



Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010), Lisbon, 2015.

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## I – INTRODUCTION

In 2010, a partnership resulting from an agreement between Artis – Instituto de História da Arte da Faculdade de Letras da Universidade de Lisboa / Rede Temática em Estudos de Azulejaria e Cerâmica João Miguel dos Santos Simões, and the Art Library of the Calouste Gulbenkian Foundation led to an application for a research grant for the project entitled *DigiTile Library: Tiles and Ceramics Online*, funded by the Portuguese Fundação para a Ciência e a Tecnologia in 2011.<sup>1</sup>

At the time when the application was submitted, the main goal of the research team was to examine and disseminate the vast documentary, photographic and visual collection that Santos Simões had created at the time when he was the coordinator of the *Brigada de Estudos de Azulejaria* (1958-1969). Nevertheless, the more difficult task of dissemination (with the purpose of creating a digital library) first required a three-year period of detailed examination

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<sup>1</sup> Susana Varela Flor is a member of the Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa. The English translation of this text was produced by Hanna Pięta and revised by John Elliott under the DigiTile Library project (PTDC/EAT/EAT/117315/2010).



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involving the inventory, storage, scanning and transcription of documents, as indicated in the “tasks” outlined in the application.<sup>2</sup>

At the same time, the team of art historians worked on the assigned topics, with a view to analysing the material within a historical context and evaluating the originality of the texts left unpublished by the author.<sup>3</sup>

## II – REVIEW OF THE LITERATURE ON THE SUPPLEMENTARY MONOGRAPHS

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<sup>2</sup> It was Dr. Paulo J. Leitão from the Art Library of the Calouste Gulbenkian Foundation who suggested that, in order to disseminate the contents of the collection in an efficient manner, the project should be linked to a digital library. Santos Simões’ archive, (hereafter referred to as the Santos Simões Collection), is housed at the Calouste Gulbenkian Foundation and was transferred from the Foundation’s Fine Arts Department to the Art Library in 2001. For the purposes of the *DigiTile Library* project, the inventory, organisation and bibliographical description were carried out by Ana Caldeira, under the supervision of Eunice Pinto. The storage was undertaken by Jorge Resende. The transcription of documents was conducted Álvaro Tição, Maria Catarina Figueiredo, Cristina Carvalho, Dr. Maria João Pereira Coutinho; Doutora Sílvia Ferreira and Teresa Pimenta Peralta.

<sup>3</sup> To be more precise, the research team dedicated one text to each topic, together with an analysis of the form and content. See the present digital library for works by Álvaro Tição, Fernando M. Peixoto and Margarida Bastos (Hagiographic Tiles); Ana Paula Rebello Correia and Miguel de Seixas Metelo (Heraldic Tiles), Teresa Pimenta Peralta (Altar Frontals), Pedro Flor, Maria João Pereira Coutinho and Sílvia Ferreira (Lisbon Iconography in Tiles); Susana Varela Flor (Handbook of Tiles). Other texts have been written on topics that did not form part of the application submitted to the Fundação para a Ciência e a Tecnologia: the Convento dos Cardais (Maria Catarina Figueiredo). There is no text on ornamental grammar, but instead the library contains digitalised paintings produced by the painter Emílio Guerra, as well as an interview conducted with this painter under the *DigiTile Library* project. There is only a short list on this subject in the Santos Simões Collection: cf. Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Painéis Ornamentais do Século XVI-XVII”, EMD001.404



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1957 marked the beginning of the working relationship between João Miguel dos Santos Simões and the Calouste Gulbenkian Foundation.<sup>4</sup> The entire correspondence exchanged between the President of the Calouste Gulbenkian Foundation – Dr. José Azeredo Perdigão – and the author of the *Corpus da Azulejaria Portuguesa* is housed in the archives of this institution. Santos Simões’ initial idea, in 1957, had not been to publish such a monumental work as the *Corpus*, as borne out by the “General Plan” that accompanied the first publishing proposal entitled “A Arte do Azulejo em Portugal”. Having worked on the Portuguese tile heritage since the end of the 1930s, Santos Simões considered that the time was ripe for:

*“a publication that covers the art of tiles in Portugal as a whole. [It] is not only necessary but also timely. It is necessary because, undeniably, decorative ceramic art has been so important and so highly developed in this country that it scarcely seems possible that there is still no work within the existing literature on Portuguese art that provides an overview of the evolution of this movement, which at times has achieved considerable artistic merit. It is timely because it is time to offer scholars and modern artists the essential elements required for an understanding of the problems associated with tiles and to help them follow in the path of the proclaimed resurgence of this very Portuguese form of decorative art. It is also timely since it may help justify the status of tiles as an art form, hitherto considered of minor importance and only unofficially regarded as a ceramic product.”<sup>5</sup>*

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<sup>4</sup> Letter from Santos Simões to the President of the Executive Board of the Calouste Gulbenkian Foundation, José de Azeredo Perdigão, dated 25 Jan 1957

<sup>5</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, “A Arte do Azulejo em Portugal - Plano para um estudo geral”, EMD001.413 [Janeiro de 1957]. The original reads: “*uma publicação que abarque, no seu conjunto, o que foi a arte do azulejo em Portugal. [Esta] é não só necessária como oportuna. Necessária porque, indiscutivelmente, a cerâmica decorativa teve neste país uma tal importância e um tal desenvolvimento que mal parece não existir ainda na bibliografia artística portuguesa uma obra que possa oferecer a visão panorâmica e evolutiva desse movimento, atingindo por vezes valor artístico considerável. Oportuna porque é tempo de se oferecer ao estudioso e ao artista moderno os elementos indispensáveis para a compreensão dos problemas ligados à azulejaria e ajudá-los a prosseguir no trilho, que se anuncia, de*



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By the early 1940s, the author considered there was a need to organise the information he had been examining for around twenty years, as confirmed by his letter to Nuno Cardoso:

*“The work I am preparing is designed to serve as a complete inventory and a critical work containing many bibliographical references, both national and international, as well as a repository for a large number of reproductions illustrating the various Portuguese decorative ceramic types.”<sup>6</sup>*

Nevertheless, the format in which Santos Simões proposed to present his studies on tiles swiftly changed after a meeting with the President of the Calouste Gulbenkian Foundation. The publication of the said monograph – “Arte do Azulejo em Portugal” – was subsequently transformed into the “Corpus da Azulejaria Portuguesa”,<sup>7</sup> applying the same kind of scholarship to the art of tiles that

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*ressurgimento desta tão portuguesa modalidade decorativa. Oportuna ainda porque ela poderá justificar a reivindicação de personalidade artística para o azulejo, relegado até aqui para papel secundário e só anedoticamente considerado como produto cerâmico”.*

<sup>6</sup> Museu Nacional do Azulejo, Espólio JMSS, “Carta de Santos Simões a Nuno Cardoso”, Lisbon, 1944. Donated by Maria João Santos Simões Ferreira Real and Fernando Ferreira Real. The original reads: “O trabalho que preparo tentará ser uma obra total de inventariação e crítica, com fartas indicações bibliográficas tanto nacionais como estrangeiras e um repositório de reproduções bastante para ilustrar os vários tipos de decoração cerâmica portuguesa”.

<sup>7</sup> Santos Simões ends his letter to Azeredo Perdigão by implicitly suggesting the need to create a corpus of tiles: “Mais do que um “livro de arte” pretende ser um livro “para a Arte” e para os estudiosos reunindo num “corpus”, homogéneo o muito que se encontra desconexo e disperso [Rather than being a ‘book of art’ this book aims to serve as a ‘book for Art’ and for scholars, as it will join together the scattered and unconnected information into a homogeneous ‘corpus’]” Cf. Carta de Santos Simões dirigida ao Presidente do Conselho de Administração da F.C.G., José de Azeredo Perdigão, dated 25/01/1957.



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Caetano Ballardini had developed in the field of Italian majolica, and Jean Helbig in stained glass work, examples duly acknowledged by the author.<sup>8</sup>

In an unpublished text dated 1958, which forms part of the Art Library collection, Santos Simões justified this option:

*“The study of the art of tiles in Portugal and its **presentation in a dignified and serious form** will only be possible when the analytical elements have been compiled, if not in their entirety then at least in the greatest number possible. **Although the texts that can be found in the existing literature are sufficient for the purposes of a brief introduction, it must be admitted that they are inadequate** for documenting the remarkable artistic work produced in the form of decorative ceramics in Portugal, which it is now imperative to appraise and protect.*

*A general overview of the evolution of Portuguese tiles in their various forms and applications is not sufficient, in my view, to satisfy the need for a deeper analysis, which is nowadays the basis of all works of art historiography.*

*Tile work has to be considered mainly as a form of decorative art, since this was how it specifically developed in Portugal, where it achieved merits that elevated it beyond a mere curiosity.*

*The Corpus of Portuguese Tiles seeks to present this almost unimagined wealth, revealing its range and providing a critical analysis, not only of the work as a whole, but of individual types according to their decorative function.”<sup>9</sup>*

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<sup>8</sup> João Miguel dos SANTOS SIMÕES, *Azulejaria em Portugal nos séculos XV e XVI*, Lisboa, Fundação Calouste Gulbenkian, 1969, p. 13.

<sup>9</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Corpus da Azulejaria Portuguesa”, EMD001.218, [30.XII.1958]. The original reads: “O estudo do conjunto da arte do azulejo em Portugal e a sua **apresentação em moldes dignos e sérios** só será possível quando se encontrem reunidos os elementos analíticos, se não na sua absoluta totalidade, pelo menos no maior número possível. **Se para uma síntese com intuito de divulgação bastam já os ensinamentos que se podem colher da Bibliografia existente, é forçoso admitir que eles são insuficientes** para a documentação dessa espantosa actividade artística que foi a decoração cerâmica em Portugal, que se torna urgente valorizar e proteger. O esquema geral da evolução da azulejaria portuguesa nas suas formas e aplicações não basta, quanto a mim, para preencher a necessidade de uma análise mais profunda, a qual está hoje na base de todos os



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The above extract gives prominence to a firm stance on how the art of tiles should be assessed: through a “deeper analysis” within a historical and critical context and the claim that it represented a distinctive heritage in terms of its application in architectural structures.

Santos Simões condemned general approaches and inventories *per se*, demanding an extensive, multidisciplinary assessment. The historical context for this methodology was established with the publication of “Arte do Azulejo em Portugal” by Reynaldo dos Santos, which Santos Simões considered “careless”.<sup>10</sup>

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*trabalhos de historiografia artística. É principalmente como modalidade de arte decorativa que o azulejo tem que ser considerado pois que foi como tal que ele se diferenciou em Portugal onde atingiu aspectos que transcendem a simples curiosidade. O Corpus da Azulejaria Portuguesa pretende dar a conhecer essa riqueza quasi unsuspeitada, revelando-a em extensão e analisando-a criticamente, não no seu conjunto panorâmico mas nas espécies individualizadas consoante a sua função decorativa.”*

<sup>10</sup> Arquivo da Fundação Calouste Gulbenkian, “Carta de Santos Simões dirigida ao Padre Júlio da Rosa”, Angústias, Horta (Ilha do Faial), dated 19.01.1959. The original reads: “*Não existe, infelizmente, uma obra simultaneamente acessível e digna de crédito no que respeita ao azulejo. Há muitos estudos dispersos – de Joaquim de Vasconcelos, de José Queiroz, de Vergílio Correia e de outros – e apenas uma obra de conjunto e que pretende ser uma síntese geral: é o recente livro do Prof. Reynaldo dos Santos, “O Azulejo em Portugal”, obra cara e que é necessário ler com cuidado pois não poucas asserções são, pelo menos, levianas... É no entanto uma obra de indiscutível utilidade pois é profusamente ilustrada”.*



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In an unpublished text from the Museu Nacional do Azulejo collection concerning the “Listas de azulejos datados”, the future coordinator of the Brigada de Estudos de Azulejaria complained:



“on page 154 of his book – *O Azulejo em Portugal* – the author [Reinaldo dos Santos] begins his list of dated tiles, first establishing that this was compiled from the specialist literature on the subject or “revealed by a study of specimens, thus extending the chronology of Portuguese tiles to around two hundred examples”. (...) The

list now published by Dr. Reinaldo dos Santos contains precisely 208 dates (...). Having noted that some of the dates were compiled from the specialist literature (...), 4 examples are cited from Joaquim de Vasconcelos, 27 from José Queiroz, 5 from Vergílio Correia, 3 from the undersigned, 19 from the Vilhena collection and 1 from Matos Sequeira. In other words, a total of 59 dates were determined from the specialist literature (...). It is thus strange that the author also refers on page 154 to “one hundred already published markers (dated tiles)” but only indicates the source of 40 of them (...). In accordance with the precepts used, it would appear that – since he proposes to reference the timelines with the initials of those who provided the evidence, or at least the bibliographical sources where they were found – the author **ought to identify this figure of one hundred more accurately.**”<sup>11</sup>

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<sup>11</sup> Museu Nacional do Azulejo, FJMSS, “Breve comentário à lista de azulejos datados publicada pelo Sr. Dr. Reinaldo dos Santos no Livro “Azulejos em Portugal” Do62. Donation by Maria João Santos Simões Ferreira Real and Fernando Ferreira Real. The original reads: “a pág. 154 do seu livro – *O Azulejo em Portugal* –, o Autor [Reinaldo dos Santos] começa a publicação de uma lista de azulejos datados, esclarecendo antes que os mesmos foram colhidos na bibliografia do assunto ou “revelados pelos espécimes estudados podendo assim elevar a cerca de duzentos números a cronologia do azulejo nacional”. (...) A lista agora publicada pelo Sr. Dr. Reinaldo dos Santos contem exactamente 208 datas (...). Escrevendo acima que algumas das datas foram colhidas na bibliografia da especialidade (...). Assim de Joaquim de Vasconcelos cita 4, de José Queiroz 27, de Vergílio Correia 5, do signatário 3, da colecção Vilhena 19, de Matos Sequeira 1, ou seja um total de 59 datas que foi encontrar na bibliografia do assunto (...). É no entanto



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Given the context in which the need to publish a more substantial work on Portuguese tiles came into being, it is easier to understand why the critical fortune of the supplementary monographs begins with the 1958 text, the date which marks the start of the working relationship between Santos Simões and the Calouste Gulbenkian Foundation.<sup>12</sup>

The information added by Santos Simões to the 1958 document is extremely important in this context, namely that the following themes would be prepared for immediate publication: Hagiographic Panels; Altar frontals; Minor applications (individual designs, sets of ornamental tiles, stairways, kitchens). In the near future, he was also planning to publish monographs on patterned tiles (17th century) – prototypes and applications in religious and civic buildings; tiles in monuments (early 18th century) – Oliveira Bernardes and his successors, figurative tiles of the 16th and 17th centuries – applications in religious and civic buildings, tiles of the 18th century; and tiles in gardens, façades and exteriors.<sup>13</sup>

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estranho que S. Exc.<sup>a</sup> faça referência na mesma página 154 a “uma centena de balizas (azulejos datados) já publicados” e que só indique a proveniência de 40 (...). Dentro dos preceitos usados, parece que V<sup>a</sup> Exc.<sup>a</sup> - já que se propõe a assinalar os cronogramas com as iniciais dos seus reveladores, ou pelo menos das fontes bibliográficas onde os colheu, – **deveria ser mais rigoroso a apontar a tal centena.**”

<sup>12</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Corpus da Azulejaria Portuguesa”, EMD001.218, [30.XII.1958].

<sup>13</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Corpus da Azulejaria Portuguesa”, EMD001.218, [30.XII.1958]. The final part of the text reads: “*todos os estudos incidem sobre a azulejaria portuguesa, não só do Continente como ainda a das Ilhas e do Brasil. Prevejo ainda um volume final de índices remissivos aos estudos monográficos com o qual ficará completado o corpus. [All the studies concern Portuguese tiles, both from Portugal and its islands, as well as from Brazil. I have also envisaged a final volume with the respective indexes, which will complete the Corpus]*”





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Firmly committed to a well-organised study of tiles in Portugal, Santos Simões meticulously structured the *Corpus da Azulejaria Portuguesa* and also founded the Brigada de Estudos de Azulejaria.<sup>14</sup>

In fact, according to documents in the Calouste Gulbenkian Foundation archives, Santos Simões presented the overall scheme for the *Corpus da Azulejaria Portuguesa* on 26 January 1960, valuable information that has not been duly credited.<sup>15</sup> In comparison with the 1958 text, it can be seen that the 1960 text takes care to establish a better definition of the supplementary monographs, which at the time were called monographic studies:

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<sup>14</sup> Cf. Arquivo da Fundação Calouste Gulbenkian, “Corpus do Azulejo Português organizado pela Brigada de Estudos de Azulejaria, subsidiado pela Fundação Calouste Gulbenkian, dirigida por J. M. dos Santos Simões”, Lisboa, 26 de Fevereiro de 1960.

Cf. Alexandra Gago da CÂMARA, “A Brigada de Estudos de Azulejaria. A génese de um inventário do Azulejo em Portugal” in *João Miguel dos Santos Simões (1907-1972) – exposição evocativa do centenário do nascimento*, Lisbon, MC/Mnaz, 2007, pp. 145-154.

<sup>15</sup> The definition of the corpus provided here is as follows: “o *Corpus do Azulejo Português* é um conjunto de publicações que pretende condensar os estudos históricos, técnicos e críticos sobre a arte do azulejo em Portugal, considerando-a como a mais característica manifestação de arte decorativa deste país. Para levar a bom termo tal empresa, que pela sua natureza e amplitude, excede as possibilidades e capacidades de um indivíduo é criada uma “equipe” ou BRIGADA DE ESTUDOS, a qual sob a direcção e orientação do signatário procederá aos trabalhos de rastreio, colheita de fotografias e outros elementos informativos, ordenação e arquivo, desenho etc com vista à publicação de: a) – Estudos Monográficos e b) – do “Corpus” propriamente ditto [The *Corpus of Portuguese Tiles* is a group of publications that is designed to condense the historical, technical and critical studies of tiles in Portugal, which are considered as the most characteristic manifestation of decorative art in this country. To successfully undertake this enterprise, which, due to its nature and amplitude, exceeds the capacities of an individual, we have created a ‘team’ or STUDY GROUP that, under my supervision, will conduct works related to the identification of tiles, the gathering of photographs and information, organisation, storage, etc., with a view to the subsequent publication of: a) - Supplementary Monographs and b) – the ‘Corpus’ proper].” Cf. Arquivo da Fundação Calouste Gulbenkian, “Corpus do Azulejo Português organizado pela Brigada de Estudos de Azulejaria, subsidiado pela Fundação Calouste Gulbenkian, dirigida por J. M. dos Santos Simões” Lisbon, [26 de Fevereiro de 1960].



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*“the local or regional monographic studies will serve as other sources for the Corpus, since it will not be possible to include detailed and highly descriptive studies in the latter. They will serve as the analytical elements from which the Corpus will be constructed.”*<sup>16</sup>

Whereas, in 1958, Santos Simões envisaged eight supplementary publications, two years later he had added a further ten titles to the list. He therefore proposed four titles for immediate publication – Portuguese Tiles in Madeira, Portuguese Tiles in Brazil, Portuguese Tiles in the Algarve, and Portuguese Tiles in Olivença. The following monographs were planned for subsequent years: Portuguese Tiles: Hagiographic Panels; Portuguese 17th-Century Patterned Tiles; Portuguese Tiles from the Baixo Alentejo; Portuguese Altarpiece Tiles; Portuguese Tiles from the districts of Évora and Portalegre; Portuguese Entrance and Garden Tiles; Portuguese Tiles in the Setúbal Peninsula; Portuguese Tiles from Estremadura and Ribatejo; Portuguese Tiles from the Beiras; Portuguese Tiles from the Douro and Minho and Trás-os-Montes Regions; Portuguese Heraldic Tiles; Portuguese Tiles in the Azores; Modern Portuguese Tiles; Portuguese Tiles in Lisbon and its Surrounding Area.

In this list of eighteen titles, continuity can be observed in themes such as Hagiographic Tile Panels, Altarpiece Tiles and 17th-Century Patterned Tiles, together with the introduction of new themes such as Modern Portuguese Tiles and Portuguese Heraldic Tiles, in addition to volumes with a greater emphasis on “regional” tiles.

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<sup>16</sup> Arquivo da Fundação Calouste Gulbenkian, “Corpus do Azulejo Português organizado pela Brigada de Estudos de Azulejaria, subsidiado pela Fundação Calouste Gulbenkian, dirigida por J. M. dos Santos Simões”, Lisbon, [26 de Fevereiro de 1960]. The original reads: “os Estudos Monográficos, locais ou regionais, constituirão outras tantas fontes para o Corpus, já que não seria possível fazer incluir nestes os estudos pormenorizados e eminentemente descritivos. Eles serão como que os elementos de análise sobre a qual será possível fazer a síntese do Corpus.”



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For the coordinator of the Brigada de Estudos de Azulejaria, “the publication of monographs will speed up the process and will make the overall project more economical. They will be fully illustrated, thus relieving the *Corpus* itself of this requirement. The latter will only provide representations of prototypes, referring the reader to the monographs, as appropriate.”<sup>17</sup>

Aware of the extent and complexity of the project, Santos Simões envisaged developing this work within a broader research context. His plans to

create a research centre for tiles and ceramics, in association with the various institutions with which he was involved, should be noted.<sup>18</sup>

Three years later, a reference to the supplementary monographs appeared in the preface written by Dr. Azeredo Perdigão to the first volume of the *Corpus da Azulejaria Portuguesa* (1963). The project was to be divided into two parts: “one of which is the “*Corpus*” itself, while the other is



<sup>17</sup> Arquivo da Fundação Calouste Gulbenkian, “Corpus do Azulejo Português organizado pela Brigada de Estudos de Azulejaria, subsidiado pela Fundação Calouste Gulbenkian, dirigida por J. M. dos Santos Simões”, Lisboa, [26 de Fevereiro de 1960]. Cf., in this text, Apêndice Documental nº II. The original reads: “a publicação das monografias permite uma mais rápida realização e tornará o conjunto da obra mais económica. Serão amplamente ilustradas o que vai aliviar o corpus propriamente dito desse encargo. Neste apenas se darão representações de protótipos, remetendo o leitor para as monografias quando as haja”.

<sup>18</sup> Susana Varela FLOR, “Centro de Estudos de Azulejaria. Um projecto no pensamento de João Miguel dos Santos Simões” in *João Miguel dos Santos Simões (1907-1972) – exposição evocativa do centenário do nascimento*, Lisbon, MC/Mnaz, 2007, pp. 119-126.



Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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*composed of a series of supplementary monographs”*<sup>19</sup> namely: Portuguese Heraldic Tiles, Portuguese Tiles – Altar frontals, Portuguese Tiles – Portuguese Entrance and Garden Tiles and Portuguese 17th-Century Patterned Tiles.

On the one hand, we know from a memorandum written by the President that the supplementary monographs were destined for the wider public “*and will focus on various aspects or problems of Portuguese tiles that cannot be covered extensively in the volumes of the “Corpus” itself.*”<sup>20</sup>

On the other hand, the themes “Hagiographic Tiles”; “Altarpiece Tiles” and “17th-Century Patterned Tiles” (in the form of examples of carpet-patterned tiles), are common to the 1958 and 1960 lists. “Tiles in gardens, façades and exteriors” was recovered from the 1958 list, supplemented by examples from Brazil, and “Portuguese Heraldic Tiles” was retained but renamed “Armorial Tiles”.

Three titles disappeared from the original list of supplementary monographs, namely “Tiles in monuments (early 18th century) – Oliveira Bernardes and his successors”, “Figurative tiles of the 16th and 17th centuries –

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<sup>19</sup> Azeredo PERDIGÃO, “Prefácio” in *Azulejaria Portuguesa nos Açores e na Madeira*, João Miguel dos SANTOS SIMÕES (ed.), Lisbon, Fundação Calouste Gulbenkian, 1963, p. IX. The original reads: “*uma o “Corpus” propriamente dito e outra constituída por uma série de monografias complementares*”. In 1957, Santos Simões envisaged that the *Corpus* would be composed of three volumes: 1st volume – O Azulejo em Portugal (desde o século XV ao XIX); 2nd volume – Inventário ou repertório de núcleos azulejares em Portugal, Açores e Madeira; Províncias Ultramarinas e Brasil; 3rd volume – Ilustrações. In a plan proposed to Dr. Azeredo Perdigão, the *Corpus* is expected to contain five volumes, as the contents of the first volume have been divided into the second volume (Azulejaria em Portugal no século XV – XVII) and the third volume (Azulejaria em Portugal no século XVIII e XIX). The fourth volume would be dedicated to “Azulejaria Portuguesa no Brasil”, thus being more extensive than the version planned in 1957 (“Açores, Madeira e Províncias Ultramarinas”). According to the plan from 1960, the fifth volume would include annexes, indexes and bibliographies.

<sup>20</sup> The original reads: “*em que se focarão vários aspectos ou problemas da azulejaria portuguesa que não é possível dar in extenso nos volumes do “Corpus” propriamente dito.*”



Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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applications in religious and civic buildings” and “Tiles of the 18th century” and were transferred to the *Corpus*.

Via the Azeredo Perdigão text Santos Simões informs us of the reasons for these alterations to both the supplementary monograph publications and the *Corpus*: “*In the last four years, the plan has undergone some changes, imposed not only by the nature of the work, but also by the extent of the areas involved in the survey, the mass of material collected and the consequent revision of the criteria for its presentation. It was also realised that it was not possible to follow any chronological or geographical order in the publication sequence for the volumes without inconvenient delays, and that the component parts should instead be published as the respective areas of study were completed.*”<sup>21</sup>

In 1963, Santos Simões also announced in *Memorial* that the Brigade for the Study of Tiles should be transformed into a “Research Centre”.<sup>22</sup>

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<sup>21</sup> Azeredo PERDIGÃO, “Prefácio” in *Azulejaria Portuguesa nos Açores e na Madeira*, João Miguel dos SANTOS SIMÕES (ed.), Lisbon, Fundação Calouste Gulbenkian, 1963, p. X. The original reads: “*Corpus*: ‘Ao longo dos últimos quatro anos o plano sofreu algumas alterações, dítadas, não só pela natureza do trabalho, como pela extensão das áreas prospectadas, abundância dos materiais recolhidos e consequente revisão dos critérios da sua apresentação. Reconheceu-se, também, que na sequência dos volumes a publicar não era possível, sem que daí resultassem atrasos inconvenientes, seguir qualquer ordem cronológica ou geográfica e antes que as diversas partes do conjunto deveriam ser editadas à medida que terminassem os competentes estudos.’”

<sup>22</sup> Arquivo da Fundação Calouste Gulbenkian, N° 64/Pr./68.



Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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Six years after the preface, in an appraisal of his twelve years as coordinator of the Brigada de Estudos de Azulejaria, the author provided a brief report of his activities in the introduction to his work on 15th and 16th-century Portuguese

tiles and described the difficulties of structuring a publication schedule: “*The problem of structuring a publication schedule for the theme of “Portuguese Tiles” which aims to take full advantage of the material gathered during the course of over twenty-five years of work and research, enhanced in the last eight years by the systematic survey work of the Brigade for the Study of Tiles, has been a constant concern for the individual responsible for the project. Far from finding the best solution, a sequential plan is now presented which seeks to reconcile chronological organisation with the typological features of the main developments.*”<sup>23</sup>

In addition to reorganising the publication sequence for the volumes in the *Corpus*,<sup>24</sup> Santos Simões presented a new list of supplementary monographs or

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<sup>23</sup> João Miguel dos SANTOS SIMÕES, *Azulejaria em Portugal nos séculos XV e XVI*, Lisbon, Fundação Calouste Gulbenkian, 1969, p. 14. The original reads: “*O problema de estruturar um programa de publicações, tendo como tema a “Azulejaria Portuguesa”, procurando aproveitar ao máximo o material recolhido ao longo de mais de vinte e cinco anos de trabalho e pesquisas, incrementadas nos últimos oito anos com o rastreio sistemático da Brigada de Estudos de Azulejaria, foi preocupação constante do responsável pela obra. Longe de ser encontrada a solução óptima apresenta-se agora um plano de sequência, no qual se procuram conciliar a sistematização cronológica e as características tipológicas dos grandes evolutivos.*”

<sup>24</sup> According to the Board of Trustees of the Calouste Gulbenkian Foundation, the envisaged publication scheme was as follows: 4th volume – “Azulejaria Portuguesa do século XVII”; 5th volume – “Azulejaria Portuguesa de 1690 a 1750”; 6th volume – “Azulejaria Portuguesa de 1750



Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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supplementary thematic studies, as they were now called in 1969. Thus the themes “Devotional Tile Panels (Records)” and “Armorial Tiles” were preserved and “Master Tile Painters of the 18th century”, “The Ornamental Grammar of Portuguese 18th-Century Tiles” and “Figurative Themes in Portuguese Tiles” were recovered from the 1958 list. The theme of “Lisbon Iconography in Tiles” appeared for the first time, although it should be noted that all the documentation for this theme was reserved for the years 1963-1969.<sup>25</sup>

The preface also makes it clear that, in structuring the *Corpus*, the intention was to publish “general volumes, interspersed, according to themes and chronologies” with supplementary monographs.<sup>26</sup>

However, 1969 would prove to be a decisive year in terms of the overall scheme for the publications in the “Corpus of Tiles”, following the announcement of the closure of the Brigade for the Study of Tiles. In response to this, Santos Simões presented a proposal for restructuring the project at the end of March of the same year, in which he stated: “*With regard to the supplementary monographs, it was decided to include the study on **Altarpiece Tiles** in the first*

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a 1808”; 7th volume – “Azulejaria Portuguesa – Elenco Geral, Dicionário de Artistas, Índice, Documentos”.

<sup>25</sup> The publication of the iconography of Lisbon in tiles was planned for 1963, as is indicated by the date featured on the frontispiece. Cf. Arquivo da Biblioteca de Arte da Fundação Calouste Gulbenkian, *Coleção Santos Simões*, Esquício do Frontispício do Livro: “Azulejos lisboetas na Ordem Terceira de S. Francisco”, EMD001.421 [1963].

<sup>26</sup> João Miguel dos SANTOS SIMÕES, *Azulejaria em Portugal nos séculos XV e XVI*, Lisbon, Fundação Calouste Gulbenkian, 1969, p. 14. The original reads: “*Quanto às monografias complementares foi resolvido incluir no primeiro tomo [do Corpus] (tipologia) o estudo sobre os **Frontais de Altar de Azulejo** evitando assim duplicação e redundâncias. O trabalho sobre **Iconografia Olisiponense em azulejo** está de há muito praticamente completo, sendo apenas necessário uma revisão e actualização. O estudo sobre **registos devocionais** está também praticamente completo, mas igualmente passível de revisões e redacção dum prefácio introdutório. Devo dizer que dispomos de material bastante para logo que concluído este próximo volume do Corpus se possa dar forma ao último volume previsto – Azulejaria Portuguesa do século XVIII – o qual julgamos ser necessário sub dividir em dois ou três tomos.*”



Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010), Lisbon, 2015.

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volume [of the *Corpus*] (typology), thus avoiding duplication and redundancy. The work on *Lisbon iconography in tiles* has been nearing completion for some time, and only needs to be revised and updated. The study on *devotional panels* is also practically complete but may need revision and editing in an introductory preface. I should add that, as soon as this next volume of the *Corpus* is completed, we have enough material to put together the final planned volume – *Portuguese tiles of the 18th century* – which we think should be divided into two or three volumes.”<sup>27</sup>

The first work to appear in the plan was the one that Santos Simões considered to be the most behind schedule – *Lisbon Iconography in tiles: the Lisbon panels of the Third Order of St. Francis, Salvador da Baía* (May 1969), followed by the other studies, namely: the second volume of *Dutch Tiles* – updates on Portugal, the Azores and Brazil (July 1969); *Devotional Tiles*, in the form of an illustrated list (November 1969); *Tiled altar frontals*, in the form of an annotated list (November 1969); *Armorial Tiles*, in the form of an annotated list (March 1970); *The Ornamental Grammar of Portuguese 18th-Century Tiles*, in the form of an album of annotated watercolours (schedule to be established in January 1970, for publication by December 1972); *Figurative Themes in 18th-Century Portuguese Tiles*, containing photographs and reproductions of engravings (schedule to be established in January 1970, for publication by December 1972); *Great Tile Painters of the 18th Century* – the work of Gabriel del Barco, António Pereira, Oliveira Bernardes, in the form of a list illustrated with

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<sup>27</sup> Arquivo Fundação Calouste Gulbenkian, “Proposta quanto à reestruturação da Brigada de Estudos de Azulejaria” Texto de Santos Simões, 31 de Março de 1969.





Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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photographs (schedule to be established in January 1970, for publication by December 1972).

It should also be noted that the Handbook of Tiles (envisaged for August 1969) was included in the original set of publications for the *Corpus* and not the supplementary monographs.<sup>28</sup>

Despite these efforts, the closure of the Brigade for the Study of Tiles was a statement of fact for the Board of Trustees of the Calouste Gulbenkian Foundation and resulted in a reformulation of the publication schedule.

An analysis of documents from 1969 held in the archives of the Calouste Gulbenkian Foundation reveals that there are several versions of volumes and various publication deadlines.<sup>29</sup> From this vast collection, the most significant information is provided in the reports produced by the Director of the Fine Arts Department, Prof. Artur Nobre de Gusmão, concerning the supplementary monographs: “*As regards the supplementary publications associated with the ‘corpus’, there is a total of eight, some of which appear to be practically ready for publication. The respective titles and deadlines are attached, together with some submission dates which Santos Simões has indicated.*”<sup>30</sup> The attachments to the reports are also of relevance, in particular the description of the volumes to be published in the *Corpus of Portuguese Tiles* collection, which includes fourteen

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<sup>28</sup> Arquivo da Fundação Calouste Gulbenkian, “Proposta quanto à reestruturação da Brigada de Estudos de Azulejaria” Texto de Santos Simões, 31 de Março de 1969.

<sup>29</sup> Santos Simões’ letter to the President of the Board of Trustees of the Calouste Gulbenkian Foundation, José de Azeredo Perdigão, dated 25 January 1957

<sup>30</sup> Santos Simões’ letter to the President of the Board of Trustees of the Calouste Gulbenkian Foundation, José de Azeredo Perdigão, dated 25 January 1957. The original reads: “*Quanto às publicações complementares do “corpus” são elas em número de oito parecendo estar algumas já praticamente prontas aguardando publicação. Os respectivos títulos e prazos virão indicados em anexo, assim como alguns prazos da respectiva entrega que o Eng. Santos Simões concretamente indicou.*”



Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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volumes<sup>31</sup>, to which three more may be added, represented in a chart corresponding to Vol. I “Dutch Painted Tiles”, (with a note: published and reprinted); Vol. II “Dutch Tiles – updates on Portugal, the Azores and Brazil” (with an indication: forthcoming) and the “Handbook of Tiles”.



As regards the final considerations on the review of literature concerning the supplementary monographs, it should be stressed that the Calouste Gulbenkian Foundation planned to publish a total of eighteen volumes, supervised by Santos Simões,

on the theme of “Portuguese Tiles”, including a reprint of the first edition of “Dutch Painted Tiles”.

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<sup>31</sup> Namely: I “Azulejaria nos Açores e na Madeira” (já publicado); II “Azulejaria Portuguesa no Brasil” (já publicado); III “Azulejaria em Portugal nos séculos XV e XVI” (a sair a 30 de Abril de 1969); IV “Azulejaria Portuguesa do século XVII” (a sair a 30 de Novembro de 1969); V “Azulejaria Portuguesa de 1690 a 1750” (prazo a precisar após a entrega do IV volume); VI “Frontais de Altar” (a sair em 30 de Março de 1970); VII “Azulejos Armoados” (a sair em 31 de Março de 1970); VIII “Iconografia Olisiponense em Azulejo” (a sair a 30 de Novembro de 1969); IX “Os grandes pintores de azulejo: Gabriel del Barco e Oliveira Bernardes”; (a sair a 30 de Novembro de 1969); X “Gramática Ornamental da Azulejaria Portuguesa do Século XVIII” (periodicidade a estabelecer após a entrega do IV volume); XI “Temática Figurativa da Azulejaria Portuguesa e as suas fontes iconográficas” (periodicidade a estabelecer após a entrega do IV volume); XII “Azulejaria Portuguesa de 1750 a 1808 – Azulejaria “Pombalina” e D. Maria I – Elenco” (prazo a precisar após a entrega do IV volume); XIII “Registos Devocionais em Azulejo” (periodicidade a estabelecer após a entrega do IV volume) e, por último, XIV “Elenco Geral. Dicionário de Artistas. Índice de azulejos datados. Documentos” (prazo a precisar após a entrega do IV volume) Cf. Arquivo da Fundação Calouste Gulbenkian, “Correspondência diversa”, Doc. 8.



Susana Varela FLOR, “Between the envisaged and the accomplished: the supplementary monographs to the *Corpus* and the research on tiles and ceramics under the DigiTile Library project” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA / Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia in the scope of the R&D Project (PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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In all, the Foundation only actually published five volumes, four of which were originally envisaged as part of the *Corpus*<sup>32</sup> whilst the fifth belonged to the planned set of supplementary monographs. However, in 1963, the latter volume, namely “Portuguese Tiles in the Azores and Madeira”, became the first volume in the *Corpus*.

These figures (five books published, as opposed to the thirteen that were planned) should not be seen as discouraging, considering that a substantial amount of Santos Simões’ research had been compiled, analysed and written up during the thirteen years (1957-1970) dedicated to the publication of the *Corpus da Azulejaria Portuguesa*, and is available to scholars at the DigiTile Library.<sup>33</sup>

We end this text with a quotation that we consider to be a telling example of the legacy that Santos Simões left to the Art Library of the Calouste Gulbenkian Foundation, highlighting his confidence in the young researchers and his optimistic view of the future:

*“the publication of monographs will accelerate the process and will make the entire project more economical. They will be fully illustrated, thus relieving the Corpus itself of this requirement. The Corpus will merely provide representations of prototypes, referring the reader to the monographs, whenever considered appropriate. The monographs may be entrusted to members of the Brigade for the Study of Tiles or even students from Schools of Fine Arts or Faculties of Letters, who will*

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<sup>32</sup> The work entitled “Carreaux Céramiques Hollandais au Portugal et en Espagne” sponsored by the Calouste Gulbenkian Foundation but published by Martinus Nijhoff, is always represented in a separate image.

<sup>33</sup> The period under consideration is 1957-1970. The former date corresponds to the presentation of the text entitled “Arte do Azulejo em Portugal – Plano para um Estudo Geral”, composed and submitted to José de Azeredo Perdigão in January 1957; the latter date is the year in which Santos Simões ended his service as the coordinator of the Brigade for the Study of Tiles.



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*thus have an opportunity to prove themselves, under the constant supervision of the Director of the Corpus, who will know how to gradually set up a school of researchers that will ensure the continuity of the work.”<sup>34</sup>*

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<sup>34</sup> Arquivo da Fundação Calouste Gulbenkian, Caixote 68/cx 55/1, “Corpus do Azulejo Português organizado pela Brigada de Estudos de Azulejaria, subsidiado pela FCG dirigida por João Miguel dos Santos Simões”, Lisboa, [26 de Fevereiro de 1960]. The original reads: “*A publicação das monografias permite uma mais rápida realização e tornará o conjunto da obra mais económica. Serão amplamente ilustradas, o que vai aliviar o corpus propriamente dito desse encargo. Neste apenas se darão representações de protótipos, remetendo o leitor para as monografias quando as haja. As monografias poderão ser entregues a membros da Brigada ou até a estudantes das Escolas de Belas Artes ou das Faculdades de Letras que terão assim a oportunidade de se revelarem orientados sempre pelo Director do Corpus que saberá crear pouco a pouco uma escola de investigadores e que serão a garantia da continuidade da obra*”.