

SANTOS SIMÕES AND THE AZULEJO IDENTITY IN PORTUGAL¹

SANTOS SIMÕES E A IDENTIDADE DO AZULEJO EM PORTUGAL¹

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ABSTRACT

The present article focuses on the work of João Miguel dos Santos Simões (1907-1972), a researcher, historian, scholar and promoter of Portuguese *azulejos* and their use in Portugal, as well as the founder of the National *Azulejo* Museum. Santos Simões played a very important role in the identification both of the *azulejo*'s specific characteristics and of their use in Portugal. He was, in the 20th century, one of the most important promoters of the *azulejo* as a distinctly Portuguese art form. His main theoretical contribution concerns the recognition of the *azulejo*'s unique expression in Portugal — and, by extension, in Brazil. Its use gave rise to monumental decorations and helped shape the architecture in original ways. Apart from identifying the main characteristics of the use of *azulejos* in Portugal, Santos Simões also compared it to the situation in other countries, namely in Spain. Moreover, he studied the *azulejo* as a touristic phenomenon, a subject whose topicality warrants, according to the author of the present article, a detailed examination.

KEYWORDS

Santos Simões | Tiles | Identity | Portugal

RESUMO

O presente artigo aborda o trabalho de João Miguel dos Santos Simões (1907-1972), investigador, historiador, teórico e divulgador do azulejo português e do uso do azulejo em Portugal, bem como fundador do Museu Nacional do Azulejo. Santos Simões teve um papel de grande importância na identificação das características próprias quer do azulejo português, quer do uso do azulejo em Portugal, e foi, no século XX, um dos mais importantes promotores do azulejo enquanto arte identitária e diferenciadora. O seu principal contributo teórico centra-se na constatação de que o azulejo teve em Portugal e, por extensão, também no Brasil, uma expressão única, caracterizando-se esta pela monumentalidade da sua aplicação, e pela forma original como estruturou arquiteturas. Ao identificar as principais características do uso do azulejo em Portugal, fê-lo também tomando como ponto de comparação o uso do azulejo noutros países, nomeadamente, em Espanha. Santos Simões abordou ainda o azulejo enquanto fator de atração turística, tema que, pela sua grande atualidade, justifica, no entender do autor do presente artigo, uma reflexão aprofundada.

PALAVRAS-CHAVE

Santos Simões | Azulejo | Identidade | Portugal

1. This paper takes up parts of two texts published in the catalogue of the exhibition João Miguel dos Santos 1907-1972 (Museu Nacional do Azulejo/IMC, 2007): "Teórico e Historiador do Azulejo em Portugal" (Azulejo Theorist and Historian in Portugal); "A classificação da azulejaria portuguesa dos séculos XVII e XVIII" (The classification of the Portuguese tile in the seventeenth and eighteenth centuries).



Fig. 01 · Santos Simões in *Casinha de Prazer* (Small House of Enjoyment) owned by Frederico de Freitas, Funchal (João Miguel dos Santos' / National Azulejo Museum's estate)

To be aware of azulejos (glazed tiles) is a part of being Portuguese! From the baptismal chapel of the church, to school, to the city, throughout life, the Portuguese have got used to seeing in azulejos a natural frame, which is why they know it so poorly and even despise them² (Simões, 1972: 1).

It was said and proven that tiling is the most specific and original display of art created in Portugal. Along with wood carving, the azulejo grants the Portuguese temples that unmistakably ecological character while its perfect alliance with architecture makes it Portuguese, even when the formal and technical standards that inspired it are foreign³ (Simões, 1960: 16).

João Miguel dos Santos Simões (1907-1972), researcher, historian, theorist and promoter of the Portuguese *azulejo* and its use in Portugal, founder of the Azulejo Museum, later the National Museum, is an indisputable figure within a conference that aims at addressing the *azulejo's* role in identity issues in Portugal. In fact, Santos Simões had a very important role in identifying the singular characteristics both of the Portuguese *azulejo* and its use in our country. Furthermore, in the twentieth century, he was one of the main promoters of the *azulejo* as a distinctive art form linked to identity, ideas which he stated in several of his writings.

2. In the source text: "Ter presente os azulejos é quase uma condição de ser português! Desde a capela baptismal da igreja, à escola, à cidade, pela vida fora, os portugueses habituaram-se a ver nos azulejos um quadro natural de ambiente. Daí o conhecerem-no tão mal e, até, menosprezá-lo!...". From henceforth, all in-text translations are provided by the author.

3. In the source text: "Está dito e provado à sociedade que a azulejaria constitui a mais específica e original manifestação de arte criada em Portugal. Com a talha de madeira, o azulejo confere aos templos portugueses esse carácter inconfundivelmente ecológico, e na sua aliança perfeita com a arquitectura, «portugaliza-a», mesmo quando os cânones formais e técnicos desta, são de inspiração estrangeira".

In the first paper he published on the *azulejo*, in 1943, he was astonished to find out that: "Portugal is the country of the *azulejo* but, as extraordinarily as it may seem, there is no complete study on the Portuguese *azulejo* or even a sufficiently developed one"⁴ (Simões, 1943).

In view of this evidence, for almost three decades, Santos Simões dwelt on the Portuguese tile in its whole, studying its application in Portugal, Azores, Madeira and Brazil, and on the *azulejo* that, though arising in other countries, was also applied amongst us. His contribute turned out to be decisive to how we understand and think about this art form and is an indispensable reference to the following generations of art historians.

Faced with the vastness of this heritage, Santos Simões' scientific and methodical spirit soon realised that a comprehensive view of the Portuguese *azulejo* could only lay on its inventory and classification, a task he systematically embraced. From 1944 onwards, the monographic studies he devised and published at a regional level would result in the *Corpus da Azulejaria*, which after 1963 the Calouste Gulbenkian Foundation began publishing. In these volumes, and based on a strict inventory conducted in Portugal, Azores, Madeira and Brazil, he explained his global view on the Portuguese tile.

Simultaneously, he fought for the recognition of the *azulejo* as an autonomous ceramic category – at that time the National Ancient Art Museum was responsible for this section – as well as its promotion as an object that belongs in a museum, therefore upholding its independence in this field too.

He would eventually be successful in achieving his goal when, though short lived, he secured the *azulejo* a top spot in the National Museum of Ancient Art in 1947 with the "6th Temporary Tile Exhibition", a collection which was transferred to the old Madre de Deus Convent at the end of the 1950s, where he would have the task of setting up the Azulejo Museum.



Fig. 02. Santos Simões, Palácio Fronteira (Frontier Palace), Lisbon, 1971 (João Miguel dos Santos' / National Azulejo Museum's estate)

His main theoretical contribution, which is scattered throughout many publications and sometimes in short statements, is centred on the realisation that the *azulejo*, always in tune with the evolution of society's taste, had in Portugal an incomparable presence, distinguished not only by its monumentality application, but also by the unique ways it structured the architecture of the country. As the author stated in a work published posthumously: "In the end what remains Portuguese is the inheritance of the architectural integration established in the seventeenth century, which would last as a differentiating feature for at least the first half of the eighteenth century. It was in the great constructions that the Portuguese tilers would fulfil their creative possibilities for which no rules could be found abroad"⁵ (Simões, 1979: 5).

4. In the source text: "Portugal é o país do azulejo, mas, por extraordinário que possa parecer, não existe ainda um estudo completo, ou sequer já suficientemente desenvolvido sobre o azulejo português".

5. In the source text: "O que fica de português é afinal a herança da integração arquitectónica implantada no século XVII e que perdurará como característica diferenciadora durante, pelo menos, a primeira metade do século XVIII. É aqui, na composição das grandes superfícies, que o azulejador de Portugal dará medida das suas possibilidades criadoras, para as quais não podia obter regras do estrangeiro".



Fig. 03· Santos Simões visiting Palácio Fronteira (Fontier Palace), Lisbon, for the 1st International Tilework Symposium, October 1971 (João Miguel dos Santos' / National Azulejo Museum's estate)

To Santos Simões the *azulejo* as a decorative element is also a defining trait of the “Portuguese sumptuary construction”, especially in the seventeenth and eighteenth centuries. Although he clarifies that the use of ceramic decoration in architecture is not particularly Portuguese, since it was imported from abroad, he also claims that: “Nevertheless, what characterises the Portuguese *azulejo* and outstandingly distinguishes it from its original counterparts is its decorative intent and the nearly unlimited use made of it, since the *azulejo* was integrated into the buildings’ own architecture as if it was a part of them (...)”⁶ (Simões, 1944: 286). In his words, it is “a true nationalisation of a decorative mode to which we owe the promotion of hundreds of buildings that without it would be clumsy or even inferior and without any artistic interest”⁷ (Simões, 1944).

It is not incidental that one of the styles he most studied in-depth were the seventeenth century tile patterns, which he identified and systematically classified. In the work dedicated to tiles in Portugal in the fifteenth and sixteenth centuries, *Azulejaria em Portugal nos séculos XV e XVI*, he started his study of patterns with chess-table pattern schemes and checkered (*enxaquetado*) tiles, which he valued as follows: “It is common and only natural to consider the *azulejo* a “support” for painting, hence one may think that its decorative potential depends on the ornaments and representations attached to it. If this were the case, the *azulejo*, in this point, would be mixed up with any other support to painting and, at best, would be separated from it only due to the nature of its pictorial materials and especially the peculiar glaze of this type of ceramics.

6. In the source text: “O que, porém, caracteriza o azulejo português e o diferencia notavelmente dos congêneres originais é a sua intenção decorativa, o uso quase ilimitado que dele se fez, integrando-o na própria arquitectura como se dela fizesse parte (...)”.

7. In the source text: “uma verdadeira nacionalização de uma modalidade decorativa à qual devemos a valorização de centenas de edifícios que, sem ela, seriam desgraciosos, ou mesmo inferiores e sem interesse artístico”.

However, we realise that the *azulejo*, even if devoid of any painted ornaments, has by itself enough plastic characteristics to determine decorative rhythms. (...) In these cases, the cross-linked form obtained by the union between the tiles determines the decorative rhythms, transforming a flat surface into a dynamic set with centres of visual interest – strength lines.

Therefore, we believe that the *azulejo*, or rather, its format, controls and determines its decorative potential. The cross-linked structure obtained through the superficial clustering of *azulejos* is its greatest value as a plastic art and, when there are small superficial bends, that value remarkably increases due to the creation of a third dimension. Therefore, we realise that the laying of tiles on a surface is always a decorative act, regardless of drawings or additional ornaments in the *Azulejos*⁸ (Simões, 1969: 92).

Starting with the assumption that “«decoration» is based fundamentally on the observation and understanding of two principles: scale and rhythm”, Santos Simões started analysing the decorative ability of the plain *azulejo*. Shortly after he focused on the use of two-coloured *azulejos*, which alternated can obtain the “checkered effect – the common chess” in which “(...) the linear rhythm is altered in its direction and the strength lines are no longer solely produced by the joining of tiles, but by the monochrome effect of diagonal schemes. It is the first movement from a *rectilinear* rhythm to a *spacial* one in which the *azulejo* somehow frees itself from its square shape to attain an area. (...) The strength lines, whether simply linear or chromatic, simultaneously cause rhythms and establish *scale*, that is the relationship between the parts and the whole (...)”⁹ (Simões, 1969: 93). After this realisation, we aim to analyse how these principles are applied



Fig. 04. Santos Simões at a conference organised by the Calouste Gulbenkian Foundation (CGF), Lisbon, 1968 (João Miguel dos Santos' / National *Azulejo* Museum's estate)

and especially, “(...) how its unspoken acceptance finally led to the Portuguese tile”¹⁰ (Simões, 1969: 93).

Next, Santos Simões analysed in detail the “checkered” compositions in which, amongst the *azulejos* he refers to as “normal”, thinner rectangular elements were introduced, highlighting the effects engendered by these schemes and by the diagonally orientated linear rhythms in the spaces where they were applied (Simões, 1969, 96).

8. In the source text: “É vulgar, e natural, considerar o azulejo como «suporte» de pintura e, daí, pensar que a sua potencialidade decorativa depende dos ornatos ou figurações que lhe estão apostos. Se assim fosse, o azulejo, neste aspecto, confundir-se-ia com qualquer outro suporte de pintura e, quanto muito, deste se diferenciaria apenas pela natureza dos materiais pictóricos e, principalmente, pelos vidrados específicos deste tipo de cerâmica. Constatamos, no entanto, que o azulejo, mesmo desprovido de quaisquer ornatos pintados, tem, só por si, características plásticas suficientes para determinar ritmos decorativos. (...) Nestes casos o reticulado provocado pela junção entre azulejos determina o ritmo de decoração transformando uma superfície lisa e estática num conjunto dinamizado com centros de interesse visual – linhas de força. Temos assim que o azulejo, ou, melhor, o formato do azulejo, comanda e determina a sua potencialidade decorativa. O reticulado obtido pelo agrupamento superficial dos azulejos é o seu maior valor plástico e, quando há ligeiros empenos superficiais, esse valor é notavelmente aumentado com a criação de uma terceira dimensão. Vemos, portanto, que o azulejamento de uma superfície é sempre um acto de decoração, independentemente de desenhos ou ornatos adicionais nos azulejos.”

9. In the source text: “(...) o ritmo linear é alterado na sua direcção e as linhas de força já não são apenas as produzidas pela junção de azulejos mas pelo efeito cromático de diagonais. É a primeira passagem de um *ritmo rectilíneo* para um *ritmo espacial* em que o azulejo como que se liberta da sua quadratura para adquirir uma área. (...) As linhas de força, simplesmente lineares ou cromáticas, ao mesmo tempo que provocam ritmos, estabeleciam *escala*, ou seja a relação entre as partes e o todo (...)”

10. In the source text: “(...) como da sua aceitação tácita resultou finalmente, a azulejaria portuguesa.”

From the decorative point of view, the beginning of the seventeenth century marks the appearance of the first schemes “in which the square, plain white tiles are substituted by “patterned” tiles, that is, by ornamented elements”¹¹ (Simões, 1971: 15). This led to the development of compositions called «rich chequered»¹² (Simões, 1971: 15).

As the simple compositions were dropped in favour of the “riche” ones, Santos Simões concluded that these in turn were substituted, through a gradual evolution process, for the generalised use of “Carpet compositions” (Simões, 1971: 15), which kept the diagonal decorative rhythms of the former compositions. In his words, “The decorative rhythm, now well-defined by great diagonal lines and chromatically animated by the balanced inclusion of polychrome *azulejos*, would be the one to finally remain «constant» in the Portuguese tiles of the seventeenth century”¹³ (Simões, 1971: 17).

In addition, Santos Simões’ theoretical contribution to the understanding of the Portuguese *azulejo* in the eighteenth century can be found, among others, in the “Introduction” to the posthumous work *Corpus da Azulejaria* (Simões, 1979).

In this text, the author highlights an idea already stated in previous decades: that what makes the Portuguese *azulejo* so deeply unique is its incorporation in the architecture of a building, serving to cover great surfaces. Although he lessens other points now valued by researchers of the Portuguese *azulejo*, Santos Simões underlines what he calls “the «variable» elements, that is, the ornamental grammatical terms”¹⁴ (Simões, 1979: 5) in favour of the figurative part that he saw as “(...) transfers of the models in their grammatical expressions, a copy of anecdotes and conventional figures in the ornamented cahiers or in religious and profane prints”¹⁵ (Simões, 1979: 5).

This sometimes depreciative approach to the Portuguese *azulejos* of the eighteenth century is recorded in older texts, such as “A intenção decorativa do azulejo” (The *azulejo*’s decorative purpose), published in 1944 (Simões, 1944: 286-297). However, one should note, like José Meco did, the appreciation Santos Simões showed for the baroque artistic values, which at the time were associated with the alleged national decadence that happened after the Discoveries (Meco, 2007: 23).

We should also keep in mind that the use of international inspirational sources (such as engravings) was not limited to mere transposition of different scale images for *azulejos*, but in fact consisted on the use of diverse iconographic elements in order to obtain the sought composition, thus the creativity of the artists was valued (Simões, 1979: 5-6).

Nineteenth century tiles were never studied in-depth by Santos Simões and, from his writings, we may state that their analysis was not a priority for him (Simões, 1970: 229-234). Nevertheless, he was fully aware of how the use of *azulejos* in buildings’ façades was important for the country’s sense of identity, as he wrote: “(...) we owe the creators of glazed ceramic tiles used as exterior claddings the development of a new trend in the shape of our cities, which still lasts, despite the desperate efforts made to make it disappear... (...)”¹⁶ (Simões, 1970: 234).

This interpretation of the issue was extended to Brazil where Santos Simões developed an inventory and studied Portuguese tiles as well. There too the author realised façade tiles had great pre-eminence in the shape of some cities (Simões, 1974).

In a somewhat controversial manner, Santos Simões considers that Brazil kept “(...) the continuity of the Portuguese tile that, without it, would have probably

11. In the source text: “em que os elementos brancos, quadrados, são substituídos por azulejos «de padrão», ou seja, por elementos ornamentados.”

12. In the source text: “caixilho compósito”

13. In the source text: “O ritmo decorativo, agora bem definido por grandes diagonais e animado cromaticamente pela inclusão cadenciada de azulejos de ornatos policromos, seria aquele que finalmente haveria de ficar como «constante» na azulejaria portuguesa do século XVII.”

14. In the source text: “os elementos «variáveis» ou sejam os termos gramaticais da ornamentação,”

15. In the source text: “(...) decalque dos modelos nas suas expressões gramaticais, a cópia de anedotas e figurações convencionalizadas nos «cahiers» de ornamentos ou nas estampas religiosas e profanas”

16. In the source text: “(...) ficámos a dever aos criadores do azulejo de fachada um nova expressão na fisionomia das nossas cidades, fisionomia que perdura, malgrado os desesperados esforços para a fazer desaparecer... (...)”

been lost in the subversive slumber caused by the French invasions and by the so-called «liberal» wars”¹⁷ (Simões, 1960).

Furthermore, in the challenge he left to Brazilian researchers, it is quite clear the importance he gave to the Portuguese tile employed in Brazil as well as its bond to the *azulejo*'s use in Portugal: “It is the author’s wish that this last chapter is especially handled by his Brazilian colleagues and disciples, since in his opinion it is them who must carry the torch further on as an extension of a renewed tradition worthily inserted into a complex Portuguese-Brazilian cultural framework, which is unified in its shapes and spirit”¹⁸ (Simões, 1979: 9).

As he identified the main features of the use of the *azulejo* in Portugal, Santos Simões took as a point of comparison the employment of tiles in other countries, namely in Spain. Due to his great knowledge of Spanish tiles, he had all the required means to, at the same time, assess both how the Portuguese tiles borrowed from the Spanish tradition and how they had freed themselves from that very influence. Much like Alfonso Pleguezuelo highlighted, Santos Simões was a great admirer of Spain and of the Spanish culture, having started his studies in tiles with the productions made in his neighbour’s country, to whose historiography he gave a substantial contribution (Pleguezuelo, 2007).

More than the singular features of the Portuguese *azulejo*, what is essentially at stake is how it is used differently in Portugal, a fact which, according to Santos Simões, can be clearly seen in how the Spanish-Moorish *azulejos* produced in Seville were used in the sixteenth century.

In other words, for this researcher, in Portugal there was no need to wait for a Portuguese production in order to develop new paths for the *azulejo*. They were followed early on by the innovative application

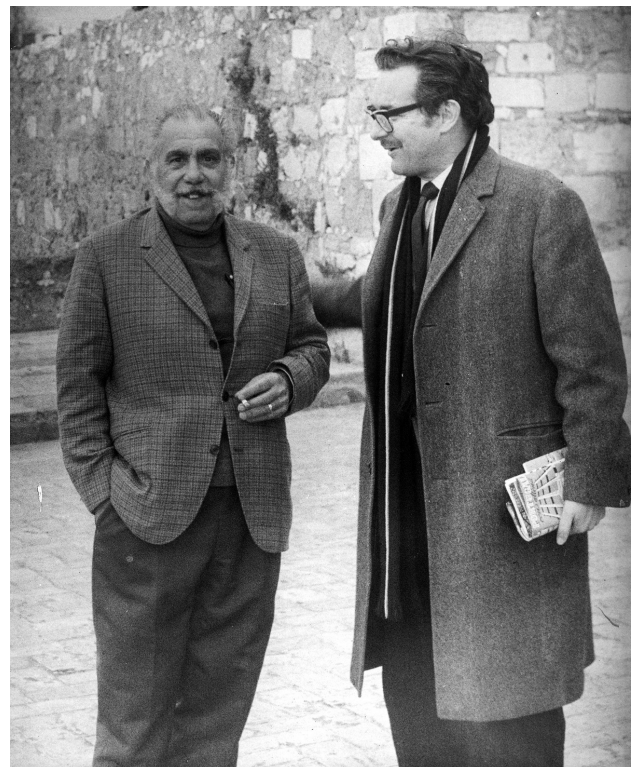


Fig. 05· Santos Simões with Mário Barata at the 1st International Tilework Symposium, October 1971 (João Miguel dos Santos’ / National *Azulejo* Museum’s estate)

found in the Sevillian copies; as he underscored: “(...) although the first tiles were imported, and, in fact, we can only take into account the production of Portuguese *azulejos* in the last third of the sixteenth century, it is fairly certain that their application was different from the one executed in other production centres. The recognition of the *azulejo*'s rhythmic possibilities was precisely what led the Portuguese to consider it a «unit» and, as such, to use it for ornamental compositions that differed from the ones found in the walls of Seville, where there was a simple repetition of the same tile”¹⁹ (Simões, 1969: 93).

As a point of comparison, Santos Simões mentions the applications found in Coimbra’s Sé Velha, most of them

17. In the source text: “(...) a continuidade da azulejaria portuguesa, que, sem ele, se teria provavelmente perdido no marasmo subversivo provocado pelas invasões francesas e pelos guerras chamadas «liberais».”

18. In the source text: “É desejo do Autor que este último capítulo seja especialmente tratado pelo seus colegas e discípulos brasileiros, já que na sua opinião é a eles que compete levar mais longe o facho, como prolongamento de uma tradição renovada, dignamente inserida num complexo cultural luso-brasileiro unitário nas formas e no espírito.”

19. In the source text: “(...) ainda que os primeiros azulejos fossem importados e que só, praticamente no último terço do século XVI, se possa considerar a existência de uma fabricação portuguesa de azulejos, o certo é que a sua aplicação diferia daquelas seguidas nos centros produtores. Precisamente teria sido o reconhecimento das possibilidades rítmicas do azulejo o que levou os portugueses a considerá-los como «unidade» e, como tal, a utilizar esses ladrilhos para composições ornamentais, à margem daquelas que, por simples repetição de um mesmo azulejo, se obtinha nas paredes de Sevilha.”



Fig. 06 · 6th Temporary Exhibition – Tilework, National Museum of Ancient Art, Lisbon, 1947 (Portuguese Tilework Collection | CGF-Art and Archive Library, CFT009.1541)

destroyed at the beginning of the twentieth century, and in S. Paulo de Frades. Concerning both cases, the author stated, "(...) we can clearly see a differentiating element that characterises the Portuguese tile, that is, the monumentality sense that could be obtained from the tile combination, which could be adapted to the architecture regardless of its drawings or individual ornaments"²⁰ (Simões, 1969: 93-94).

In another paper, in which he identifies monumentality, modernity and flexibility as features of the *azulejo*'s use in our country, he does it, once again, by taking Spain as a counterpoint: "In the seventeenth century, the features of the *azulejo* were set: *monumentality* – we took advantage of the *azulejo* in a way that was unknown elsewhere: the extraordinary notion of scale that can be provided by that 14x14cm square; *modernity* – in Spain, the *azulejo* was stereotyped

to half a dozen styles, but in Portugal we made the *azulejo* a living thing that grew and was developed side-by-side along with any other art form; we had as many types of *azulejo* as each technical trend demanded; *flexibility of its employment* – in Spain the *azulejo* was used to brighten the patios of Sevillian houses while in Portugal it nearly became a construction material; *the amazing way it is able to adapt itself as a complement to a building's architecture* is another feature of the *azulejo*"²¹ (Simões, 1961).

The comparison between the Portuguese and the Spanish tile has a political dimension, which is necessarily controversial and disputable but also allows Santos Simões a distinction among those who have suggested that the idea of identity linked to this art form is connected to the development of a sense of nation as well. When discussing the Portuguese production

20. In the source text: "(...) observamos nitidamente uma diferenciação que caracterizaria a azulejaria portuguesa, ou seja, o sentido da monumentalidade que se podia obter com a combinação de ladrilhos adaptando-a à arquitectura, independentemente dos seus desenhos ou ornatos individuais."

21. In the source text: "No século XVII, fixaram-se as características do azulejo: a *monumentalidade* – tirámos dele um partido desconhecido em qualquer outro meio: extraordinária a noção de escala desse quadrado de 14x14 cm; a *modernidade* – em Espanha, o azulejo ficou estereotipado em meia dúzia de tipos; em Portugal, fizemos do azulejo qualquer coisa de vivo, que cresceu, que se desenvolveu paralelamente com qualquer outra arte; tivemos tantos tipos de azulejos quantos os que as correntes técnicas exigiam; a *versatilidade do seu emprego* – em Espanha empregou-se para alegrar os pátios das casas sevillanas; em Portugal tornou-se quase um material de construção; a *forma espantosa como se adapta como complemento da arquitectura* é outra característica do azulejo."



Fig. 07 · Azulejo Museum, 17th century room, c. 1965-1971 (Portuguese Tilework Collection | CGF-Art and Archive Library, CFT009.1414)

of the sixteenth century, he considers “the will to state a position progressively less Spanish in its forms and applications”,²² a “lesson” taught by the national tile and one of the ways in which the Portuguese of the sixteenth century upheld “their independence and showed their geniality”²³ (Simões, 1971: 12).

Through his inventory, study and theorizing, Santos Simões asserted himself as an inescapable figure in the Portuguese historiography of the *azulejo* in the twentieth century. Yet, there is another chapter of his work that must be addressed due to its up-to-date significance and connection to identity issues: the research that focused on the *azulejo* as a tourist attraction.

Not only did Santos Simões perceive that the *azulejo* was “the most unique and one of the most captivating manifestations of Portuguese Art”²⁴ (Simões, 1964), but he also realised that it could be a relevant element

in the assertion of the Portuguese culture abroad and greatly added to its international promotion, having underscored its appeal in what we now call cultural tourism. Therefore, in the eleventh and last proposal he made out of a set of proposals to the First National Tourism Conference in 1964 – all of which were of great scope and vision – Santos Simões claimed “that in every international display of touristic interest in which Portugal might be present, the Portuguese *azulejo* must be drawn attention to as one of the main cultural attractions”²⁵ (Simões, 1964).

In this matter, Santos Simões believed it to be crucial to use the term *Azulejo* in Portuguese in every touristic publication in a foreign language, “explaining in endnotes or in brackets the meaning of the term”²⁶ (Simões, 1964), a strategy that is still used by the National Azulejo Museum today in all its publications.

22. In the source text: “exemplo de vontade de afirmar posições cada vez menos «espanholas» nas formas e nas aplicações.”

23. In the source text: “a sua independência e demonstrar a sua genialidade”

24. In the source text: “a mais original e uma das mais cativantes manifestações da Arte Portuguesa”

25. In the source text: “que em todas as manifestações internacionais de interesse turístico onde Portugal esteja presente, se chame a atenção para o azulejo português como uma das principais atracções de ordem cultural.”

26. In the source text: “esclarecendo em «chamada de fim de página» ou entre parêntesis o seu significado no idioma em questão”

In addition, Santos Simões claimed: "It is not only in the great monuments and main museums that we can find the best pieces, so even regarding this matter the *azulejo* could help tourism in general, since it may become a feature of attraction in the smaller means, which are further away from the main itineraries"²⁷ (Simões, 1964). Therefore, he foresaw yet another point that concerns tourism and its increase throughout

national territory beyond the most obvious urban centres, or even within them but in outlying areas.

In my opinion, because the very issue of harnessing the differentiating value of the Portuguese tile by the tourist industry is naturally grounded on an idea of identity, it seems desirable that all the likely implications of this phenomenon should be studied in-depth in the future.

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27. In the source text: "Não é apenas nos grandes monumentos e nos principais museus que se encontram os melhores exemplares e, até aqui, o azulejo pode servir a causa de um turismo total, já que poderá ser elemento de atracção para os pequenos meios afastados dos itinerários principais."