

The following is a 2013 English translation by Max Maller, a senior at Reed College. He writes that “Carradori makes a clear distinction between instances in which he has ‘remade’ (*rifare*), ‘restored’ (*ricondere*), ‘renovated’ (*rifare di nuovo*), ‘improved’ (*incamminare*), and ‘reinforced’ (*fortificare*) sections of the monument” and that, in the translation, he has occasionally indicated which word Carradori used.

*Report of the Restoration done by myself Francesco Carradori
sculptor, for the noted bas-reliefs already en route to Livorno to be
conducted to Florence*

The two large, almost life-sized forms in the Figure are expressions of the People on their way to make burnt offerings, or sacrifices. I found them broken into six pieces, perhaps so they could more conveniently serve as decoration for their erstwhile Location, the R. Villa della Trinità in Monti. However, this was not their original purpose: they were meant be a single unit, forming a retinue. We can presume as much from those portions of the Figure nearest to the Sawmarks, where we may find joinings between N. 1, 2 and 3. One can see from these corresponding incisions, as well as the manner of incision, that this was clearly the Work of a Sculptor. Missing is one portion of the Figure, removed perhaps to accommodate its Size. I will be obliged to make (*fare*) this section if necessary once a new Location has been decided upon, or indeed if I am dispatched to do so; I do not yet know the “R.”’s intentions.

I found these pieces in a particularly sorry state, due in part to the injuries of Time, as well as their current display situation, where they had been suffering the Impact of nearby rocks. Moreover, they had been entirely deprived of the platform, floor level, and large sections of the Legs

[architectural, not the figures' limbs] which, as you can see, I have redone (*rifatte*). I have felt compelled to renovate (*rifare di nuovo*) a great deal of the figures' Heads, in order to establish unity with the remaining ancient sections.

The Heads of said Figures were particularly lacking in noses, in addition to other features which had clearly been renovated (*di nuovo fatte*). This included two entirely new Heads, one at the far end of the Incision, the other belonging to a small, principle figure, both of which I have redone completely (*hò del tutto rifatte*).

The Drapery about the two small Figures was in a state of such corrosion, indeed in such bad shape, that it no longer gave the impression of a partition at all. This I have newly restored and improved (*ricondotto, ed incamminato*) as you can clearly see. In general, the furthest Seams of the Garments, as well as the majority of their pleats and creases, I have been compelled to remake (*rifare*) completely, having discovered them all to be missing, due either to the Blows they sustained from the rocks, or corrosion. They are presently in better shape for their recent revival.

Additionally, the majority of Hands have been either completely renovated (*rifatte di nuovo*), or redone in part, as is clearly visible.

Another necessary Project has been laying Lynchpins and bars for the fortification of certain spots along the Surface, which had 'Already shown its Skin,' as they say. These are poised to disintegrate if moved improperly; as of now it is advised that even practiced and savvy hands not jostle them.

The other section, divided as the previous one into three pieces labeled N. 4, 5, and 6, I found to be in substantially better shape, having had superior Work applied to it. Its Foundation was absent; the heads of nearly every figure, as in the first group, were missing, save for an ancillary set of

three. I have completely renovated (*di nuovo fatte*) all of them, adapting them to the best of my ability, according to the limited extant clues.

The section marked N. 6 was split lengthwise along one Side. This I have recommissioned and fortified with bars and good Lynchpins for stability, taking into account the movement it will sustain en route to its Assemblage, and indeed under any circumstances.

For each of the Heads belonging to the figures, remaking them more or less entirely (*rifarli quasi del totale*) has been necessary, having found them to be absent in most cases. The Figures' hands have all been restored (*hanno avuto del'Restauro*), with the exception of three which had to be remade (*rifatte*) entirely.

The drapery, as can be seen at its extremes next to the reliefs, I have needed to improve and remake anew (*rifare, di nuovo, è rincamminare*) according to the main partition, which was totally absent for the reasons given above. This set of figures as well were modestly in need of reinforcement (*essere fortificati*), for their robes were prone to cracking. In light of the movement they will have to sustain during transportation, these pieces have been given good lynchpins, and bars of visibly ample sturdiness.

The above-mentioned portion has suffered the imposition, due to an Incision performed in antiquity, of a Figure Partition. Though traces of the Partition are visible enough, I have elected not to recreate it for reasons expressed above, namely, that of reserving my work for the authentically Original. Therefore I have not restored it, nor have I joined portions N. 5 and 6, which I found naturally fissured in two. Due to their ponderous mass, making them difficult to move and transport, I was limited by timing and Arrangements, however I could feasibly join them any time that pleases, according to the wishes of those where it is headed.

In between this natural fissure, one passes over a Head in profile, half of which will be found separately in each of the above-mentioned sections. I left it simply hanging there in order to spare myself the trouble of turning the natural divide into a door. I plan to act frugally, situating them together when the two sections are joined, thus hiding this fissure from view.

The sheer amount of Soot, Dust, and other kinds of dirt in which these remains were covered took me some time. It was indeed a considerable nuisance to bring them to their present state of cleanliness, revealing to the eye their enormous value.