



Susana Varela FLOR, “Handbook of Tiles” 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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INTRODUCTION

The Handbook of Tiles is one of the most important collections of documents produced by Santos Simões. This article will try to address the questions of (a) what this collection includes, (b) what the author’s intentions in publishing these documents were, and (c) what he hoped to achieve in the field of Portuguese art.¹

I – The Series of Lectures given at the Calouste Gulbenkian Foundation

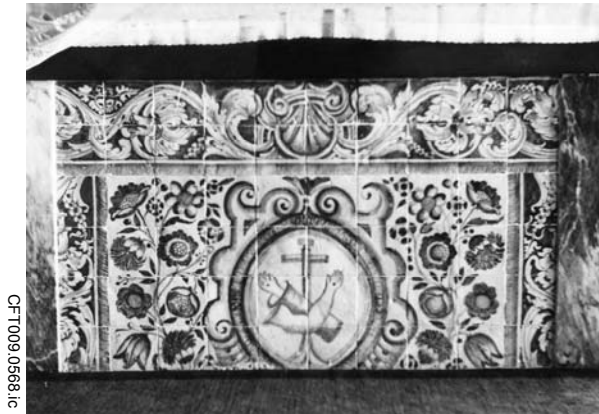
Between 9 January and 19 March 1968, Santos Simões, at that time the coordinator of the Brigade for the Studies of Tiles, organised a series of ten lectures on tiles. According to the advertising leaflet, the primary aim of these lectures was to: “bring to the public interested in the subject the basic knowledge of that artistic form that is so relevant to Portuguese art – tiles”. Since the aim was to inform the general public, the entry for these events was free of charge.²

¹ An earlier version of this paper was presented at the Colloquium “The DigiTile and Robbiana Projects: Researching and disseminating tiles and ceramics”, held at the Calouste Gulbenkian Foundation on 18 and 19 April 2013. The English translation of this text was produced by Hanna Pięta and revised by John Elliott under the DigiTile Library project (PTDC/117315/2010).

² Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Ciclo de Palestras sobre Azulejaria por J. M. dos Santos Simões”, 1968, EMD001.184. The Portuguese original reads: *levar ao público interessado os conhecimentos basilares dessa modalidade artística – o azulejo – de tão relevante papel no quadro da Arte Portuguesa.*



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An analysis of the synopsis of these ten lectures reveals that, over the course of the series, they covered the entire history of tiles. Reflecting the fact that Santos Simões never dissociated tiles from the architectural context in which they were inserted, the first lecture

was dedicated to explaining concepts used in architectural decoration. Apart from focusing on the concepts of structure, decoration, scale and rhythm, it also addressed the materials and techniques used in tile production. The second lecture revolved around the analysis of ceramic compositions used in the Arab and Mediterranean countries and in the Iberian Peninsula. It also looked at the Della Robbia workshop and the Majolica technique.

From the third lecture onwards, Santos Simões focused his attention on Portuguese tiles as well as on tiles in Portugal. In this lecture, he paid special attention to the introduction of Mudéjar techniques and forms in Portugal, the particularity of Portuguese tiles and the rise in Flemish influence. The fourth and fifth lectures dealt with 17th-century Portuguese tiles and, in particular, with carpet-patterned tiles, altar frontals and ornamental and figurative tiles, both in Portugal and Brazil. The sixth lecture was on the influence of Northern Europe on Portuguese tiles and the seventh on the great tile masters, such as Gabriel del Barco and António de Oliveira Bernardes. The eighth lecture was devoted to the period of the Great Tile Production (1725-1755) and paid special attention to topics that the author considered of secondary importance, such as flower vases, single-motif tiles, images of saints in tiles, etc. The ninth lecture dealt with the Lisbon Earthquake and the tiles that were produced in the aftermath of this disaster in the rococo and, subsequently, the neoclassical style. Finally, the tenth



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lecture addressed a variety of subjects, including the decline of tiles in the period from 1790 to 1810, the industrialisation of tile façades and the attempt at revisiting the work produced by Luís das Tabuletas, Pereira Cão and Jorge Colaço. It concluded with reflections on modern tendencies in exploring the decorative function of tiles, thereby addressing the state-of-the-art and highlighting prospects for the future of tiles.

The series of lectures was concluded in May 1968, and Santos Simões seems to have fully accomplished his pedagogical aims and his desire to disseminate knowledge about tiles, as borne out by the testimonies of members of the public about Santos Simões’ communicational and didactic skills. However, according to Santos Simões himself, the aforementioned goal of making the basic knowledge of tiles available to the general public was achieved only in part. For this reason, he had all the lectures recorded and thus made available for possible publication in the future. The publication of these lectures became one of Santos Simões’ main objectives. To ensure that this was accomplished, he invested a great deal of effort in reviewing the transcripts, organising the structure of the book and designing the cover (which includes a mention of 1969 as the intended year of publication).³

At that time, the publication of the Handbook of Tiles was Santos Simões’ most important project. Its aim was twofold. On the one hand, it sought to present a synthesis of the research carried out by the Brigade for the Study of Tiles. On the other hand, it was designed to cater for the needs of the book market by producing a handbook at an affordable price and in a reduced size, “where readers interested in arts or simply culture could find information on the use of materials and techniques”.⁴ According to Santos Simões, Reynaldo dos Santos’

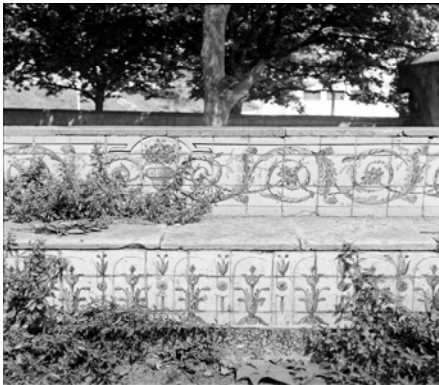
³ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Azulejaria: um Manual por J.M. dos Santos Simões”, 1969, EMD001.214

⁴ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Manual de Azulejaria”, EMD001.212, [1969] and “Azulejos portugueses: manual a editar pela Fundação Gulbenkian”, EMD001.217.



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work, published in 1959, “was aimed at an erudite and well-off clientele, [and was therefore] out of reach of a larger public, namely students and artists”, and, therefore, the publication of the Handbook of Tiles by the Calouste Gulbenkian Foundation “*would fill this gap, thereby contributing to the defence and enhancement of Portuguese art*”.⁵



II – Overview of the documentation

The collection of documents housed at the Art Library of the Calouste Gulbenkian Foundation, and entitled the *Handbook of Tiles* contains extensive material on the topic under analysis. In an attempt to describe the contents of this collection, this material will

now be considered under three headings.

1 – Material for dissemination

This group includes (a) a text with a presentation of the series of lectures on tiles, a summary of the lectures and the programme that was distributed among the audience,⁶ as well as (b) a printed leaflet. The only difference between the text and the leaflet has to do with the dates proposed for the lectures:

The Portuguese original reads: “*onde o público, curioso das coisas de arte, ou simplesmente da cultura, possa informar-se sobre matérias e tecnologias*”.

⁵ IDEM, *ibidem*. The first excerpt from the Portuguese original reads: “*destinava-se a uma clientela erudita e endinheirada, fora do alcance das bolsas e das estantes do grande público, nomeadamente de estudantes e artifices*”. The second excerpt reads: *iria preencher esta lacuna, cõnsua de prestar um serviço à causa da defesa e valorização da arte portuguesa*.

⁶ Biblioteca de Arte da FCG, *Coleção Santos Simões, “Ciclo de Palestras sobre Azulejaria”, [1967]. EMD001.193*



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according to the information from the text distributed among the public and containing the summary of the first lecture, this talk took place on 9 January 1968 and not on 5 December 1967. However, the text does, in fact, contain the summary of the fifth lecture, held on 6 February 1968.⁷

2 – Revised transcript of lectures

This group of documents consists of typescripts (some of them revised) containing transcripts of Santos Simões’ lectures.⁸ Only six out of ten of the typescripts have been given a final revision, leading to the production of the corresponding manuscripts (namely the first, second, third, fourth, ninth and tenth lectures).⁹ It is also important to note that the texts of the first and the second lectures are also available in typewritten versions.¹⁰

3 – Material for publication

The last group includes the documents collected with a view to compiling the Handbook itself. This group includes, first and foremost, two sketches of the frontispiece: the publication of the first one of these, entitled “Azulejaria – um Manual [Tiles – A Handbook]”, was planned for 1969¹¹ and the second, entitled

⁷ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Ciclo de palestras sobre azulejaria: 5.^a Palestra, Sumário, 6 de Fevereiro de 1968”, 1968, EMD001.195

⁸ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “1.^a Palestra – Introdução: Cerâmica de aplicação arquitectural”, EMD001.186; “2.^a Palestra”, EMD001.187; “3.^a Palestra”, EMD001.188; “4.^a Palestra”, EMD001.189; “5.^a Palestra” EMD001.199; “6.^a Palestra” EMD001.200; “7.^a Palestra”, EMD001.201; “8.^a Palestra”, EMD001.202; “9.^a Palestra” EMD001.190; “10.^a Palestra”, EMD001.191

⁹ These versions can be found under the benchmark EMD001.203

¹⁰ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “1.^a Palestra – Introdução: Cerâmica de aplicação arquitectural”, EMD001.204 and “2.^a palestra: Azulejos arcaicos em Portugal”, [1968]. EMD001.205

¹¹ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Azulejaria: um Manual por J. M. dos Santos Simões”, s.d., EMD001.214



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“Conferências sobre História da Arte – Manual de Azulejaria, nº 1 [Lectures on the History of Arts – Handbook of Tiles, nº 1]”, is not dated.¹²

This group of documents also includes two versions of the “Plans for Publication”, each containing a summary and a preface.¹³ The second version of the “Plans for Publication” is more elaborate than the first one,¹⁴ both in terms of the list of contents and in terms of the main chapter – the preface – which states that “*the text and the figures are based on lectures on tiles*”.¹⁵ There are also other more elaborate prefaces, which are not accompanied by an indication of chapter structure, but which include an explanation as to the way the lectures were adapted for publication from the audio to the written format.¹⁶ There is also a mention of a brief glossary.¹⁷

However, the largest part of this collection of documents relates to the successive stages of the development of the Handbook’s structure.

Firstly, as already mentioned, there are various versions of the lectures. For example, the first and the second lectures were initially transcribed, typewritten and revised¹⁸, then handwritten¹⁹ and, once again, typewritten, so as to be

¹² Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Conferências sobre História de Arte 1: Manual de Azulejaria por J. M. dos Santos Simões”, s.d. EMD001.224 e EMD001.225.

¹³ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Azulejos Portugueses: manual a editar pela Fundação Gulbenkian”, s.d. EMD001.217

¹⁴ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Manual de Azulejaria”, 1969, EMD001.212

¹⁵ *Idem, Ibidem*. The Portuguese original reads: *o texto e as ilustrações têm como base as palestras sobre azulejaria*.

¹⁶ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Azulejaria, prefácio: palestras realizadas na Fundação Calouste Gulbenkian por J. M. Santos Simões”, s.d. EMD001.216 and “Manual de Azulejaria – Prefácio”, s.d. EMD001. 213. There are typewritten versions bookmarked with a reference EMD001.216, as there are two typewritten versions, namely: “Palestras realizadas na Fundação Calouste Gulbenkian por J.M. Santos Simões: prefácio”, s.d. EMD001.194 and EMD001.222, s.d

¹⁷ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Vocabulário”, s.d. EMD001.192

¹⁸ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “1ª Palestra . Introdução: Cerâmica de aplicação arquitetural”, s.d. EMD001.186. The transcribed copies of this version can be found under the references EMD001. 203 and EMD001. 204.

¹⁹ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Palestras”, s.d. EMD001.203



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integrated into the introduction.²⁰ Secondly, there are six different introductions to the Handbook of Tiles.²¹

The difficulties in analysing this material are related mainly to the fact that there are two groups of documents that are separate from the introductions and that their contents do not textually match the first two lectures and are, therefore, not in line with Santos Simões’ intention of including these two lectures in the “Introduction to the Handbook of Tiles”.²² What further complicates our understanding of the structure envisaged for the Handbook is the fact that there are two lectures that were designed to be incorporated into an introductory chapter. However, since the second lecture was never entirely typewritten, it seems safe to assume that the editing of this work ended at that point and that the editing of the remaining eight chapters remained to be completed.²³

²⁰ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “1.ª Palestra. Introdução: Cerâmica de aplicação arquitetural” EMD001.204 and “2.ª Palestra: Azulejos arcaicos em Portugal”, s.d. EMD001.205]. The latter version is incomplete.

²¹ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Manual: Introdução”, EMD001.185; “1 – Introdução” [2ª versão], EMD001.196; “Introdução”, EMD001.197 (this second sheet makes a reference to the fifth page of the Introduction. However, a close comparison with the version EMD001.196 and its respective copy – EMD001.223 – suggests that there is no thematic match between them); “Manual: Introdução [3ª versão]”, EMD001.198; “Manual - Introdução: Cerâmica decorativa: matérias e técnicas, escalas e ritmos...”, EMD001.211; “Manual - Introdução: Cerâmica decorativa: matérias e técnicas, escalas e ritmos...”, EMD001.220; “1 – Introdução (2ª Introdução)”, EMD001.223

²² Versions labeled as EMD001.196 and EMD001.223 are equal, except for the corrections; the first paragraphs of versions labeled as EMD001.211 and EMD001.220 are equal, but the remaining parts of these documents differ. It should be noted that the title of these last two versions (“Introdução - Manual Introdução: Cerâmica decorativa: materiais e técnicas, escalas e ritmos...” [Introduction – Handbook Introduction: Decorative ceramics: materials, techniques, scales and rhythms]) coincides with the *Plano Editorial* or *Índice* in terms of structure – “Manual de Azulejaria: prefácio, índice [Handbook of Tiles: preface, contents]” with a bookmark EMD001.212. The document labelled as EMD001.197, consisting of a single typewritten sheet of paper, differs from the versions mentioned above.

On the other hand, there is also “Manual: Introdução [Handbook: Introduction]”, EMD001.185; “Manual: Introdução [Handbook: Introduction]” (3ª versão [3rd version]), EMD001.198

²³ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “1.ª Palestra - Introdução: Cerâmica de aplicação arquitetural”, EMD001.204 and “2.ª Palestra: Azulejos arcaicos em Portugal”, EMD001.205



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III – The Handbook of Tiles

After the above description, one might wonder in what way this Handbook is to be understood, considering that it contains two types of prefaces, various introductions (which do not exactly match the contents of the lectures) and typewritten lectures, the titles of which match the structure of a far

more developed editorial schedule.

The explanation provided by Santos Simões in the preface to his lectures may be of help:

“There were some difficulties in transferring the words from the recording onto paper and it should be acknowledged that it was impossible to rigorously follow everything that had been said. In fact, the oral form of human communication is often much more expressive than a written text. It was thus important to eliminate some accessory and redundant issues considered as less relevant for our purposes. However, the sequence of the lectures has been maintained, especially from the third lecture onwards, when the focus shifted to a more objective analysis of the evolution of tiles. Accordingly, the first and second lectures have been condensed so as to function as a general introduction.”²⁴

Accordingly, the first version of the Handbook, the publication of which was planned for 1969, was envisaged to be:

²⁴Biblioteca de Arte da FCG, “Coleção Santos Simões, “Palestras realizadas na Fundação Calouste Gulbenkian por JM dos Santos Simões: Prefácio”, s.d. EMD001.194. The Portuguese original reads: *Ao transplantar para um texto as palavras gravadas em fita magnética, surgiram algumas dificuldades, reconhecendo-se impossível seguir rigorosamente aquilo que foi dito. Na verdade, a forma oral na sua comunicabilidade humana tem uma força expressiva que um texto escrito raramente pode dar. Houve, portanto que refazer a forma e aproveitar-se para eliminar alguma da matéria acessória e redundante, de menos relevância para o fim em vista. Mantêm-se, no entanto, a ordenação seguida nas palestras, particularmente quando a partir da terceira se entrou na análise mais objectiva do processo evolutivo da azulejaria portuguesa. Assim, a primeira e segunda palestras são condensadas sob o título genérico de introdução.*



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*“a simple work of reference, with a brief synthesis of the author’s research and analysis which can, simultaneously, arouse readers’ interest in tiles, thereby contributing to the enhancement and defence of this important part of the Portuguese artistic heritage.”*²⁵

The comparison of the documents from the “Ciclo de Palestras sobre Azulejaria [Series of Lectures on Tiles]”²⁶ with the respective frontispieces²⁷ leads to a conclusion that, for the sake of this publication, the collection of lectures was to be organised into five themes. The first volume was to include the “Sumário e Prefácio [Summary and Preface]”,²⁸ as well as the first two lectures, jointly entitled “Introdução [Introduction]”. The third lecture (“Introdução ao Azulejo em Portugal [Introduction to Tiles in Portugal]”) was also to be included.

The remaining volumes would, according to Santos Simões, be organised in the following manner: the second volume would include the fourth lecture (on Portuguese 17th-century tiles) and the fifth lecture (also on tiles in 17th-century Portugal); the third volume would include the sixth lecture (on the evolution of tiles from the north of Europe) and the seventh lecture (on Portuguese tiles in the

²⁵ The Portuguese original reads: *Ao transplantar para um texto as palavras gravadas em fita magnética, surgiram algumas dificuldades, reconhecendo-se impossível seguir rigorosamente aquilo que foi dito. Na verdade, a forma oral na sua comunicabilidade humana tem uma força expressiva que um texto escrito raramente pode dar. Houve, portanto que refazer a forma e aproveitar-se para eliminar alguma da matéria acessória e redundante, de menos relevância para o fim em vista. Mantêm-se, no entanto, a ordenação seguida nas palestras, particularmente quando a partir da terceira se entrou na análise mais objectiva do processo evolutivo da azulejaria portuguesa. Assim, a primeira e segunda palestras são condensadas sob o título genérico de introdução.*

²⁶ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Ciclo de Palestras sobre Azulejaria por J. M. dos Santos Simões”, 1968, EMD001.184

²⁷ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Conferências sobre História da Arte 1: Manual de Azulejaria por J.M. Santos Simões”, s.d. EMD001.224 e EMD001.225

²⁸ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Azulejos Portugueses: manual a editar pela Fundação Gulbenkian”, s.d. EMD001.217



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first quarter of the 18th century); the fourth volume would include the eighth and the ninth lectures (on the period of the so-called “Great Tile Production” and on the Lisbon earthquake, respectively). Finally, the fifth volume would cover the tenth lecture (on the decline of the tiles).

Nevertheless, the analysis of the subsequent changes made by Santos Simões suggests that, at a given point, his initial objective of publishing a brief work of reference (in our view, in reaction to Reynaldo dos Santos’ work) gave way to a much more ambitious goal. In particular, during his work on the Handbook of Tiles, Santos Simões decided that the more complex part of this material should have a different destiny. As we can read in the most detailed of his three prefaces:

*“The first two volumes, dealing with Portuguese tiles in the Azores and Madeira and with Portuguese Tiles in Brazil, have already been published. The remaining material has already been collected, but the work on texts and illustrations needs to be wrapped up in order for us to proceed with the publication of the remaining volumes. However, it was decided that, given the dispersal and complexity of the examples of tiles researched in Portugal itself, it does not seem practically possible to adopt the same discursive mode as the one (the geographical classification) adopted in the first volumes of the Corpus, and even less possible to provide a general introduction for all of the volumes. Therefore, **this volume will act as a general introduction and a synthesis of Portuguese tiles**, including the general plan of the Corpus, but capable also of functioning as an independent text.”²⁹*

²⁹ Biblioteca de Arte da FCG, *Arquivo Santos Simões*, “Azulejaria – Palestras realizadas na Fundação Calouste Gulbenkian por J.M. Santos Simões: Prefácio”, s.d. EMD001.194. The Portuguese original reads: “*Encontram-se publicados os dois primeiros volumes, precisamente os que abarcam a Azulejaria Portuguesa nos Açores e na Madeira e a Azulejaria Portuguesa no Brasil. Está feita a colheita do restante material, aguardando-se a ultimização de textos e ilustrações, para se prosseguir com a publicação dos restantes volumes. Reconheceu-se, no entanto, que dada a vastidão, dispersão e complexidade dos exemplares de azulejos estudados em Portugal propriamente dito, não seria praticamente possível o mesmo método discursivo adoptado nos primeiros volumes do Corpus – compartimentação geográfica – e, muito menos, fazer para cada um introdução genéricas. Assim, o presente volume será como que uma introdução geral e uma síntese da azulejaria portuguesa, integrado no plano geral do Corpus, mas com autonomia bastante para constituir um texto independente*”. A specific reference to a



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Accordingly, the second Handbook of Tiles was to include the General Introduction to the Corpus, which in turn makes it easier to understand the existence of the Frontispiece with the benchmark EMD001.214, the Preface with the benchmark EMD001.222, the preliminary version of the “Glossary”, and many other incomplete texts termed “Introductions”. This shift in objectives is made perfectly clear in a report produced by Carlos Baptista da Silva:

*“The text of the sessions of (...) ‘Series of lectures on Tiles’ thus organised might well be published separately or as an introduction to the Corpus. In fact, the way it is presented, with a ‘maquette’ of its cover, suggests that we are dealing with an autonomous project of publication of the aforementioned lectures and not, as has been suggested in the plan, with an introduction to the third volume. However, after certain readjustments, it might well serve as an introduction to the ‘Corpus’.”*³⁰

General Introduction to the Corpus has already been made in a Plan dating from 1960. Arquivo da Fundação Calouste Gulbenkian, “Corpus do Azulejo Português organizado pela Brigada de Estudos de Azulejaria, subsidiada pela Fundação Calouste Gulbenkian, dirigida por J. M. dos Santos Simões”, Lisbon, 26 February 1960.

³⁰ Arquivo da Fundação Calouste Gulbenkian, Nota para o Senhor Presidente. N.º 64/Pr./68, p. 16, 28 de Novembro de 1968, da autoria de Carlos Baptista da Silva. The original reads: “o texto já devidamente ordenado das lições do (...) ‘Ciclo de Conferências sobre Azulejaria’ que poderia constituir publicação autónoma ou figurar como texto introdutório do *Corpus*.” Aliás o modo da sua apresentação, com ‘maquette’ de capa própria, parece mais indicado tratar-se na realidade de um projecto autónomo de publicação das citadas conferências do que o texto introdutório destinado ao 3º volume tal como se poderá aduzir do plano apresentado, embora com certos ajustes possa preencher funções introdutórias no ‘Corpus’.”

According to the publication plan, dated 28 March 1969, the Handbook of Tiles, composed of various already completed (or unrevised) texts extracted from the lectures delivered in 1968, would be published in a volume that had approximately three hundred pages, with a size of 21x14cm, as well as illustrations. Arquivo da Fundação Calouste Gulbenkian, “Plano de Publicações, por prioridades”, 28 March 1969.



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Conclusion

Considering all of the above, it appears that all the documents housed at the Art Library of the Calouste Gulbenkian Foundation, together with the transcription of recordings, the adaptation of the oral discourse into written text, and the organisation of the handbook’s frontispiece, contents, preface and introductions, represent the initial stages of the publication of the Handbook of Tiles. This task was left incomplete, and only the first two lectures were fully revised and integrated into the Handbook’s structure.

In the course of the revision, Santos Simões added a separate new text, which until then had been intended for stand-alone publication. Furthermore, he abandoned the idea of publishing a work of reference and instead opted for a general introduction to the *Corpus de Azulejaria*. In order to be better understood, this enterprise needs to be contextualised: on 30 November 1969, the Brigade for the Study of Tiles was dismantled and the second volume of *Corpus da Azulejaria* was published. Moreover, Santos Simões’ work on the volumes on the 18th century was already underway by that time. In a report presented to the President of the Calouste Gulbenkian Foundation, Santos Simões also reported that the work on the supplements to the *Corpus* had not yet been completed. In a similar manner, the work on the Handbook of Tiles was left incomplete.

Finally, it should be pointed out that this material is at present available at the DigiTile Library and thus one of the principal goals of the Brigade for the Study of Tiles – that of disseminating, studying and safeguarding the tile heritage – has



Susana Varela FLOR, “Handbook of Tiles” 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.

been achieved. The research team of the DigiTile Library is also responsible for disseminating the new research possibilities opened up by the collection housed at the Art Library of the Calouste Gulbenkian Foundation. Thanks to the work of this eminent researcher, the scientific community can look forward to many more years of research on tiles.