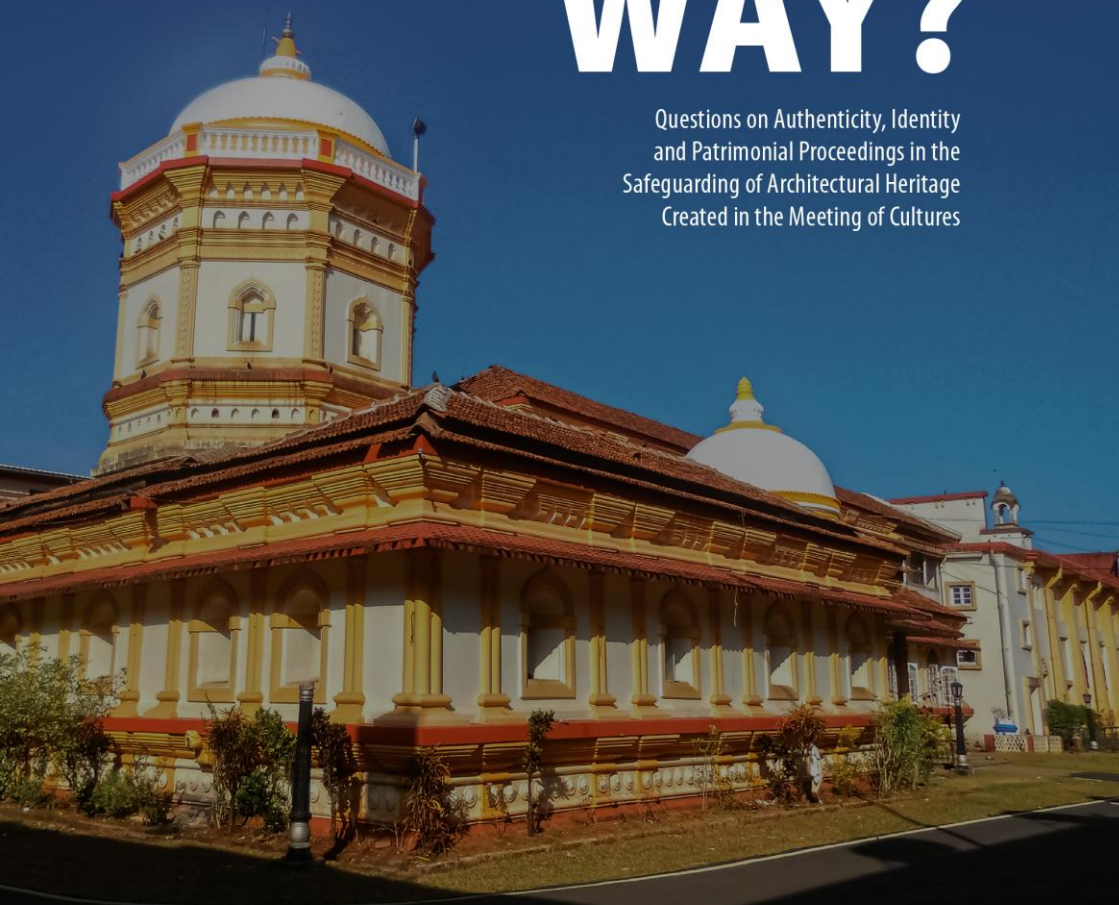


edited by Joaquim Rodrigues dos Santos

PRESERVING TRANSCULTURAL HERITAGE:

YOUR WAY OR MY WAY?

Questions on Authenticity, Identity
and Patrimonial Proceedings in the
Safeguarding of Architectural Heritage
Created in the Meeting of Cultures



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Heritage Created in the Meeting of Cultures

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LAYOUT

Fernanda Cavalheiro
Margarida de Almeida

ISBN

978-989-658-467-2

DOI

10.30618/978-989-658-467-2

LEGAL DEPOSIT NUMBER

428851/17

ISSUE

07.2017



EDIÇÃO

CALEIDOSCÓPIO – EDIÇÃO E ARTES GRÁFICAS, SA
Rua de Estrasburgo, 26 – r/c dto. 2605-756 Casal de
Cambra. PORTUGAL
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THE ARTIFICIAL CASCADE FOUNTAIN OF CYRILLO VOLKMAR MACHADO IN QUINTA DE BELAS

CHALLENGES TO ITS PRESERVATION

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https://doi.org/10.30618/978-989-658-467-2_40

ABSTRACT

This article intends to analyse the diverse artistic languages that are embodied in the artificial cascade-grotto and false ruin, conceived in 1798 by Cyrillo Volkmar Machado, in the garden of the Quinta de Belas, as well as its preservation challenges. Besides the transcultural languages patented in the idyllic garden of the Count and Countess of Pombeiro – the grotto and false ruin, perhaps the first one built in a Portuguese garden –, we will address the causes that led to the collapse of this artist's unique project, as well as measures that may be taken to avoid its loss. Thus, we have the intention to raise awareness in the current owners and official entities of the importance of this structure in the pre-Romantic movement in Portugal.

KEYWORDS

Cyrillo Volkmar Machado; cappricio; Quinta de Belas; preservation

Introduction

Cyrillo Volkmar Machado (1748-1823) has been regarded by most Portuguese art historiographers as one of the less original artists and of less merit in the Portuguese artistic scene of the late 18th century. He was best known for his work as an art writer and biographer, for which he became somewhat famous; his talent as a painter has only very recently been recognised.

He devoted himself to extensive and intricate cycles of mural painting for a bourgeois and noble elite, mostly addressing allegorical and mythological themes; he executed some civil architecture projects, produced many canvas paintings for churches and convents in and around Lisbon, founded the first drawing academy in Lisbon (1780), leaving a legacy of influences in the Royal Academy of Fine Arts (created in 1836). In sum, he was a very erudite artist, a characteristic that was required in a history painter of the Portuguese *Settecento*.

It is in this context, and in the light of more recent studies, that the revelation of his work shows a unique versatility, the result of the artistic influences that he absorbed during his personal journey: the knowledge of and admiration for the models of the Italianate classicism that he developed in his travels, and a British pre-Romanticism assimilated from his vast contacts, which he coherently fused with his own Portuguese roots. And this amalgam of influences is the base for the consolidation of the artist's own plasticity, clearly visible in the recent discovery of another Cyrillian work: an artificial grotto with a fake ruin – perhaps the first to be known in Portugal – which had remained unseen and totally unknown in our cultural scene. This ensemble is a very original element of landscape architecture, showing a pre-Romantic character.

Its analysis reveals in the Cyrillian work a wide-ranging mastery of artistic means of expression. However, this work has been continuously neglected over time and was never the object of a proper intervention, having thus come down to us in an advanced state of decay, the result of a complete ignorance of the importance of the transcultural languages that are embodied in it. Disregarded and totally neglected for a long time, it was at the time of its conception very much admired and an object of wonderment to the royal and noble elite, in particular the prince-regent D. João (1767-1826) and D. Carlota Joaquina (1775-1830), and was elegantly described in 1799 by the priest Domingos Caldas Barbosa (1739-1800) in his work *Descrição da Grandiosa Quinta dos Senhores de Bellas*¹.

Thus, the present article also aims to provide new perspectives regarding the remains of the work that was once considered “portentous” and therefore to shape a plan of action to safeguard what is left of the work of Cyrillo Volkmar Machado by giving a valuable contribution to future campaigns of awareness and intervention by the concerned parties.

Discovering the artistic diversity in the work of Cyrillo Volkmar Machado for Quinta de Belas

The Cyrillian work at Quinta de Belas, which was almost finished by the year 1798², was part of one of the various landscape decorative elements that embellished the ancestral Quinta de Belas, whose owners were the Count and Countess of Pombeiro, José Vasconcelos e Sousa (1740-1812) and his wife, D. Maria Rita de Castelo-Branco (1769-1822).

In our view, the ancient garden of Quinta de Belas exhibits a combination of influences derived from the Italian classical garden (which was more appreciated in Portugal) and the English-type garden. With regard to the latter trend, the description by Carl Israel Ruders is highly illustrative: the garden at Belas, with its shadowy woods, its pavilions erected in obscure places, its solitary lawn benches and cork seats, fills us with a sweet melancholy³.

The criteria used in the conception of the garden of Quinta de Belas are thus reminiscent of the first practices of Romanticism in Portugal, as Margarida Calado has also noted⁴. But in Portugal, and according to the research by Gerald Luckhurst, the English-type garden was considered an isolated phenomenon⁵. Associated with this phenomenon was the British merchant Gerard De Visme (1726-1797) who, according to this author, was the person who introduced this type of garden in Portugal. It is not known to which extent De Visme influenced the owner of Quinta de Belas, but he was influential in many ways: his garden in Benfca could be visited by the general public and one can affirm that this was the first large English garden in the outskirts of Lisbon⁶. The rental of Quinta de Monserrate (1791) and the construction of a surprising neo-Gothic house with a vast English-type garden in the grounds of this farm did not go unnoticed by the Count of Pombeiro, or even by Cyrillo.

But how did Cyrillo get acquainted with both this pre-Romantic environment that was already making an impact on the Portuguese scene in the late 18th century, as well as with Italian classicism? The influences of the Classical culture were always, and from very early, decisive in his entire personal journey: he attended the Royal Academy of the Three Fine Arts in Seville (1775), which awoke in him the interest for the classicist models that were taught at this academy. After his stay in this Andalusian city and probably having admired all the effervescent Moorish and Renaissance culture that one could experience in this place, he left for Rome where he stayed for approximately one year (1776-1777). It is evident that he was very much influenced by the Classical Antiquity culture that permeated the entire city and that was apparent in the most emblematic sites that he visited. During his stay in Rome he most probably visited some late Renaissance gardens such as Vila Lante in Gianicolo (attributed to Giacomo Vignola, who Cyrillo very much admired) whose fountains, cascade fountains and grottos that decorated its gardens have been well preserved to this day. He may also have admired the famous Vila Borghese, the magnificent Villa Madama and its gardens, or Villa Giulia, commissioned by Pope Julius II and, of course, the notorious Villa d'Este, which had a masterful profusion of cascade fountains, fountains and temples. It is during this cultural learning tour that he enthusiastically develops his unquestioned admiration for the Classical Antiquity and Italian Renaissance models, to which he would always be faithful.

From 1780 onwards, Cyrillo establishes relations with wealthy clients that have connections to England, namely with Gerard De Visme who was probably one of his first clients. In 1781 he must have started a cycle of allegorical mural paintings for this merchant because there are Cyrillian drawings conceived for De Visme (1781, 1786)⁷ as well as drawings of his botanical garden (1782, 1785)⁸ in Benfca⁹. It is with these drawings that he definitely becomes a regular visitor at Quinta Devisme. This property had a neoclassical-style palace designed by the architect and scenographer Inácio de Oliveira Bernardes (1695-1781) and was surrounded by a beautiful botanical garden that had decorative elements reminiscent of English gardens, such as cascade fountains, fountains, grottos and was punctuated here and there with elements of medieval and oriental inspiration (follies). Once again, the traveller Carl Israel Ruders witnesses the "soul" of Devisme's garden: "at each step my eyes see objects that surpass anything I could imagine and that leave me with no other feeling than pure admiration.

Nevertheless, these objects are no more than houses, trees, plants, flowers, grottos, lakes, streams, valleys, hills and statues. You put them together, however, my friend, with the power of your imagination, but without the intervention of the gardener's scissors or other similar tools that may ruin its natural beauty"¹⁰.

It seems evident that Cyrillo was influenced by all the magnificent elements present in this farm and that he had a close relationship with De Visme who, in addition to all the material wealth that he accumulated in Portugal, was also regarded as one of the most important promoters of the neo-Gothic movement in Portugal, with the construction of "an architectural programme, typical of an early phase of the English Gothic Revival"¹¹ in the grounds rented to the Castro family, in Monserrate (Sintra).

In addition to the English clientele, Cyrillo became acquainted with João Carlos de Bragança (1719-1806), 2nd Duke of Lafões and produced, in 1791, one of his most important cycles of allegorical paintings for the duke's palace in the Lisbon parish of Beato. The 2nd Duke of Lafões was an illustrious member of a noble elite circle in Lisbon and had strong English connections¹². He commissioned the construction of an interesting grotto in his garden, very similar to the one in Stourhead Park, in England. Although the garden in his palace was an example of a garden inspired by the Italian Classical Renaissance, it already had some faint characteristics of an English garden, with the grotto being a "talking" testimony of the duke's travels in England.

Something that contributes significantly to the analysis of the pre-Romantic influences in the Cyrillian work is the fact that the work by James Murphy "Plans, Elevations, Sections and Views of the Church of Batalha" (1795), which was essential in the dissemination of the neo-Gothic in England and in Europe, is in the private library of the Castelo-Melhor family¹³. It so happens that the owner of Quinta de Belas, José de Vasconcelos e Sousa, Count of Pombeiro, was the second son of the Marquis and Marchioness of Castelo-Melhor and, therefore, must have been aware of Murphy's book. Thus, the probability of Cyrillo having been literarily "contaminated" by José Vasconcelos e Sousa is quite high. Moreover, a strong bond had developed between the artist and the Count of Pombeiro (since 1788) because of the cycle of mural paintings that the artist produced for the Count's family residence. However, a key event reinforced the openness of Cyrillo to new sources of inspiration, which was precisely his close contact with James Murphy himself, having helped him with the drawings that he made for the Santa Maria de Belém Monastery (Jerónimos Monastery in Lisbon), as is recorded in the testimony of the Spanish historian Cornide Y Saavedra: «ante ayer tubimos una "brincadeira" en Belem com el viageiro Murphi que esta copiando la silleria de aquel Monasterio cuyos diseños son por el gusto de las "loggias" del Vaticano, y segun el, muchas piezas dibujos del mismo Rafael, acompañonos, tambien un abate Portugues muy instruído en lo topográfico y literário del Pueblo y outro Pintor Portugues llamado Cyrillo que estudió en Roma que esta ajudando á Murphy que ya lleba 4 meses en Belem, y que tiene copiada la mayor parte de las sillas, y hecha em borrador la perspectiva de la Yglesia...»¹⁴.

Although their meeting did not influence the architectural planning of the cascade fountain, because the latter was almost finished by 1798, the citation of Cornide Y Saavedra leads us to another conclusion: that Cyrillo admired the Portuguese non-classicistic heritage, in this case a Lisbon monument of Manueline style, a style that was also present at Quinta de Belas, namely the Royal Palace of late-medieval and Renaissance inspiration, an *ex-libris* of the Belas village.

The Cyrillian work in the various metamorphoses of Quinta de Belas

The work of Cyrillo for the garden of Quinta de Belas presents itself today as a tiny expression of what it was originally; in fact, a careful reading of *Descrição...* tells us that only a part of the “portentous” original ensemble remains, as Caldas Barbosa describes it. This work was probably divided into two closely connected parts. In one part (which no longer exists) stood the figure of a river deity (a River) that leaned on a Dolphin whose role was to incessantly pour the water torrent¹⁵. These river deities stood in front of a house.

The water that flowed from here would fall through the front of the grotto’s arcade, which had on its top a “funny house” decorated with a sequence of encrusted ornaments (almost invisible), which has been identified as a fake ruin, an unmistakable reference to a pre-Romantic spirit. The “house” must have been bridged by an arch that no longer exists because Cyrillo states that the arch that serves as the basis for what supports the figure of the cascade fountain can be secured with a small wedge through which passes the pillar, which faces the amphitheatre, until the other pillar that stands inside the lake, facing the walnut tree¹⁶.

In front of the grotto there would have been an irregular pond.

Today, only the artificial grotto and the fake ruin remain. It was most likely the departure of the Count and Countess of Pombeiro to Brazil in 1808, due to the French Invasions, that led to the beginning of the collapse of this Cyrillian ensemble. The Count of Pombeiro, José de Vasconcelos e Sousa, died in Rio de Janeiro, not having returned to Portugal.

It is only in 1862, with Inácio Vilhena de Barbosa, that there appear the first references to the cascade fountain, which was by then in an advanced state of neglect, as was described: another two works of art are found in this flat part of the farm, one is interesting for its unusual form and the other for its illustrious author. The first is a cascade fountain that now looks neglected by men and mistreated by time but that is nevertheless original and grandiose and one can imagine its beauty of yore¹⁷. Unfortunately, it has not been possible to find any image that allows us to form an opinion on the portentous work of Cyrillo.

Some years later, in 1870, one of the descendants of the Pombeiro-Belas family, António de Castelo-Branco, 3rd Marquis of Belas, decided to hire Hygino Gagliardi¹⁸ to transform the leisure farm into a first-rate industrial and agricultural establishment¹⁹. Evidently, the aims of economic profitability fostered by the 3rd Marquis of Belas, together with Gagliardi, ended up by substantially altering the landscape idealized by José Vasconcelos e Sousa. In addition to the clearing of the forest with acacia, Aleppo pine, cypress, elm, ash, beech trees and bramble²⁰ that occupied an area of the farm, a forest with numerous trees that embellished the avenue connecting the cascade to an obelisk was cut down, and a forest of eucalyptus was planted in its place²¹. Thus, what we can see today is a tiny expression of the true Cyrillian cascade fountain that was once composed of other elements.

One might even say that Gagliardi’s agricultural interventions deeply modified the farm’s water system because new bridges and aqueducts were built. We dare to say that the water mine that once fed the cascade fountain was deactivated at that time because, soon after Gagliardi’s works, Pinho Leal refers that there was in the farm a majestic but very neglected cascade fountain²². From this one infers that, at least in 1873, the cascade was still intact despite its state of neglect.

The effort to rehabilitate the grounds and the green areas for agricultural investment was in vain as the Marquis of Belas took a mortgage on the farm (1878) with Companhia de Crédito Agrícola and the farm was soon after bought by the capitalist José Borges de Almeida²³.

Apparently, the Borges de Almeida period did not greatly benefit Quinta de Belas. The cascade fountain had been neglected since the early 19th century and this family and their descendants must have done little or nothing to preserve it. In fact, some photographs of that time depicting the Senhor da Serra pilgrimage (1907) show that one of the ponds that embellished the garden with a sculptural piece (of Glaucus or Neptune) was already waterless and totally neglected. In 1942 the family planned to build a structure in the farm's grounds to serve as silos, henhouses and pigsties²⁴ but this process was halted by the Directorate-General for National Buildings and Monuments (Direcção-Geral dos Edifícios e Monumentos Nacionais – DGEMN). The deplorable state of ruin²⁵ of the farm and its landscape prompted the DGEMN to initiate proceedings for their safeguard in 1940, while the farm was still under the ownership of this family. The property was consequently classified as Property of Public Interest, in 1943²⁶.

In 1944, the Quinta de Belas was sold to the industrial entrepreneur Júlio Martins who owned the Sociedade Agrícola e Abastecedora Sagrial and focused more on “rehabilitating” a group of derelict buildings located in the entrance area of the farm, by transforming them into an inn. He even hired the well-known architect Raul Lino, who designed the inn and performed some “interventions” on the palace (and not much else).

Two human factors that partly contributed to the neglect of the cascade fountain (and probably also to its collapse) and to the decay of the farm and its gardens were the owners' lack of attention to heritage and also the definitive suppression of the famous Senhor da Serra pilgrimage, in 1945, by Júlio Martins²⁷. This pilgrimage allowed accessing the Senhor da Serra Chapel (built in the first half of the 18th century) through the Via-Sacra (way of the cross) – a double path with stairs interspersed with grottos and benches²⁸ – and its suppression led to the total degradation of this site, which connected to the cascade fountain, as we know through the description by Caldas Barbosa. The pilgrimage itself was not beneficial either as is demonstrated by the fact that, in 1942, the Pedras dos Mouros dolmen²⁹ was taken down by the pilgrims who had been performing a kind of fertility ritual in this dolmen for years.

Likewise, the Revolution of April 1974 was not soft on Quinta de Belas or on what remained of the Cyrillian ensemble. The farm was occupied and the cascade fountain – or what was left of it – was most likely vandalised: the decorations that adorned the “funny house” probably disappeared and the double stone arch over the house (fake ruin) collapsed by that time, or even before.

The current owner of Quinta de Belas, the architect José Vitorino, a descendant of Júlio Martins, together with the architect João Rito, developed a plan to restore the Royal Palace and its surroundings. Arenas for a riding school and tennis courts were built on some plots of the land, and the interiors of the old Royal Palace were adapted for events such as weddings and christenings. Regrettably, some decisions were more unfortunate, such as erecting a plastic tent in the garden, thus interfering with the nearby Renaissance fountain and the farm's oldest architectural remnant, the late-medieval tower.

The bleak scenario and the need for a plan to raise awareness and safeguard the *Cyrrillian* work at Quinta de Belas

In 2010, as part of a project coordinated by EEA Grants called “Recuperação de estruturas hidráulicas, muros e pavimentos em jardins” (“Restoration of hydraulic structures, walls and pavements in gardens”), under the direction of the Associação Portuguesa de Jardins e Sítios Históricos Portuguese (Association of Historical Gardens and Sites), the Senhor da Serra forest and the palace’s garden were the object of an intervention, but the artificial grotto was not. This situation was the result of the fact that the grotto was not covered by the classification decree of 1943 and of the owner’s lack of interest for this area, which is also the site of the beautiful obelisk that commemorates the prince-regent’s visit in 1795, a work by the sculptor Joaquim José de Barros Laborão. In the golden time of Quinta de Belas, this path was a central part of the farm. It became completely “sterile” and devoid of its beauty due to the construction of the viaduct of the Circular Regional Exterior de Lisboa – CREL (Lisbon outer ring road) in 1994, which interferes visually with the artistic pieces in the farm’s garden. The total unfamiliarity with the work of Cyrillo Volkmar Machado and with its importance in the artistic scene of the 18th century was also an obvious contributing factor. Only two other grottos in Portugal are known to have the same characteristics of the one in Quinta de Belas: the Cascata dos Poetas at Quinta do Marquês de Pombal, in Oeiras, and the monumental cascade at Quinta Real de Caxias (Images 1 and 2).

In addition to the influences of various artistic codes, which have been previously analysed, there is another factor that may contribute significantly to the safeguard plan proposed in this article: the artist read a book that is relatively unknown in Portugal, namely the second *Mémoire sur la Poussée des Voûtes*, by the French author Pierre Couplet (†1743), presented in 1730 at the Conferences of the Paris Academy of Sciences³⁰. This work was a noteworthy investigation by Pierre Couplet that had a strong impact on the history of engineering and structure construction. However, it was gradually forgotten, having only reappeared around 1780 by the hand of Charles-Augustin de Colomb (1736-1806) who apparently ignored the essential contribution of Pierre Couplet³¹. Later in 1798 we find in Lisbon, in a Portuguese artist, echoes of an engineering work that had long been forgotten on the European scene, which transformed this work into a unique piece in the Portuguese panorama.

Thus, a safeguard action plan is urgent, because the grotto and the fake ruin have been left to oblivion and are now “dressed” by dense vegetation that completely obscures the *Cyrrillian* project. The fake ruin is totally abandoned: its walls are collapsing (they are being held up by tree branches), part of the floor stone slabs have already broken off, the geometrically-shaped encrusted ornaments are disappearing, water has stopped running and the pipes are damaged. On one side of the grotto there is a ruined house that is completely irrelevant for that space.

In the face of all this, it would be in the owner’s interest to conduct a comprehensive study on the farm’s historical garden, its origin and history, as well as on the fundamental role of José Vasconcelos e Sousa in the revitalisation undertaken in the gardens of Quinta da Belas in the second half of the 18th century. This study should also focus on the importance of the cascade fountain, grotto and fake ruin ensemble as a unique legacy of the synthesis of various European cultures, as experienced by Cyrillo Volkmar Machado.

We suggest that the owner take some first-instance practical measures that consist in the removal of the vegetation that surrounds the structure, including that which covers the path leading to the water mine, in order to understand the complexity of the old cascade’s hydraulic system.

In addition, it would be interesting to rehabilitate the Via-Sacra by removing the vegetation, as it is probable that there are still traces of the cascade's foundations, and the old Senhor da Serra Chapel, which is currently in a state of total ruin. Raising the awareness of the owner regarding the importance of this path and of its connection to the cascade would be a step toward enhancing the cultural value of the farm, as would the creation of an appealing program with expert guided visits. In addition, patronage should be requested to allow an intervention on the whole of the erected heritage, namely the consolidation of the walls, an essential work to avoid their collapse.

NOTES

- 1 Barbosa 1799, 55.
- 2 National Academy of Fine Arts (Lisbon). Cyrillo Volkmar Machado, Collection, No. 5 – Random papers that address painting, sculpture and architecture. In a letter dated May 1798, addressed to Cyrillo Volkmar Machado, the following is said: «Meu Amo e S.r. Aqui nos achamos nesta villa de Belas desde 3.^a f.^a com tenção de nos demorarmos se o tempo se pozer mais favorável. O Principe e a Princesa tem vindo a passear a Quinta, e na Cascata he onde se tem demorado mais tempo. Não se cansão de a gavar, e assim tem cido muita mais gente que aqui tem vindo entrar neste numero pessoas de gosto. O Sr.^o Conde está contentíssimo por ver a g.de fama em q. esta obra esta, e manda dizer lhe que cada vez está a V.M.^a mais obrig.do por lhe enriquecer a sua Quinta com huma pessa tão preciosa, e em q. cada vez elle tem maior apelete e gosto, e que quer acabar em perfeição».
- 3 Ruders 2002, 50.
- 4 Calado 2003, 181-93.
- 5 Luckhurst 2011, 128.
- 6 [Anonymous]. Handwritten official document, 27 of March 1787, Book 21, folio 259, General Records of *Mercês D. Maria I*, National Archive of the Torre do Tombo, Lisbon, Portugal. "A sua majestade representou o d.to Gerard Devisme que possuindo no distrito de S. Domingos de Benfica termo desta cidade hua nobre quinta em que o publico muito interessava não só por servir de distracção a esta capital, mas também pela utilidade que resultava aos que nella trabalhavam, representou a S. Magestade q. naquele sitio assaz povoado nem havia hua fonte publica (...)" The garden of Devism started being built and embellish from 1767 onwards. Cf. Luckhurst 2011, 133.
- 7 General Directorate of Archives 1931, <http://digitarq.dgarq.gov.pt>.
- 8 Machado, Cyrillo. Personal drawings, 1782. No. 9, *Botânica*, National Academy of Fine Arts, Lisbon, Portugal. These drawings were made public by Arruda in 1999.
- 9 For more information on the Botanical garden of Gerard de Visme in Lisbon and Sintra see: Luckhurst 2011, 127-160.
- 10 Ruders 2002, 49.
- 11 Neto 2015.
- 12 João Carlos de Bragança, 2nd Duke of Lafões lived in London and was made a member of the Royal Society of London. In Leal 1866, 146.
- 13 MatosMoreira&C.^a, "Catalogo dos preciosos manuscriptos da Caza dos Marquezes de Castello Melhor", Biblioteca Nacional Digital Brasil (1878). ["Catalogue of the valued manuscripts of Caza dos Marquezes de Castello Melhor", Digital National Library of Brazil (1878).] <http://bndigital.bn.br/projetos/200anos/condesCastelo.html> (last access in 7 of March 2016)
- 14 Cornide y Saavedra 1947, 58. (Letter dated March of 1799). Unfortunately, the whereabouts of these drawings is not known and it is not known if they were published. It is very likely that James Murphy had the intention to publish a book with drawings that he made in Portugal and in Spain, because in 1803 the Prince-Regent subsidises Diogo Murphy, as is described: "Querendo adiantar os conhecimentos e gosto das Bellas Artes, que formão huma parte muito essencial da illustração, e civilização das Naçoens sou servido que do meu Real Erário se entregue ao Architecto Inglez Diogo Murphy hum conto de reis, obrigando-se este a fazer executar e publicar em Lisboa os desenhos que tirou nas suas viagens a Portugal e Hespanha". Coutinho, Rodrigo Sousa. Handwritten official document, 23 of February 1803, Book 3803, p. 129, Ministry of Finance, National Archive of the Torre do Tombo, Lisbon, Portugal.
- 15 Barbosa 1799, 54.
- 16 Machado, Cyrillo. Collection of manuscriptps (Miscellaneous), National Academy of Fine Arts, Lisbon, Portugal.
- 17 Barbosa 1862, 37.
- 18 Hygino Gagliardi was sub-director of the Agricultural Works in the Institute of Lisbon, teacher of the Foremen Class, assistant rural engineer of the Division of Agriculture, 1st class "condutor" in the Ministry of Public Works, member of the Association of Civil Engineers. In Hygino 1872.
- 19 Gagliardi, Hygino. Report, 1873, Folder 9, 15, Archive of the Viscondes de Botelho – Documents of Casa de Belas, National Library Lisbon, Portugal.
- 20 *Ibidem*.

- 21 This forest was located very near the cascade fountain and, therefore, Gagliardi must have destroyed the irregular pond that was in front of the cascade.
- 22 Leal 1873, 373.
- 23 Noé et. all 1990/1995, <http://monumentos.pt>.
- 24 Idem.
- 25 Idem.
- 26 Decree No. 32:973 of 18.08.1943. Classified the Quinta do Senhor da Serra (Quinta de Belas) as a Property of Public Interest, including the palace, the domed chapel, two decorative fountains, the commemorative obelisk and the Senhor da Serra Chapel; unfortunately, the Cyrillian ensemble was not included.
- 27 General Directorate of Cultural Heritage 1985, <http://www.monumentos.pt>. This pilgrimage existed since the end of the 19th century and was characterized by the steep climb from the Via-Sacra to the Senhor da Serra Chapel, at the top of the farm's hill.
- 28 Barbosa 1862, 291.
- 29 Municipal Archive of Lisbon 1907, <http://arquivomunicipal2.cm-lisboa.pt>. One of the oldest dolmens in Portugal and classified as National Monument in 1910. It is located in the highest part of the farm.
- 30 Heyman 1995, 195. <https://books.google.pt/books?id=modYbp26vhAC&pg=PA185&lpg=PA185&dq=memoria+de+couplet&source>. Cyrillo wrote this descriptive note regarding the construction of the grotto/cascade: "Mr. Couplet em virtude desta experiência demonstrou em 1730 q. a abóboda não cairá se a corda AB de metade do extrado ou aro superior BCA não cortar o entrados ou arco inferior DEF (fig. 8ª). (...) Este he por consequência o ponto q. o Mestre deve fortificar. (...). Esta matéria he vastíssima porem creio por ora ter dito quanto basta para livrar o Ant.º Joaquim do muito medo que tem de q. lhe caia a gruta na cabeça e caso q. não baste eu lhe rogo que não tenha duvida em me perguntar. Advirto porem q. não basta haver a força necessária nos pegoens he preciso também que as pedras das abóbodas vão todas colocadas com a parte mais larga para cima à maneira de cunhas e que não haja descuido visto podendo muito facilmente succeder por não serem pedras lavradas. Neste caso poderão cair inda q. tivesse por encosto as pirâmides do Egipto". In Machado, Cyrillo. Collection of manuscripts (Miscellaneous), National Academy of Fine Arts, Lisbon, Portugal
- 31 Heyman 1995, 195.

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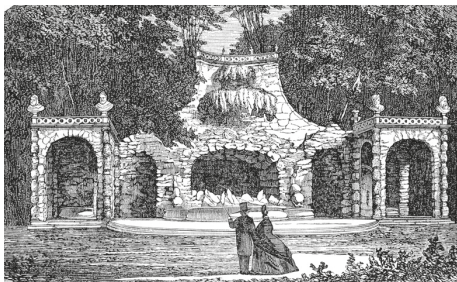


Image 1 – “Cascata dos Poetas, na Quinta de Oeiras, do Sr. Marquez de Pombal” (source: Inácio Barbosa, “Fragmentos de um roteiro de Lisboa: Arrabalde de Lisboa (Paço d’Arcos, Oeiras e Carcavelos)”, *Arquivo Pittoresco*, 6.º Ano, n.º 49, 1863, p. 392)

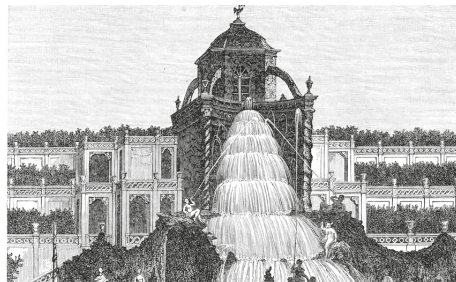


Image 2 – “Cascata da Real Quinta de Caxias” (source: Inácio Barbosa, “Fragmentos de um roteiro de Lisboa: Arrabalde de Lisboa (Caxias)”, *Arquivo Pittoresco*, 6.º Ano, n.º 48, 1863, p. 377. Desenhadores B. Lima e J.P. Coelho)



Image 3 – The “artificial cascade” by Cyrillo Volkmar Machado at the Quinta do Senhor da Serra, in Belas (source: author)



Image 4 – Detail of the fake ruin by Cyrillo Volkmar Machado (source: author)