



*It's a perilous time to be a statue. Not that it has ever been a particularly secure occupation, exposed as statues are to the elements, bird droppings and political winds.*

*Just ask Queen Victoria, whose rounded frame perches atop hundreds of plinths across the Commonwealth, with an air of solemn, severe solidity. But in 1963 in Quebec, members of a separatist paramilitary group stuck dynamite under the dress of her local statue. It exploded with a force so great that her head was found 100 yards away.*

*Today, the head is on display in a museum, with her body preserved in a room some miles away. The art historian Vincent Giguère said that "the fact it's damaged is what makes it so important."*

*There's another reason to conserve the beheaded Victoria. Statues of women, standing alone and demanding attention in a public space, are extremely rare.*

*To be made a statue, a woman had to be a naked muse, royalty or the mother of God. Or occasionally, an icon of war, justice or virtue: Boadicea in her chariot in London, the Statue of Liberty in New York.*

*Still, of 925 public statues in Britain, only 158 are women standing on their own. Of those, 110 are allegorical or mythical, and 29 are of Queen Victoria.*

*Julia Baird, The New York Times. September 4, 2017. Adaptado.*

No texto, a referência ao número de estátuas expostas em espaços públicos na Grã-Bretanha indica

- (A) ênfase em personalidades alegóricas.
- (B) escassez de monumentos do gênero feminino.
- (C) despreço por esculturas de corpo inteiro.
- (D) falta de espaço em museus para peças de grande porte.
- (E) preferência por figuras de destaque em batalhas.

No último parágrafo o autor nos informa o número de estátuas britânicas, 925, sendo que apenas 158 delas são mulheres, revelando assim, a escassez de monumentos do gênero feminino.