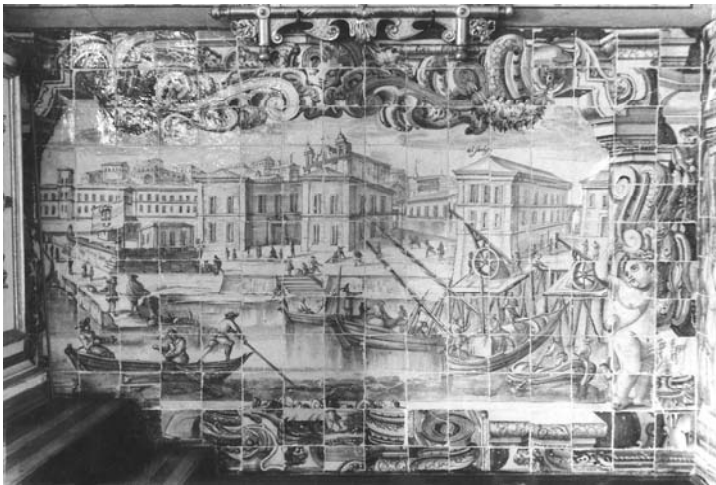




Maria João Pereira COUTINHO; Sílvia FERREIRA, “The Iconography of Lisbon in Tiles” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA/ Faculdade de Letras da Universidade de Lisboa/ Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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## I - Introduction

This article focuses on the analysis of documents that deal with aspects of Lisbon as presented in decorative tiles and that have been incorporated into the João

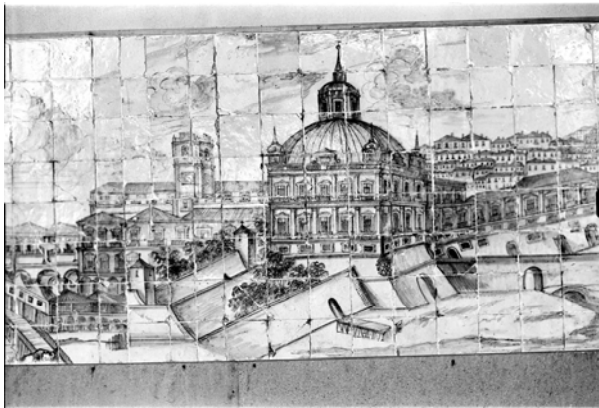
Miguel dos Santos Simões Collection, which is currently held by the Art Library of the Calouste Gulbenkian Foundation. The existence of various documentary typescripts on this subject, such as the *Great Panorama of Lisbon*, dated c. 1700 and attributed to Gabriel del Barco, as well as the *Iconography of Lisbon in Tiles from the Convento da Ordem Terceira de São Francisco de São Salvador da Baía*, justifies an extensive analysis which, in our opinion, is of great importance for the historiography of tile artworks.<sup>1</sup>

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<sup>1</sup> The authors of this article are members of the Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa. Maria João Pereira Coutinho is a post-doctoral researcher sponsored by the Fundação para a Ciência e a Tecnologia (SFRH/BPD/85091/2012), co-funded by the European Social Fund and the MEC national funds. She is also a consultant of the *DigiTile Library Project – Tiles and Ceramics Online* (PTDC/EAT-EAT/117315/2010). Sílvia Ferreira Coutinho is a post-doctoral researcher sponsored by the Fundação para a Ciência e a Tecnologia (SFRH/BPD/101835/2014) co-funded by the European Social Fund and the MEC national funds. She is also a collaborator in the *DigiTile Library Project – Tiles and Ceramics Online* (PTDC/EAT-EAT/117315/2010). All the images published in this article belong to the Art Library of the Calouste Gulbenkian Foundation / Santos Simões Collection. 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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## II – Overview of the Documentation

### The *Great Panorama of Lisbon*

The *Great Panorama of Lisbon*, at present in the possession of the

Museu Nacional do Azulejo, has been the subject of various historical studies, of which special prominence should be given to those carried out by João Miguel dos Santos Simões. In 1961, Santos Simões published an article entitled "Iconografia olisiponense em azulejos" in the *Olisipo* bulletin,<sup>2</sup> aimed at creating greater awareness of this topic, and then produced in the very same year a revised version<sup>3</sup> of the aforementioned article, which was also published posthumously in an academic collection entitled *Estudos de Azulejaria*.<sup>4</sup> The great tile panel with the view of Lisbon was also mentioned in the book *Azulejaria em Portugal no Século XVIII*<sup>5</sup>, thereby attesting to the importance that Santos Simões attributed to this work of art.

On numerous occasions, Santos Simões contextualised, described and analysed in detail this particular tile work, which was considered great both in terms of its size and of the images that it depicts. Santos Simões was to later revisit this tile

<sup>2</sup> J. M. dos Santos Simões, "Iconografia olisiponense em azulejos", in *Olisipo* – Boletim do Grupo Amigos de Lisboa, Ano XXIV, nº 95, Lisbon, 1961, pp. 115-134.

<sup>3</sup> J. M. dos Santos SIMÕES, "Iconografia olisiponense em azulejos", (Separata do texto publicado no boletim *Olisipo*, Ano XXIV, n.º 95, Lisboa, 1961). This article is available at the Museu Nacional do Azulejo, *Fundo João Miguel dos Santos Simões*, under reference no. 114.

<sup>4</sup> J. M. dos Santos Simões, "Iconografia Olisiponense em azulejos", in *Estudos de Azulejaria*, Vítor Sousa LOPES (coord.), Lisbon, Imprensa Nacional – Casa da Moeda, 2001, pp. 235-245.

<sup>5</sup> J. M. Santos Simões, *Azulejaria em Portugal no Século XVIII*, Lisbon, Fundação Calouste Gulbenkian, 1979, pp. 210.



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panel and to revise his interpretation of it. Below we will focus on the process of the composition of this text, as well as on its subsequent revisions.

Thanks to the work carried out under the scope of the *Lisbon in Tiles before the 1755 Earthquake* and *DigiTile Library* projects, it is now known that the first study mentioned above, considered by the research team to be the original, was conceived under the scope of the work commissioned by the Fine Arts Department of the Calouste Gulbenkian Foundation. This knowledge is based on the fact that the original typescript, entitled *Iconografia olisiponense em azulejos*,<sup>6</sup> can be found not only in the collection resulting from the commission, but also in the preface to *Azulejaria em Portugal nos Séculos XV e XVI*, published in 1969, which reads: "also included in the "Corpus" will be the thematic complementary studies, such as the Iconography of Lisbon in Tiles (...)."<sup>7</sup> It is important to highlight that – quite apart from this document, which is considered to have served as the basis for the "Iconografia olisiponense em azulejos" – there exist other versions of this same text, many of them incomplete, but produced in the same format and at present in the care of the Art Library of the Calouste Gulbenkian Foundation.<sup>8</sup> These copies, considered to be part of a larger document, are linked to record cards containing details about the tile panel with the view of Lisbon<sup>9</sup> as well as to a brief report on tiles featuring views of Lisbon

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<sup>6</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Iconografia olisiponense em azulejos", EMD001.423

<sup>7</sup> Cf. J. M. dos Santos Simões, *Azulejaria em Portugal nos Séculos XV e XVI*, Lisbon, Fundação Calouste Gulbenkian, 1969, p. 14. The original reads: "farão ainda parte integrante do "Corpus" os Estudos Temáticos Complementares, tais como: *Iconografia Olissiponense em Azulejos (...)*".

<sup>8</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "[Iconografia olisiponense em azulejos]", EMD001.423.2; EMD001.424

<sup>9</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Vistas em azulejo: grande vista panorâmica em Lisboa", EMD001.430; "Lisboa, Vistas em Azulejo", 24 de Janeiro de 1960, EMD001.433



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that were found in a garden near Estrada de Benfica, dated 2 December 1958,<sup>10</sup> all of which are part of the same collection of documents.



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From this, we now know that, although the original text was published in 1961, Santos Simões had planned to expand it and include it in complementary monographs to the "Corpus". This is especially clear from the aforementioned 1969 preface. It

appears that, for reasons unknown to us, this publication never came about, and so the revised version was published separately and was subsequently revised and expanded. This is evident from the first page of this stand-alone publication, which reads: "*This study was published in the OLISIPO journal, i.e. in the bulletin of the "Friends of Lisbon" society (no. 95, Volume XXIV, Lisbon, July 1961). It is now presented separately, in a duly revised and expanded version*".<sup>11</sup> The alteration of this document's scope and form over time is also clear from the text itself, particularly in the various handwritten annotations. Particular attention in this regard should be paid to an annotation on page 10, which refers to tile compositions decorating one of the halls of a stately home situated in Travessa de André Valente and which indicates that this note was added after 1970: "After revisiting this tile panel, in 1970, I became convinced that the part of this panel

<sup>10</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Breve relatório sobre os azulejos com Vistas Lisboetas colocados num jardim da estrada de Benfica", 2 de Dezembro de 1958, EMD001.425

<sup>11</sup> The original reads: "*Este estudo foi publicado na revista OLISIPO, boletim do Grupo "Amigos de Lisboa" (n.º 95, Ano XXIV, Lisboa, Julho 1961). É agora apresentado separadamente, devidamente revisto e acrescentado*".



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that depicts the perceived 'Torre de Belém' was produced when José de Ornelas had the hall decorated with tiles, using tiles he had purchased in a 'charcoal works'.<sup>12</sup>

As regards the text *Iconografia olisiponense em azulejos* itself, it is important to recall that Santos Simões identifies eleven tile representations of Lisbon, the first of these being the Great View of Lisbon, originally found in the Palácio dos Condes de Tentúgal, in Largo de São Tiago. The second and third panels are those of the Entrance Hall in the Mosteiro de São Vicente de Fora, the fourth is from a building situated in Costa do Castelo, the fifth and sixth are blue-and-white panels depicting Terreiro do Paço and Rossio, which are at present in the care of the Museu da Cidade. The seventh panel, identical to the two previous ones, includes a representation of Casa dos Bicos and belongs to the above-mentioned museum. The eighth and ninth panels belong to the former Convento das Trinas do Mocambo, and the tenth, depicting the Convento da Graça in Lisbon (which dates from before the 1755 earthquake), can be found in the former Convento de Santo Agostinho in Torres Vedras. Finally, the eleventh tile panel comes from the cloisters of the Consistory of the Convento de São Francisco in Salvador da Bahia. In an additional handwritten annotation to the revised version of the text, Santos Simões makes a reference to the twelfth tile work: "Panels (2) at the Palácio do Correio-Mor, in Loures: in one of the halls of the northern wing, there are two panels depicting the view of the Tagus riverside area with the Torre de

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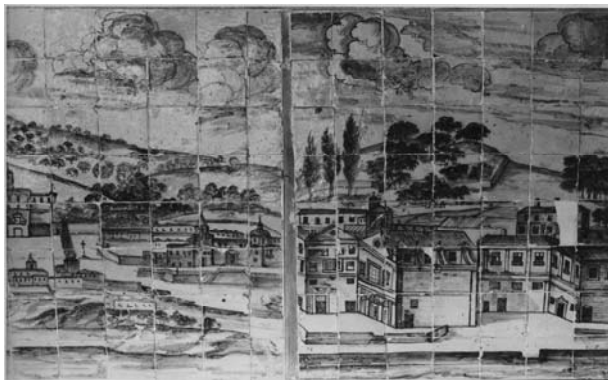
<sup>12</sup> Cf. J. M. dos Santos Simões, "Iconografia olisiponense em azulejos", (Offprint of the text published in the newsletter *Olisipo*, Ano XXIV, n.º 95, Lisbon, 1961). This article is available at the Museu Nacional do Azulejo, *Fundo João Miguel dos Santos Simões*, under reference no. 114. The original reads: "Ao rever estes azulejos, em 1970, fica-me a certeza de que a parte do painel onde se vê a pretensa "Torre de Belém" foi feita quando o Dr. José de Ornelas mandou azulejar a sala, recorrendo a azulejos que adquirira numa "carvoaria" (...)".



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Belém and Terreiro do Paço, dated c. 1740."<sup>13</sup> In the very same text, Santos Simões comments on the revetment of the Consistory of the Convento de São Francisco in Salvador da Bahia and explains that "since these panels will be studied in a monograph, I will not deal with them here".<sup>14</sup>

When analysing the *Great View of Lisbon* in greater detail, he identifies a number of civil and religious buildings situated in the eastern and western parts of the city (Xabregas and Ribamar, respectively). He concludes by considering the Ribamar hillside, with his thoughts on this matter influenced by the theses of Father Carvalho de Costa, which are to be found in Friar António da Piedade's *Chronica da Provincia da Arrábida*. Finally, he suggests that the panel dates from c. 1730.



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### III –Literature Review

To our knowledge, the first author to study the *Great View of Lisbon* was Júlio de Castilho, who, in 1890, confirmed the existence of this tile panel and praised the Marquis of Sousa Holstein, at that time the President of the Academia de Belas-Artes, for his intelligent purchase of this artwork.<sup>15</sup> In 1904, Júlio de Castilho returned to this topic, in a text that suggests

<sup>13</sup> The original reads: "Painéis (2) no Palácio do Correio-Mor, em Loures, numa das salas da ala do Norte estão 2 painéis onde se pintaram vistas da barra do Tejo com a Torre de Belém e o Terreiro do Paço, serão de cerca de 1740."

<sup>14</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Iconografia olisiponense em azulejos", EMD001.423. The original reads: "porque esta coleção está a ser objecto de estudo para publicação monográfica, não me ocuparei dela neste lugar (...)".

<sup>15</sup> "Não haverá até certo ponto lugar para supor que pertencessem às faladas benfeitorias [em 1619 por António da Gama] os magníficos azulejos que ainda há poucos anos eram esplêndido enfeite de uma das salas da casa, e que, por iniciativa do inteligentíssimo Marquês de Sousa Holstein foram comprados para o museu da Academia Real de Belas Artes? Talvez. Eu nunca os vi; por não haver sala na Academia onde se espalmasse esse precioso painel, foram todos os azulejos numerados e encerrados em caixas, onde ainda se conservam [Is it possible that



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that he had the opportunity to see the panel displaying the panorama of Lisbon and that this allowed him to showcase his detailed knowledge on this subject.<sup>16</sup> Subsequently, in 1916, Gustavo de Matos Sequeira, in his work entitled *Depois do Terramoto – Subsídios para a História dos Bairros Ocidentais de Lisboa*, points out the following: "On page 125 in the second part of the seventh volume of the first edition of *Lisboa Antiga*, José de Castilho suggests that, at that time, this extensive tile panel was still in storage in the so-called *Museu das Janelas Verdes* (...), thereby putting an end to further discussion on this subject. There is only one panoramic view of Lisbon, namely that decorating the walls of two halls of the *Palacete dos Salemas*, as José de Castilho has already pointed out."<sup>17</sup>

these magnificent tiles, which until recently had served as a splendid decoration of one of the halls of a household and, on the initiative of the highly intelligent Marquis of Sousa Holstein, were subsequently purchased by the Museum of the *Academia Real de Belas Artes*, were part of the improvement work undertaken in 1619 by António da Gama? Perhaps. I have never seen them: since there is no hall where this precious panel could be exhibited, all the tiles have been numbered and stored in boxes to date]", cf. Júlio de Castilho, *Lisboa Antiga, Bairros Orientais*, 2.<sup>a</sup> ed., Vol. XI, p. 199.

<sup>16</sup> "No dia 11 de Janeiro de 1904, entrando na vasta loja ou vestíbulo, do Palácio das Janelas Verdes, que outrora foi dos Marquesses de Pombal, e hoje pertence ao Estado, e onde se acham as galerias de Belas Artes, vi pela primeira vez, com grandíssimo gosto e comoção, os célebres azulejos a que me referi em 1890, quando estudei certo Palácio da Paróquia de Santiago; representam uma longa Vista de Lisboa. (...) É tudo um verdadeiro encanto, pela graça e exacção do desenho, pelas suas dimensões, que deixam estudar bem os edifícios, pelas figurinhas que povoam a praia e as praças, por tudo, enfim, quanto concorre para tornar esta vastíssima página cerâmica em um dos retratos mais fidedignos (se não o mais fidedigno) da nossa Lisboa. [On 11 January 1904, upon entering the vast hall or perhaps a lobby of the *Palácio das Janelas Verdes*, once belonging to the Marquises of Pombal and today the property of the state, and now occupied by the galleries of Fine Arts, I saw for the first time, with great satisfaction and commotion, the famous tiles that are mentioned in my study of the *Palácio da Paróquia de Santiago* in 1890; they represent a vast view of Lisbon. (...). It is all truly charming: the gracefulness and precision of the design, the dimensions, which make it possible to closely appreciate the buildings, the figures depicted on the beach and on the squares, all of it. This vast ceramic panel is one of the most faithful (if not the most faithful) representation of our Lisbon]." cf. Júlio de Castilho, *Lisboa Antiga, Bairro Alto*, Tomo V, pp. 376-377.

<sup>17</sup> Cf. Gustavo de Matos Sequeira, *Depois do Terramoto, Subsídios para a História dos Bairros Ocidentais de Lisboa*, Vol. I, Nota XVII. The original reads: "O Sr. Visconde de Castilho, a página 125 do tomo 7.º (2.ª parte) da 1.ª edição da *Lisboa Antiga*, refere-se a este extenso painel que nessa ocasião ainda se encontrava encaixotado no museu, então chamado das *Janelas Verdes* (...) Ficou, portanto liquidado tal assunto. Não existe senão uma vista panorâmica de Lisboa, e



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Augusto Vieira da Silva, for his part, also considers this tile panel, namely in his article entitled "Panorama de Lisboa em Azulejos existente no Museu Nacional de Arte Antiga", published in 1932 in the *Armas e Troféus* journal<sup>18</sup> and in his 1938 supplement to the already mentioned *Lisboa Antiga*<sup>19</sup>

Afterwards, it was Santos Simões himself who devoted his time to the study of this panel, mainly in 1947, in the catalogue of the exhibition entitled *Azulejos - 6.ª Exposição Temporária de Azulejos do Museu Nacional de Arte Antiga*,<sup>20</sup> and in 1961<sup>21</sup>, in a study which served as the basis for the document that we now bring to the attention of the academic community.

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*essa era a que constituía o silhar de duas salas do palacete dos Salemas, como já o tinha conjecturado o Sr. Visconde de Castilho*".

<sup>18</sup> "Se bem que muitos edificios estejam incorretamente representados, e alguns mesmo esquematicamente, como se pode verificar confrontando-os com os que ainda existem, contudo o merecimento do artista não se pode pôr em dúvida, atendendo à época em que o desenho foi feito e à especialidade do género de pintura; e como documento iconográfico da Lisboa do século XVIII, conquanto não seja tão fidedigno como o Sr. Visconde de Castilho presumia, o lambris tem bastante valor, a-pesar-das suas flagrantes incorreções [Although many buildings have been represented incorrectly, and some even schematically, as can be seen when they are compared with the buildings that still exist, the artist's merit cannot be doubted, considering the time at which the painting was produced and the specificity of this kind of painting; and as an iconographic document of 18th-century Lisbon, albeit less faithful than Visconde de Castilho would presume, the panel is fairly valuable, despite its obvious mistakes]" cf. Augusto Vieira da Silva, "Panorama de Lisboa em Azulejos existente no Museu Nacional de Arte Antiga", in *Armas e Troféus*, Vol. I, pp. 80-91.

<sup>19</sup> Cf. Augusto Vieira da Silva: "O lambris ou silhar de azulejo que o autor diz ter sido arrancado duma sala do palácio que foi dos Condes de Tentúgal, na Rua de S. Tiago, n.º 9 e que, ao mesmo tempo em que o mesmo escrevia (1890) se achava desmanchado, e os azulejos guardados em caixotes numa arrecadação do Museu de Arte Antiga, estão hoje encaixilhados em dez painéis, e patentes ao público no átrio do Museu) [The tile panel which according to the author was removed from one of the halls of the Palácio dos Condes de Tentúgal, in Rua de São Tiago, and which in 1890 was dismantled and its tiles stored in the attic of the Museu de Arte Antiga, is today framed in ten panels and exhibited to the public in the lobby of this museum]", cf. Júlio de Castilho, *Lisboa Antiga, Bairros Orientais*, 2.ª ed., Vol. XI, p. 199.

<sup>20</sup> Cf. J. M. Santos Simões, *Azulejos - 6.ª Exposição Temporária de Azulejos do Museu Nacional de Arte Antiga*, Exhibition Catalogue, Lisbon, Museu Nacional de Arte Antiga, 1947.

<sup>21</sup> "Encontra-se já a Grande Vista de Lisboa na sua nova instalação, integrada como jóia principal no Museu do Azulejo, dependência do Museu Nacional de Arte Antiga, no antigo mosteiro da Madre de Deus [The Great View of Lisbon is already housed in its new home, representing the great jewel of the Museu do Azulejo, a part of the Museu Nacional de Arte Antiga, in the former Mosteiro da Madre de Deus ].", cf. J. M. dos Santos Simões, "Iconografia Olisiponense em Azulejos", in *Olisipo*, N.º 95, Ano XXIV, Lisboa, Julho de 1961.





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Over the last twenty years, there has been an apparent surge in the number of references to, and studies of, the *Great View of Lisbon*, especially evident in various catalogues and research texts. Take, for instance, the following examples: (a) the entry on "Azulejos", in the catalogue for the Europália 91 exhibition,<sup>22</sup> (b) Miguel Soromenho's "View of Lisbon", in the catalogue for *The Age of Baroque in Portugal* exhibition published in 1993<sup>23</sup>, (c) a reference made in a catalogue for the *João Miguel dos Santos Simões (1907-1972)* exhibition, published in 2007<sup>24</sup>, (d) Ana Mântua's entry entitled "Do convento da Madre de Deus ao Museu Nacional do Azulejo", published in the catalogue *As Coleções do Museu Nacional do Azulejo de Lisboa*, in 2008<sup>25</sup>, (e) Susana Varela Flor's "Grande panorama de Lisboa"<sup>26</sup>, (f) Alexandre Pais' "Silhar de azulejos *Grande Vista de Lisboa*", from 2011<sup>27</sup>, as well as record cards and online studies available at <http://www.matriznet.ipmuseus.pt/> and <http://mnazulejo.imc-ip.pt>. Also to be added to these is José Maco's study entitled "Azulejos com iconografia de Lisboa, Breve Revisão", from 1994<sup>28</sup>, information provided by João Castel-Branco Pereira, in 1995, in *As Coleções do Museu Nacional do Azulejo*,

<sup>22</sup> Cf. *Azulejos*, Exposição da "Europália 91 Portugal", Catalogue, Brussels, 1991, p. 129.

<sup>23</sup> "This tile panel is the most nearly complete general view of Lisbon to survive from the early eighteenth century", cf. Miguel Soromenho, "View of Lisbon", in AA.VV., *The Age of Baroque in Portugal*, Washington, National Gallery of Art, 1993, pp. 180-183.

<sup>24</sup> Cf. *João Miguel dos Santos Simões (1907-1972)*, Exhibition Catalogue, Lisbon, IMC/MNAz, 2007, p. 300.

<sup>25</sup> Cf. Ana Anjos Mântua, "Do convento da Madre de Deus ao Museu Nacional do Azulejo", in *As Coleções do Museu Nacional do Azulejo de Lisboa*, Catalogue of the Exhibition at the Galeria de Arte do SESI – Centro Cultural FIESP – Ruth Cardoso, 2008, pp. 18-25;

<sup>26</sup> Cf. Susana Varela Flor, "Grande panorama de Lisboa", in *Ibidem*, pp. 72-73;

<sup>27</sup> Cf. Alexandre Pais, "Silhar de azulejos *Grande Vista de Lisboa*", in *Museu Nacional do Azulejo*, Maria Antónia Pinto de Matos (coord.), Vila do Conde, Quidnovi, 2011, pp. 74-77.

<sup>28</sup> "Todos os indícios que apresentei apontam para a possibilidade de realização da panorâmica nas proximidades de 1700, data que não é incompatível, nem com a imagem apresentada da cidade, nem com a restante iconografia de Lisboa [All the facts that I have presented suggest that it is possible that this panorama was produced around 1700, that is a year which is not compatible either with the image of the city that it presents or with the remaining iconography of Lisbon].", cf. José Meco, "Azulejos com iconografia de Lisboa, Breve Revisão", in *Olisipo*, II Série, N.º 1, 1994, pp. 85-113.



Maria João Pereira COUTINHO; Sílvia FERREIRA, "The Iconography of Lisbon in 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 within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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*Lisboa*<sup>29</sup>, the work entitled *Lisbon before the 1755 earthquake, panoramic view of the city*, from 2004<sup>30</sup>, as well as Francisco Santana's article, also from 2004, featuring a letter from Ernesto de Faria to Possidónio da Silva, dated 16 December 1875<sup>31</sup>. Finally, the tile panel in question was mentioned in an introduction to Maria Antónia Pinto de Matos' work entitled *Azulejos – Obras do Museu Nacional do Azulejo*<sup>32</sup>, published in 2009, i.e. one year after the launching of the "Lisbon in Tiles before the 1755 Earthquake" project (PTDC/EAT-EAT/099160/2008).

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<sup>29</sup> Cf. João Castel-Branco Pereira, *As Coleções do Museu Nacional do Azulejo, Lisboa*, Scala Books / IPM, 1995, p. 48;

<sup>30</sup> *Lisbon before the 1755 earthquake, panoramic view of the city*, Paris / Miraflores, Chandeigne / Gótica, 2004

<sup>31</sup> "No palacete da rua de S. Thiago n.º 9, que foi do falecido Dezembargador Sande, há, na sala principal, uma guarnição de azulejos que representa o panorama de Lisboa, como era antes do terramoto de 1755. O palacete foi ultimamente vendido e o novo possuidor vae fazer obras para o transformar em casa de aluguel, segundo dizem na vizinhança. É de crer que o mestre de obras, no intuito de modernisar a salla, arranque os azulejos e os applique a revestimento de cozinhas, ou de cousa ainda peor. Para evitar um tal acto de vandalismo, occorreu-me denunciar a V.E. aquella preciosidade archeologica, na idéa de que a Associação a que V.E. tão dignamente preside o poderá adquirir para o seu Museu (...) [In a palace in Rua São Thiago 9, which belonged to the late Judge Sande, in the main hall, there is a tile panel that represents the panorama of Lisbon before the 1755 earthquake. Recently, the palace was sold and, according to the neighbours, the new owner will transform it into a rental property. It appears that the master builder, when modernising the hall, intends to remove the tiles and use them as a revetment for a kitchen or even worse. To avoid this act of vandalism, I decided to report this architectural treasure to Your Excellency, hoping that the Association that Your Excellency leads will be able to purchase it for your museum (...)]", published by Francisco Santana, "As panorâmicas em azulejo e o Museu do Carmo", in *Olisipo*, II Série, N.º 20/21, 2004, p. 155.

<sup>32</sup> Maria Antónia Pinto de Matos, "Introdução", in *Azulejos – Obras do Museu Nacional do Azulejo*, Paris, Ed. Chandeigne, 2009, p. 9.



Maria João Pereira COUTINHO; Sílvia FERREIRA, "The Iconography of Lisbon in 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 within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

#### IV – Iconography of Lisbon in Tiles in the Convento da Ordem Terceira de São Francisco de São Salvador da Baía



As to the tile panel from the former Convento da Ordem Terceira de São Francisco de São Salvador da Baía, which depicts the views of Lisbon, this was analysed by Santos Simões, again under the scope of the studies commissioned by the Calouste Gulbenkian

Foundation, in particular in a study entitled *Iconografia Lisboeta em Azulejos na Venerável Ordem Terceira de S. Francisco*.<sup>33</sup>

This text, dated 1965 and intended to be used as a basis for a future publication, is composed of forty-two typewritten sheets of A4 size and contains numerous handwritten annotations in blue, black and red ink and in pencil, which attest to a number of subsequent revisions. A large number of additions, involving various crossings out and insertions between the lines, indicate that the work on this text was an ongoing project. The fact that the text was subject to continuous revisions and updates attests to Santos Simões' rigour and to his dedication to contextualising artistically and historically his object of study. Regrettably, this work was only partially published after Santos Simões passed away, namely in volume no. 36-37 of the *Oceanos* journal.<sup>34</sup> However, Santos Simões makes

<sup>33</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Iconografia Lisboeta em Azulejos na Venerável Ordem Terceira de S. Francisco da Cidade do Salvador", 1965, EMD001.1

<sup>34</sup> J. M. dos Santos Simões, "Iconografia lisboeta em azulejos no Brasil. Vistas de Lisboa em painéis de azulejos na cidade do Salvador", in *Oceanos*, N.º 36-37, Lisbon, Comissão Nacional para a Comemoração dos Descobrimientos Portugueses, 1998-1999, pp. 20-51.



Maria João Pereira COUTINHO; Sílvia FERREIRA, "The Iconography of Lisbon in 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 within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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reference to these panels in his other publications, namely in *Azulejaria Portuguesa no Brasil: 1500 -1822*, published in 1965 in Lisbon by the Calouste Gulbenkian Foundation.<sup>35</sup>

On explaining in the text under analysis here the importance of a detailed examination of this tile panel, Santos Simões points out that: "*In a more extensive work, dedicated to the study of Portuguese tiles in Brazil, general reference is made to ceramic revetments that decorate the Convento da Ordem Terceira de São Francisco. However, since some of these panels call for a more detailed explanation, it seemed indispensable to afford them the attention of a monograph, which, due to its extent and nature, would lie outside the scope of the general work of Portuguese tiles in Brazil*".<sup>36</sup>

As far as the aforementioned text published in the *Oceanos* journal is concerned, it was based on a text composed by Santos Simões for a lecture that he delivered to the Grupo de Amigos de Lisboa on 31 March 1960. This information is mentioned by Sylvia Menezes de Ataíde, at that time the Director of the Museu de Arte da Baía, who published this text. In particular, she explains that the manuscript had not previously been published and that she had been able to consult this text in a personal archive belonging to the Santos Simões family.<sup>37</sup>

In typewritten documentation examined for this paper, Santos Simões makes a direct reference to his 1960 lecture. He seemed convinced at that time that his

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<sup>35</sup> J. M. dos Santos Simões, *Azulejaria Portuguesa no Brasil: 1500-1822*, Lisbon, Fundação Calouste Gulbenkian, 1965, pp. 115-119.

<sup>36</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Iconografia Lisboeta em Azulejos na Venerável Ordem Terceira de S. Francisco da Cidade do Salvador", 1965, EMD001.1. The original reads: "*Em trabalho de maior vulto, dedicado ao estudo da azulejaria portuguesa no Brasil, referem-se na sua generalidade os revestimentos cerâmicos que enobrecem as casas da Ordem Terceira mas, porque a temática de alguns painéis exige explicações mais pormenorizadas, pareceu-me indispensável dedicar-lhe atenção monográfica que, pela sua extensão, e natureza, não caberia na obra geral sobre os azulejos portugueses no Brasil.*"

<sup>37</sup> The authors wish to thank Maria João Santos Simões Ferreira Real for the information that she provided.



Maria João Pereira COUTINHO; Sílvia FERREIRA, "The Iconography of Lisbon in 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 within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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text on tiles from the Convento da Ordem Terceira de São Francisco de São Salvador da Baía would be published, since, in 1965, he wrote: "*The Calouste Gulbenkian Foundation is honoured to publish this work as a part of a series of complementary monographs to the Corpus da Azulejaria Portuguesa, for which [the Brigade] for the Studies of Tiles is responsible and which will contribute towards a better understanding and enhancement of the Portuguese-Brazilian artistic heritage. By publishing this text in the year of the celebration of the 400th anniversary of the founding of Rio de Janeiro, the Calouste Gulbenkian Foundation plays a part, albeit a modest one, in a series of publications inspired by this memorable anniversary.*"<sup>38</sup>

Nevertheless, the text was never published. Santos Simões' efforts to develop his 1960 text are clearly visible in its methodological organisation and in the careful contextualisation of the tile panels and the history of the royal wedding, as well as the iconographic analysis of Lisbon. Every effort was made to explore the historical context in which the panel was commissioned, its history as a part of the architecture of the building, its state of conservation and, finally, each of the themes that it depicts. Santos Simões used the same procedure and methodology in his analysis of the convent's Consistory. As regards the contents of the text under analysis here, this was based on notes taken during a visit to the convent on 14 August 1959<sup>39</sup>, as well as on detailed bibliographical research.

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<sup>38</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Iconografia Lisboeta em Azulejos na Venerável Ordem Terceira de S. Francisco da Cidade do Salvador", 1965, EMD001.1. The original reads: *A Fundação Calouste Gulbenkian (...) honra-se com a publicação deste trabalho, integrado no programa de monografias complementares do Corpus da Azulejaria Portuguesa que [a Brigada] de Estudos de Azulejaria tem a seu cargo, e que contribuirá para o melhor conhecimento e valorização do património artístico luso-brasileiro. Ao lançá-lo no ano em que se comemora o IV Centenário da fundação do Rio de Janeiro a Fundação Gulbenkian está presente, ainda que modestamente, na série de publicações que tão memorável efeméride tem suscitado.*

<sup>39</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Visita dirigida em 14 de Agosto de 1959 à Venerável Ordem Terceira da Penitencia de São Francisco da Cidade do Salvador da Baía de Todos os Santos", 14 de Agosto de 1959, EMD001.426



Maria João Pereira COUTINHO; Sílvia FERREIRA, "The Iconography of Lisbon in 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 within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

Santos Simões' analysis consisted in the collection and critical analysis of different bibliographical sources, such as: sources on the history of the Convento da Ordem Terceira de São Francisco do Salvador da Baía, disparate notes on the ceramic panels found in São Salvador de Baía, Pierre Antoine Quillard's drawings – as referred to by Professor João Pereira Dias from the University of Coimbra<sup>40</sup> – and a copy of an article entitled *Os azulejos do claustro da Ordem Terceira de S. Francisco da Bahia*.<sup>41</sup> This copy, given by João Pereira Dias to Santos Simões and accompanied by a handwritten dedication, also includes the latter's notes, which for the most part relate to additional bibliographical sources on the historical context, namely on the event at which the princesses Maria Barbara and Mariana Victoria were exchanged at a ceremony held on the River Caia. As well as compiling these texts, Santos Simões also created a file on the Convento de Ordem Terceira de São Francisco,<sup>42</sup> an extensive bibliography<sup>43</sup>, and produced a drawing with the layout of the abovementioned convent.<sup>44</sup> In addition, he also produced a brief note on the Convento de Xabregas, based on information extracted from the *Index das notas de vários tabeliões de livros*<sup>45</sup>, and two already mentioned record cards relating to the tile panoramas of

<sup>40</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Painéis Cerâmicos da Bahia sobre desenhos de Pierre-Antoine Quillard pelo Prof. Dr. João Pereira Dias da Universidade de Coimbra e da Academia de Belas Artes de Lisboa", EMD001.428

<sup>41</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Visita dirigida em 14 de Agosto de 1959 à Venerável Ordem Terceira da Penitencia de São Francisco da Cidade do Salvador da Baía de Todos os Santos", Agosto de 1959, EMD001.427

<sup>42</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Salvador: Ordem 3ª de S. Francisco", EMD001.429.

<sup>43</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, Ficha de Leitura "Troca das Princesas", EMD001.431

<sup>44</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Plantas da Ordem Terceira São Francisco de Salvador", EMD001.422 e EMD001.422a.

<sup>45</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Convento de Xabregas", EMD001.432



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Lisbon.<sup>46</sup> Significantly, the existence of a sketch of the frontispiece (301x243mm) suggests that Santos Simões planned to publish the document under study here.<sup>47</sup>

As in the case of the previously mentioned text, namely the *Grande Panorâmica de Lisboa*, there exist several versions of the study being considered here.<sup>48</sup> The introduction to one of these versions<sup>49</sup> differs from the introduction that we consider as original (and of which there also seems to be a copy).<sup>50</sup> At the end of the original version of this study, there is a typewritten appendix, of which there is also a copy.<sup>51</sup> A careful analysis of the different typewritten versions of this text suggests that the one that we consider as the original is the most complete. The remaining versions do not seem to bring any added value to the study of *Iconografia Olissiponense em azulejos da Ordem Terceira de São Francisco de São Salvador da Baía*. As has already been mentioned, this study was meant to be published as an integral part of the *Corpus* dedicated to the study of the iconography of Lisbon in tiles.

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<sup>46</sup> Biblioteca de Arte da Fundação Calouste Gulbenkian, *Coleção Santos Simões*, "Vistas em Azulejo: grande vista panorâmica de Lisboa", EMD001.430; "Lisbon, Vistas em Azulejo", 24 de Janeiro de 1960, EMD001.433

<sup>47</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Azulejos lisboetas na Ordem Terceira de S. Francisco do Salvador (Bahia, Brasil)", [1963], EMD001.421

<sup>48</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Iconografia Lisboeta em Azulejos na Venerável Ordem Terceira de São Francisco da Cidade do Salvador", EMD001.1.2; "Iconografia Lisboeta em Azulejos no Brasil: Vistas de Lisboa em painéis de azulejo na Cidade do Salvador", EMD001.419.2

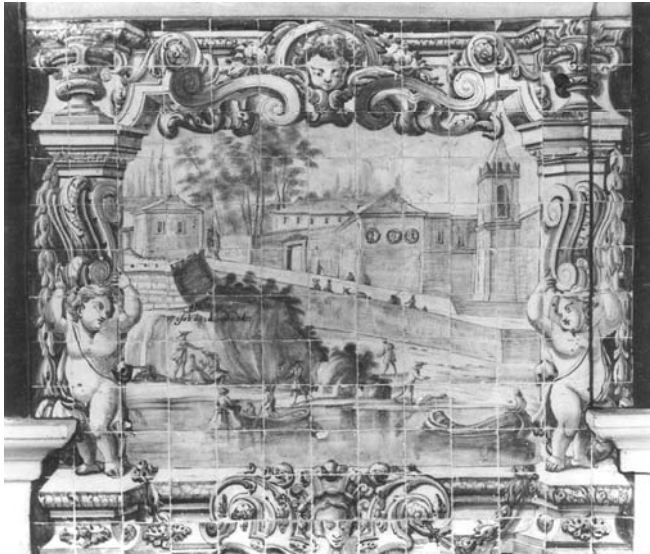
<sup>49</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Iconografia Lisboeta em azulejo no Brasil", EMD001.420

<sup>50</sup> Biblioteca de Arte da FCG, *Coleção Santos Simões*, "Iconografia Lisboeta em azulejo no Brasil", EMD001.420.2

<sup>51</sup> Biblioteca de Arte da Fundação Calouste Gulbenkian, *Coleção Santos Simões*, "Iconografia Olissiponense em Azulejos", EMD001.434



Maria João Pereira COUTINHO; Sílvia FERREIRA, "The Iconography of Lisbon in 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 within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.



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## V – Literature Review

Various publications have focused on the tile panels depicting Lisbon during the celebrations of Prince José's royal wedding that are under analysis here. Of these, special prominence should be given to (a) the work by João Pereira

Dias, entitled "Os azulejos do claustro da Ordem Terceira de S. Francisco da Baía" and published in the *Belas Artes* journal in 1954, (b) the work by Sylvia Menezes de Ataíde published in the *Oceanos* journal, which reproduces the lecture that Santos Simões delivered to the Grupo de Amigos de Lisboa in 1960 and (c) the work by José Meco, entitled "Azulejaria da Ordem Terceira de São Francisco" and published in 2001 in Brasília as part of the book entitled *Património Azulejar Brasileiro, Aspectos Históricos e de Conservação*. In this context, mention should also be made of *Festa Barroca a Azul e Branco, Os Azulejos do Claustro e do Consistório da Ordem Terceira de São Francisco*, published in São Salvador da Bahia, and in Lisbon by the Fundação Ricardo do Espírito Santo Silva, in 2002, and including contributions by José Meco, José de Monterroso Teixeira, Maria Eduarda Marques and Maria Manuela Malhoa Gomes<sup>52</sup>. This last work presents the conclusions of the process for the

<sup>52</sup> See, in this respect, the work *Festa Barroca a Azul e Branco, Os Azulejos do Claustro e do Consistório da Ordem Terceira de São Francisco*, São Salvador da Bahia, Lisbon, Fundação Ricardo do Espírito Santo Silva, which contains the prestigious contributions of José Meco, José de Monterroso Teixeira, Maria Eduarda Marques and Maria Manuela Malhoa Gomes.





Maria João Pereira COUTINHO; Sílvia FERREIRA, "The Iconography of Lisbon in 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 within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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conservation and restoration of tiles in the cloister and consistory of the Convento de Ordem Terceira de São Francisco in São Salvador da Baía, as carried out in 2000 and 2001. This project was sponsored by the bilateral commission for the commemorations of the 500th anniversary of Álvares Cabral's voyage to Brazil, organised in the framework of a cooperative undertaking between the Fundação Ricardo Espírito Santo Silva, the Museu Nacional do Azulejo de Lisboa and the Programa Monumenta BID de Brasília, and carried out by Portuguese and Brazilian technicians and artists.

Moreover, the conservation and restoration of the above-mentioned tiles resulted in two exhibitions. The first of these took place in Portugal, at the Museu da Fundação Ricardo Espírito Santo Silva between 17 April and 4 August 2002, and the second in Brazil, at the Museu de Arte da Baía in São Salvador da Baía between 20 August and 30 December 2002. The second edition of this second exhibition was held in Rio de Janeiro under the scope of the 6th Superintendência Regional do Instituto do Património Histórico e Artístico Nacional, between 6 November 2003 and 9 January 2004. The main objective of these exhibitions was to disseminate work carried out under the abovementioned project for the conservation and restoration of the tile panels.<sup>53</sup>

Finally, a reproduction of the aforementioned tile panels depicting Prince José's wedding ceremonies was featured during a temporary exhibition at the *Lisbon Story Center*, opening in 11 November 2012 and entitled: "The royal wedding of Prince José and Princess Mariana Vitória".

Santos Simões' legacy of promoting a better understanding and study of the tile collection that features the iconography of Lisbon and that belongs to the Convento da Ordem Terceira Franciscana do Salvador da Baía is visionary: not

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<sup>53</sup> Cf. [http://www.espiritosantocultura.com.br/escultura/proj\\_expos\\_festa\\_barroca.asp](http://www.espiritosantocultura.com.br/escultura/proj_expos_festa_barroca.asp), accessed on 12 April 2013.



Maria João Pereira COUTINHO; Sílvia FERREIRA, "The Iconography of Lisbon in 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 within the framework of the R&D project [PTDC/EAT-EAT/117315/2010], Lisbon, 2015.

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only in terms of the relevance of the artwork but also because it serves as a source for other iconographic studies focusing on a specific period of Lisbon's history and on the protagonists of that time.

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