATED BIBLIOGRAPHY

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THE STATE OF MINAS GERAIS, ATOP THE CENTRAL BRAZILIAN PLATEAU, HAS LONG cast a spell over people of adventurous spirit. For years it supplied the Portuguese empire with a seemingly endless supply of mineral wealth. In 1698, gold was discovered and the famous 'century of gold' was ushered in. The mines of Minas proved to be among the richest ever worked by man and they provided the base for the luxurious Mineiro society that flourished throughout the eighteenth century.

The discovery of diamonds in 1729 seemed further proof to the already excited Mineiros that truly they had stumbled upon a mineral paradise. More than one-fifth of the Mineiro gold was shipped to Portugal, but sufficient quantities remained in Minas to create one of the wealthiest societies of the eighteenth-century world. In 1701, the city of Ouro Prêto (then called Vila Rica) was founded. By 1720, it had become the capital of the newly created captaincy of Minas Gerais.

By 1760, Ouro Prêto had a population of over 60,000, and all the characteristics of a Klondike boom town. Like so many other Latin American mining communities, Ouro Prêto and its surrounding *municípios* contributed a huge portion of their wealth to the Church. Large sums were expended on the construction of cathedrals, churches, and monasteries. Slave labor erected the buildings, and gold from the nearby hills provided the interior ornamentation. Craftsmen from all parts of the empire flocked to Ouro Prêto, where commissions were easy to come by and the life was pleasant. Architects, sculptors, painters, and wood carvers were held in high esteem and their work was respected and much discussed.

It was into this world that Antônio Francisco Lisboa was born in 1738. He was the illegitimate son of the well-known Portuguese architect, Manuel Francisco Lisboa and a black slave girl. From his father he learned the basics of architectural design and construction. From the Brazilian sculptor Francisco Xavier de Brito he learned the stone carver's trade. Young Lisboa went on to surpass his teachers, and become, as George Kubler has said, "the greatest architect and sculptor Brazil has produced."¹

Lisboa's origin and color kept him out of the local artisans' guild. During his entire life he was forced to accept commissions through an intermediary. However, his skill and genius were widely recognized during his life and by the age of thirty-nine he had made himself the leading Brazilian practitioner of the rococo style.²

¹ George Kubler and Martin Soria. *Art and Architecture in Spain and Portugal and their American Dominions*. Baltimore: Penguin Books, 1959, p. 141.

² Pál Keleman. *Baroque and Rococo in Latin America*. New York: Dover Publications, Inc. 1967, p. 248.

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But from that time on, his life was plagued with misery. He became the victim of a terribly debilitating disease (see entries #29 and #43) that steadily worsened with age. Accounts have it that he gradually lost his toes and fingers, that his skin rotted and peeled off, and that he went blind. He acquired the nickname of 'O Aleijadinho' (the 'Little Cripple') and by that name he is affectionately known in Brazil to this day. Whether his sickness was leprosy or syphilis, we do not know. When José Rodrigo Ferreira Bretas wrote the first biography of Aleijadinho in 1858, he was unable to unravel fact from fantasy even though he interviewed people who had personally known or at least had seen the sculptor in his last years.

What we do know of Aleijadinho comes largely from a combination of legends, contemporary accounts, and modern scholarly examination of documents (such as receipts, commissions, and letters). It is fairly certain that from about age thirty-nine to his death at eighty-four, Lisboa suffered incredibly. He had to be carried to and from his work sites, and sculpt with his tools strapped to his stubs of wrists.

Genius is often a combination of talent and good fortune, tempered with suffering. In Aleijadinho's case the good fortune may at first be difficult to recognize. It may be found, however, in the soft soapstone with which he worked. This material is relatively soft when quarried but hardens with prolonged contact with the air. Polishing brings out a remarkably beautiful shine which enhances its color and grain. To the good fortune of Aleijadinho, the hills around Ouro Preto are literally made of soapstone. One may wonder whether Lisboa, with his many handicaps, would have achieved such lofty success had he been forced to work with a harder material.

Aleijadinho's artistic output was enormous. He designed the beautiful Igreja do São Francisco in Ouro Preto, and many chapels, altars, doors, and facades, in the region. In the little town of Congonhas do Campo he left his greatest achievement. There, in the open air sanctuary of the church of Bom Jesus do Matosinhos, he carved his magnificent ten-foot high statues of the twelve Prophets. Like silent sentries they guard the entrance to the church and stand as a monument to Aleijadinho's talent, faith, and perseverance. Lisboa completed the figures when he was over sixty years old and suffering the full effects of his affliction. Had he done nothing more than the Prophets, his reputation would have been established for all time. However, below the church, in a garden lined by giant royal palms are ten little chapels. Within the chapels, are beautiful life-size figures carved from wood, depicting the Stations of the Cross.

In the years since his death much has been written about Aleijadinho. Early travelers to Brazil such as Richard Burton, Saint-Hilaire, and Baron von Eschwege mentioned the presence of the crippled sculptor but their information was largely second or third hand. Following publication of the biography of Aleijadinho by Ferreira Bretas, little serious study was given to the artist during the nineteenth century. During the 1920s and 1930s he enjoyed a revival of sorts as part of a general renewed interest in Brazil's colonial past.

A landmark in this revival was the establishment in 1937 of the Serviço do

Patrimônio Histórico e Artístico Nacional. The eminent art critic and historian, Dr. Rodrigo Melo Franco de Andrade, was appointed its first director and for over two decades he filled the post with distinction. In 1952, he wrote an excellent history of S.P.H.A.N., stating that the organization, "é constituído pelo conjunto de bens móveis e imóveis existentes no país e cuja conservação seja de interesse público: a) pela sua vinculação a fatos memoráveis da história do Brasil; b) pelo seu excepcional valor arqueológico, entológico, bibliográfico ou artístico."³ The center was crucially important to the study of Aleijadinho. One of its first official actions was to declare Ouro Preto a national monument, thus preserving the deteriorating works of Aleijadinho and his circle. In the early 1950s, S.P.H.A.N. carried out an extensive renovation of the statues at Congonhas (#59).

S.P.H.A.N. has also been active in a bibliographic sense. It has funded and published in its *Revista* and *Publicações* many studies of Aleijadinho and his work. The activities of S.P.H.A.N. have inspired Brazilian art critics and historians to undertake technical, documentary, and artistic studies of the sculptor's life and works. By 1939, such a mass of material had been published that the first and, until now, the only full-scale bibliography of Aleijadinho was compiled by Judite Martins and published by S.P.H.A.N. In 1943, R. A. Freudenfeld included a fine bibliography as part of his study, *Maestre Antônio Francisco Lisboa, O Aleijadinho* (#41).

In 1948, Robert C. Smith and Elizabeth Wilder (Weismann) published their excellent study, *A Guide to the Art of Latin America*. They provided an extensive bibliographic treatment of the subject up to 1942. The work is well indexed and contains numerous citations to Aleijadinho.

Although the post-war period has seen much interest in and work on Aleijadinho, there was no attempt at bibliographic control of this material. Because the Martins and Smith-Wilder bibliographies end at 1939 and 1942 respectively, only items published after 1940 will be included in the present bibliography.

The heart of any bibliography is its annotations. So far as I know this is the first annotated bibliography of Aleijadinho produced since 1939. I have annotated all the works I was able to examine. In a very few cases, where a work was physically not available, an annotation has been borrowed from the *Handbook of Latin American Studies*, published annually by the Hispanic Foundation of the Library of Congress, Washington, D.C.

³ Rodrigo Melo Franco de Andrade. *Brasil: Monumentos Históricos e Arqueológicos*. Mexico City: Instituto Panamericano de Geografía e Historia, 1952, p. 61.

BIBLIOGRAPHY

1. (AUTHOR UNKNOWN)

June, 1960. "Aleijadinho." *Jubilee*, 8, pp. 12-17.

2. ALMEIDA, LUCIA MACHADO DE

1952 *Passeio a Sabará*. São Paulo: Livraria Martins. A valuable guide to the old gold mining town.

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3. ANDRADE, MARIO DE
1965 *Aspectos das artes plásticas no Brasil*. São Paulo: Livraria Martins, 1965. A collection of previously published essays by the eminent Brazilian art critic. In the first essay, dealing with Aleijadinho, the author stresses the sculptor's great contribution in pointing the way toward a new indigenous spirit in Brazilian art.
4. (AUTHOR UNKNOWN)
1948 "O gênio e a obra do Aleijadinho." *Atlântico*, no. 1, pp. 24–31. A fine, although brief, biographical study of the sculptor.
5. ANDRADE, RODRIGO MELO FRANCO DE
1958 *Artistas coloniais*. Rio de Janeiro. A collection of biographical essays. The sixth deals with Francisco Xavier de Brito, the teacher of Aleijadinho.
6. _____
21 de novembro de 1964. "Do Mestre aos discípulos de Aleijadinho." *O Estado de São Paulo*.
7. _____
24 de maio de 1940. "A arte colonial de Minas está no Rio." *Revista da Semana*, ano 62, no. 21, pp. 20–21. A collection of photographs of the plaster casts of Aleijadinho's statues in the S.P.H.A.N. Museum in Rio.
8. AZEVEDO, FERNANDO DE
1950 *Brazilian Culture*. (Trans. from the Portuguese by William R. Crawford). New York: Macmillan Co., pp. 279ff. A brief biographical sketch of the sculptor with an equally brief criticism of his work.
9. BANDEIRA, MANOEL
"Ouro Preto, the Old Vila Rica." *Travel in Brazil*, vol. 1, no. 4, pp. 1–13. 22 illus. "Among the clearest and most dramatic photographs of the colonial sculpture and architecture of the old capital of Minas Gerais ever published." (HLAS, no. 7, 1941. # 666.)
10. BARATA, MARIO
1964 "Sesquicentenário da morte do Aleijadinho." *Revista Trimestral do Instituto Histórico e Geográfico Brasileiro* (Rio de Janeiro), 265 (out-dez. de 1964), pp. 189–93. A report of a bibliographic conference held on the sculptor. Not useful in a bibliographic sense.
11. BARDI, PAULO M.
1956 *Art Treasures of the São Paulo Museum*. New York: Harry N. Abrams Publishers, 1956. Plates 64 and 66 show two of Aleijadinho's Prophets at Congonhas do Campo.
12. BASTIDE, PAUL
11 de set. de 1940 "Estudos de sociologia estética brasileira, O Aleijadinho." *O Estado de São Paulo*.
13. BAZIN, GERMAIN
1949 "Au Brésil; la terrasse des prophetes a Congonhas do Campo." *Vogue* (Paris), July–Aug.
14. _____
1963 *Aleijadinho et la sculpture baroque au Brésil*. Paris: Les Editions du Temps, 326 pp., biblio., ill. Probably the outstanding work on Aleijadinho. The author, director of the Louvre, is one of the greatest authorities on baroque art. The text is beautifully illustrated. Especially valuable are the color plates of the wood carvings. The author places the work of Aleijadinho in the perspective of Portuguese and Brazilian baroque sculpture in general. The almost sixty pages devoted to the sculptor's biography are followed by a detailed catalogue of his works showing location and date of execution of each. A brief bibliography is included.

15. BENCE-JONES, M.
Dec. 17–24, 1970 "Baroque Boom Town." *Country-Life*, 148, pp. 1180–83. An article on Ouro Preto. Interesting but adds little new.
16. BRUAND, G.
Mai, 1966 "Baroque et Rococo dans l'architecture de Minas Gerais." *Gazette des Beaux Arts*, s6, vol. 6, pp. 321–38. The author attempts to determine the origin of the major influence on the baroque architecture of Minas Gerais. He claims that in fact it was a combination of influences from Germany as well as the Latin countries.
17. BURY, J. B.
Summer, 1949 "The Aleijadinho." *Cornhill Magazine*, 979ff. A brief historical treatment of the century of gold and its effects upon Mineiro society. Bury views Aleijadinho's work against a background of economic ruin and discontent.
18. _____
Sept. 1949 "The Twelve Prophets at Congonhas do Campo." *The Month*, (new series) II, no. 3. Bury stresses the importance of Aleijadinho in inspiring a new style of art. He points out the close relationship between the sculpture (no longer simply an adornment) and the architecture of Aleijadinho. Bury claims that the anatomical deformations of the prophets are a "perspective device designed to correct their proportions when seen from below." (RX #47).
19. _____
Feb. 1952 "Estilo Aleijadinho and the Churches of Eighteenth Century Brazil." *Architectural Review*, CXI, no. 662, pp. 92–100. Bury develops the thesis that the rococo decorations introduced from Europe contributed to the emergence of an original Mineiro architectural style described after its best-known exponent as the *Estilo Aleijadinho*. Working within this style, second generation Mineiros produced an original Brazilian type of architecture. Well illustrated with photographs and drawings.
20. BUŞCHIAZZO, M. J., HERRERA, G. R. and MANN, H.
May 1960 "Observações sobre a obra do Aleijadinho." *Habitat*, vol. 11, pp. 32–30. An excellent article dealing with Lisboa's sculpture.
21. CALLADO, A. C.
Oct. 1943 "Brazilian Sculpture." *London Studio*, 26, pp. 132–34. A poor collection of undocumented assertions.
22. CALMON, PEDRO
Agosto de 1965 "Aleijadinho na história da arte do Brasil." *Arquivos da Escola Nacional de Belas Artes*. Universidade do Brasil, Rio de Janeiro, no. 11, pp. 147–53.
23. CASAIS, JOSE
1942 *Congonhas do Campo*. Rio de Janeiro.
24. CASTEDO, LEOPOLDO
1969 *A History of Latin American Art and Architecture, from Pre-Columbian Times to the Present*. New York: Praeger. A short but generally adequate history. Chapter 13 deals with Brazilian Baroque and pp. 194–200 contain a superficial treatment of the work of Aleijadinho.
25. CHARLES, GEORGE
"Arte sacra no Brasil." *Renovação*, ano 1, no. 2, p. 13. A useful catalog of the colonial art of Minas Gerais.
26. DEL NEGRO, CARLOS
Agosto de 1965 "Antônio Francisco Lisboa, escultor de ornatos." *Arquivos da Escola Nacional de Belas Artes*. Universidade do Brasil, Rio de Janeiro, no. 11, pp. 75–98.

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27. _____
1967 *Escultura ornamental barroca do Brasil*. Edição comemorativo do sesquicentário de falecimento do Maestro Antônio Francisco Lisboa. Belo Horizonte. Deals primarily with the carved wood doors of Minerio churches.
28. DIGGS, IRENE
Set. de 1950 "O Aleijadinho." *Américas*, 2, pp. 24–27. Diggs claims that in Aleijadinho's work we can see the mark of his deformed individualism and his rebellion against slavery and Portuguese colonialism.
29. _____
March 1951 "Antônio Francisco Lisboa, called Aleijadinho." *Magazine of Art*, vol. 44, pp. 93–96. A brief but good account of Lisboa's life. Diggs accepts the thesis of Ferreira Bretas (1858) that Aleijadinho lost his fingers and his toes and had to be carried to and from his work. Contains good photos.
30. (AUTHOR UNKNOWN)
1954 "Documentos sobre artistas e ofícios na região de Ouro Preto e Mariana." *Anuário do Museu da Inconfidência*, pp. 33–160. This is an important contribution to the study of colonial art in Minas Gerais because it brings together a body of unpublished documents concerning the authorship of some outstanding eighteenth-century buildings and wood carvings. There is an index to the forty-one Minerio craftsmen mentioned." (HLAS, no. 21, 1959, #1155).
31. DUARTE PASSOS, DINARTE
Sept./Oct. 1945 "Escultura Religiosa no Brasil." *Vozes de Petrópolis*, pp. 624–641. Pp. 629ff. deal with Aleijadinho. A general re-hash of known facts with a brief listing of some of Lisboa's major works.
32. DUTRA DE MORAIS, GERALDO
1945 "O Aleijadinho de Vila Rica." *Revista do Instituto Histórico e Geográfico de Minas Gerais*. Vol. I.
33. (AUTHOR UNKNOWN)
1960 *Encyclopedia of World Art*. New York: McGraw-Hill Book Co. Vol. II, p. 626 has a short discussion of Aleijadinho as a sculptor and p. 624 discusses him as an architect. See vol. I (plate 143) for "The Prophet of Isaiah."
34. FALÇAO, EDGARD DE CERQUEIRA
1955 *Nas Paragens do Aleijadinho*. Guia das Minas Gerais. São Paulo. A useful guide to the state's colonial buildings.
35. _____
1946 *Relíquias da Terra do Ouro*. São Paulo. "Splendid photographs of the art treasures in the colonial cities of Mariana, Ouro Preto, Sabará, São João del Rei, Tiradentes, Congonhas do Campo." (HLAS, no. 12, 1946, #719.)
36. FERNANDES, ORLANDO SEITAS
21 de novembro de 1964 "O Aleijadinho, projetista." *O Estado de São Paulo*.
37. FERREZ, GERALDO
21 de novembro de 1964 "Aleijadinho, uma aurora." *O Estado de São Paulo*
38. FRANK, WALDO
enero-febrero, 1944 "Minas Gerais." *Cuadernos Americanos*, vol. XIII, pp. 229–37. A delightful description of the people of Minas Gerais. Frank says that Aleijadinho, "fué un hombre apasionado, con la doble pasión del genio y de los aires afrodisíacos de Brazil."
39. FREITAS, NEWTON
6 de febrero de 1943 "Tradicón plástica en el Brasil." *La Nación* (Buenos Aires), segunda seccion, p. 2. The author claims that Aleijadinho was virtually the only colonial artist of note in Brazil. It is difficult to defend such an assertion.

40. _____
1944 *El "Aleijadinho," Antonio Francisco Lisboa*. Buenos Aires: Editorial Nova. A brief essay that adds little new. The author does, however, point out the renewed scholarly interest in Aleijadinho. Thirty-one fine photos supplied by S.P.H.A.N.
41. FREUDENFELD, R. A.
1943 *Maestre Aleijadinho*. São Paulo: Inteligência. Edições Culturais. (2d ed., São Paulo: 1954). Contains a brief history of the two cities of Congonhas do Campo and Sabara. Most valuable are the eighty black and white photographs of Aleijadinho taken by the author.
42. FREYE, GILBERTO
1947 *Interpretação do Brasil*. Rio de Janeiro: Olympia. The famous Brazilian sociologist argues in Ch. 6 that the work of Aleijadinho was a revolt against European styles.
43. GAMA, GERALDO GUIMARAES
15 de dez. de 1965 "A doença do Aleijadinho." *Revista da Universidade Federal de Minas Gerais*. Belo Horizonte, pp. 51-54. An attempt by a physician to diagnose Aleijadinho's illness.
44. GELD, ELLEN BROMFIELD
1965 *Portrait of a Great Country: Brazil*. New York: Viking Press. See plate 117 for a good view of Congonhas do Campo. Plates 118, 119, 120, for the twelve Prophets.
45. GOODWIN, PHILIP L.
1943 *Brazil Builds: Architecture Old and New, 1652-1942*. New York: Museum of Modern Art. Photographs by G. E. Kidder-Smith, An interesting photographic history of Brazilian architecture. Pp. 44-56 contain fine photos of Minas Gerais and the Mineiro architectural style. Some of Aleijadinho's work can be seen in its natural setting.
46. GUIDO, ANGEL
Supremacia del espíritu en el arte. Goya y el Aleijadinho. Santa Fe, Argentina. Universidad Nacional del Litoral, Instituto Social (publ. no. 60). "The thesis of this lecture is that both the Spanish painter and the Brazilian sculptor found their true worth through personal suffering. As a result, both abandoned the rococo mannerisms of their earlier styles in favor of profound and vigorous originality. . . ." (HLAS, no. 15, 1949, #545.)
47. HOFFMANN-HARNISCH, WOLFGANG
Maio de 1943 "Nas degadas do Aleijadinho." *Cultura Política*, ano 4, no. 40, pp. 255-65. A personal narrative that adds nothing new.
48. JORGE, FERNANDO
1949 *Notas sobre o Aleijadinho*. São Paulo: Sociedade Imprensa Brasileira. A collection of the author's articles originally published in the *Journal de Notícias*. The text is accompanied by beautiful drawings by Ramirez. This work was later enlarged and revised into Jorge's fine biography (#49).
49. _____
1966 *O Aleijadinho, sua vida, sua obra, seu gênio*. São Paulo: Livraria Exposição do Livro. The finest recent treatment of Lisboa by the well-known Brazilian critic and historian. Jorge critically scrutinizes the myths and mysteries that surround the life of the sculptor. Also good photographs and a good, but outdated, bibliography.
50. KELEMAN, PAL
1967 *Baroque and Rococo in Latin America*. New York: Dover Publications Inc., 2 vols. ill. Vol. 1 is the text and vol. 2 is a photographic survey by this European-born art critic and historian. Chapter 14 deals with Brazil and gives a superficial treatment of Aleijadinho.

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51. KELLY, CELSO
1953 *Três gênios rebeldes*. Rio de Janeiro: Ministério da Educação e Cultura, Serviço de Documentação. Os Cadernos de Cultura, 62, pp. 18–33. The author argues that the work of Lisboa shows little influence from contemporary artistic forces.
52. KOCHNITZKY, LEON
Jan. 1941 "Black Gold of Brazil's Baroque." *Art News*, vol. 41, no. 19, pp. 22–24. The author stresses the Negro influence in Aleijadinho's work and claims that he produced the first "genuinely American artistic creation since pre-Columbian times."
53. KOHN, RICHARD
julho-agosto de 1958 "Os Profetas do Aleijadinho-monstros ou obras-primas." *Habitat*, 7 ano, no. 49, pp. 35–38. Critics have long been bothered by anatomical deformities of the Prophets. Kohn claims that they were meant to be viewed not from the stairs, but from the door of the capela of the church. Viewed from that height and angle most of the imperfections disappear. The few that remain can be explained by the fact that the statues were drawn and executed before the capela was completed. Aleijadinho had to calculate the angle from a point he was never able to see!
54. KRULL, GERMAINE
1943 *Uma cidade antiga do Brasil: Ouro Preto*. Lisboa: Edicoes Atlântica. A volume of photographs of poor quality.
55. KUBLER, GEORGE, and MARTIN SORIA
1959 *Art and Architecture in Spain and Portugal and their American Dominions, 1500–1800*. Baltimore: Penguin Books, pp. 194–196, 118–119. A brief discussion of Aleijadinho as both a sculptor and an architect
56. LENCASTRE, PAULO A.
29 de agosto de 1960 "Há 230 anos nascia Antônio Francisco Lisboa, O Aleijadinho." *Folha da Tarde* (São Paulo).
57. LIMA, AUGUSTO DE
1941 *O Aleijadinho e a arte colonial*. Rio de Janeiro. The author takes as his subject the destruction of the myths surrounding the life and work of Aleijadinho. He disputes the birth record and claims that Aleijadinho was little more than a skilled workman and that most of the work attributed to him was really executed by groups of artisans not under the command of Lisboa.
58. _____
jan-fev de 1941 "A verdadeira personalidad de Aleijadinho." *Estudos Brasileiros*, ano 3, vol. 8, no. 22, pp. 34–84. A collection of essays on Aleijadinho.
59. MACEDO, SERGIO D. T.
1964 *Tiradentes e O Aleijadinho*. Rio de Janeiro. The authors claim that both men, each in his own way, signified Brazilian revolt against Portuguese authority.
60. MACHADO, LOURIVAL GOMES
July 1964 "Aleijadinho." *Aujourd'hui*, vol. 8, pp. 4–9.
61. _____
jan-março de 1956 "Os pulpitos de São Francisco de Ouro Preto; influencia de Lorenzo Ghilberti no obra de Antônio Francisco Lisboa." *Revista da História*. Universidad de São Paulo, ano 7, vol. 12, pp. 207–230. The author argues that European book illustrations that Aleijadinho might have seen, of the Italian artist's sculptures in Florence, could have influenced the work in Ouro Preto.
62. _____
1960 *Reconquista de Congonhas*. Rio de Janeiro. A fascinating account of the cleaning and restoration of many of Aleijadinho's works. (HLAS, no. 24, 1962 #1804).

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63. MANN, HANS
 1961 *Minas Gerais*. Rio de Janeiro: Livraria Kosmos Editoria. A fine photographic portrait of the state of Minas Gerais. For the student of Aleijadinho who has not visited Brazil, this is a substitute. For the student who has visited Brazil, the photos evoke *saudade* for that land.
64. _____, and GRACIELA
 1967 *The 12 Prophets of Aleijadinho*. Austin, Texas: University of Texas Press. A magnificent collection of photographs of most of Aleijadinho's major works. The close-up shots are excellent. This book, as a visual treat, is second only to Bazin's beautiful study (#14).
65. MARIANO FILHO, JOSÉ
 1944 *Antônio Francisco Lisboa*. Rio de Janeiro. In this biography the author claims that Aleijadinho was crippled from birth and suffered a cerebral hemorrhage at age 39. This contradicts the commonly held thesis that the sculptor suffered from leprosy and/or syphilis.
66. _____
 1940 "Considerações acêrca do templo de Nossa Senhora de Rosário e de São Francisco de Assis de Ouro Prêto." *Estudos Brasileiros*, ano II, vol. 4, no. 10. The author claims that the church was designed by Aleijadinho but built by Portuguese workers and engineers. Little proof is provided for his assertion.
67. _____
 10 de jan. de 1942 "Duas obras que se devem excluir do inventário artístico do Aleijadinho." *Journal do Comercio*, ano 116, no. 84, 3. A close study of two works commonly attributed to Aleijadinho (the door of the church of Senhor do Bom Jesus in Ouro Prêto and the church of São João) leads the author to feel they were done by another artist.
68. _____
 1941 *Estudos de arte Brasileira*. Rio de Janeiro. A collection of newspaper articles.
69. MARTINS, JUDITE
 "Apontamentos para a bibliografía referente a Antônio Francisco Lisboa." *Revista do S.P.H.A.N.*, vol. 3, no. 4, pp. 179–205. The first, and until now, only full-scale bibliography of Aleijadinho. It covers the period from the eighteenth century to the 1930s'. Extremely valuable and very well annotated.
70. _____
 1961 "Nôvos subsidios acêrca de Manuel Francisco Lisboa." *Revista do S.P.H.A.N.* no. 15.
71. _____
 "Subsidios para a biografía de Manuel Francisco Lisboa." *Revista do S.P.H.A.N.* no. 4, 121–153. An unannotated bibliography of works dealing with the father of Aleijadinho.
72. MAURO, EUGÊNIO LUIS
 1960 *An anatomia na obra do Aleijadinho*. São Paulo.
73. MAWE, JOHN
 1944 *Viagem ao interior do Brasil*. Rio de Janeiro.
74. MOURAO, PAULO KRUGER CORREA
 1964 *As igrejas setecentistas de Minas*. Belo Horizonte: Editoria Itatiaia Limitada, 265 p. This valuable study of Mineiro churches contains a fine chronology (pp. 203–219) of Aleijadinho's architectural and sculptural works. Given are dates of both commission and construction. Chapter XXXI contains an excellent historical treatment of the church of Senhor do Bom Jesus de Matosinhos at Congonhas do Campo. Also included is a list of about 100 of the principle Mineiro artists of the period and the major works of each. Heavily illustrated with inferior photographs.

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75. NAVARRA, RUBEN
dez. de 1948 "Os passos do Aleijadinho em Congonhas." *Revista Mensal*, no. 114, pp. 102–106.
76. NETTE, ALIPINO CORREA
1965 *A doença do Aleijadinho*. São Paulo, 1965.
77. OILAM, JOSÉ
1959 *Historiografia Mineira*. Belo Horizonte.
78. OROSCO, E.
"As avarias nas esculturas do período colonial de Minas Gerais." *Revista do S.P.H.A.N.* no. 5, pp. 179–206. A technical study of the deterioration of Aleijadinho's sculpture. Suggestions of renovation are included. Contains marvelous photographs of Lisboa's works.
79. PAEZZO, SYLVAN
22 de nov. de 1964 "Aleijadinho, o gênio esquecido." *Correio de Manhã*.
80. PASSOS, ZOROASTRAO VIANNA
"Em torno do história do Sabará: a ordem 3a do Garmo e seu igreja: obras do Aleijadinho no templo." *S.P.H.A.N.*, *Publicação no. 5*. A documentary study of Church records of Sabará. The author is able to identify the works by Aleijadinho with a good degree of certainty. Contains fine photographs.
81. PIRES, HELIODORO
13 de set. de 1941 "O Aleijadinho e a gravura religiosa da Espanha e Portugal." *Jornal do Comercio*, 4. "The author, a well-known Aleijadinho scholar, points out some of the engravings of European sculpture that Aleijadinho might have seen." (HLAS, no. 8, 1942, #878).
82. _____
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