# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

a working project*

*VISUALIZING PORTUGAL* PRESENTS UNITS ON THE *ESTADO NOVO* (NEW STATE) PERIOD FROM 1933-1974 AS SEEN THROUGH THE VISUAL RECORD. THE IMAGES ARE A LENS ON THIS ERA AND ITS OFFICIAL IDEOLOGY FOR PORTUGAL.

## IMAGE-DRIVEN SCHOLARSHIP

Visual narratives - here, thematic series of images - form the initial excavation of the images collected for this online project. Exploration of diverse streams within the visual record allows historical scholarship to become visual in new ways made possible by digitization.

## MIT VISUALIZING CULTURES

Visualizing Cultures, founded at the Massachusetts Institute of Technology in 2002, explores the potential for image-driven scholarship and learning. Hitherto inaccessible visual materials reconstruct the past as people of the time visualized their world to be.

## IMAGE SOURCES & SUPPORT

Support for this digital project comes from The Calouste Gulbenkian Foundation in Lisbon, Portugal. Sources are drawn mainly from the Biblioteca de Arte-Fundação Calouste Gulbenkian and from the Arquivo Nacional da Torre do Tombo in Portugal.

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Poster from the SNI. Image Source: National Archive of Torre do Tombo [pt12004_PT-TT-SNI-CG-00178_m0001]

## WELCOME TO VISUALIZING PORTUGAL

Visualizing Portugal explores the visual record of the *Estado Novo* or "New State" period in Portugal, the longest-running European dictatorship dominated by the rule of António de Oliveira Salazar. An esteemed professor of economics who came to power in 1926, Salazar was Portugal's Prime Minister from 1932 to 1968. The visual media of the time included photographs, albums, maps, official publications of the office of propaganda, tourism posters, illustrated magazines, ephemera from special expositions, and children's schoolbooks that promoted an official ideology for Portugal. Topical units presented here are a mix of visual narratives, texts, and videos. Original essays are also published on the site.

## GENERAL STATEMENT ON VIEWING IMAGES FROM THE HISTORICAL RECORD

Visualizing Cultures is a gateway to seeing history through images that once had wide circulation among peoples of different times and places. We do historical research this way to better understand how people saw themselves, how they saw others including foreigners and enemies, and how in turn others saw them. Visualizing Cultures has been designed to offer viewers—especially scholars, teachers, and students—ready access to hitherto inaccessible materials, as well as guides to their careful analysis and use. Visualizing Cultures invites viewers to examine each image carefully and critically. Images can be harsh, for history itself is harsh. Users must keep in mind that the purpose of Visualizing Cultures is to gain a first-hand sense of all the many ways in which people have presented and viewed their times. Graphics that depict dark aspects of history—such as violence, intolerance, racism, aggressive nationalism, war and atrocity, abuse of others and of the environment in general—have not been censored. We must confront such harsh images directly—and struggle to critically understand them—if we hope to ever make a better world.

Mocidade Portuguesa (Youth Group), Portugal, Photo: Studio Horáciio Novais, Biblioteca de Arte da Fundação Calouste Gulbenkian [CFT164_00155]

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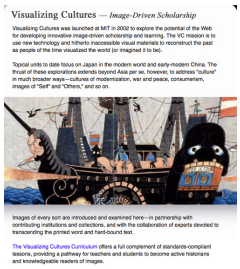

Visualizing Cultures — *Image-Driven Scholarship*

Visualizing Cultures was launched at MIT in 2002 to explore the potential of the Web for developing innovative image-driven scholarship and learning. The VC mission is to use new technology and hitherto inaccessible visual materials to reconstruct the past as people of the time visualized the world (or imagined it to be).

Topical units to date focus on Japan in the modern world and early-modern China. The thrust of these explorations extends beyond Asia per se, however, to address "culture" in much broader ways—cultures of modernization, war and peace, consumerism, images of "Self" and "Others," and so on.

Images of every sort are introduced and examined here—in partnership with contributing institutions and collections, and with the collaboration of experts devoted to transcending the printed word and hard-bound text.

The Visualizing Cultures Curriculum offers a full complement of standards-compliant lessons, providing a pathway for teachers and students to become active historians and knowledgeable readers of images.

## MIT VISUALIZING CULTURES

The Visualizing Cultures project weds images and scholarly commentary in innovative ways to illuminate social and cultural history. Founded in 2002 by historian John W. Dower and linguist and media educator Shigeru Miyagawa at the Massachusetts Institute of Technology, Visualizing Cultures exploits the unique qualities of the web as a publishing platform to enable scholars, teachers, and others to: (1) examine large bodies of previously inaccessible images; (2) compose original texts with unlimited numbers of full-color, high-resolution images; and (3) use new technology to explore unprecedented ways of analyzing and presenting images that open windows on modern history. Publishing on MIT OpenCourseWare — which makes MIT courses freely available — Visualizing Cultures has worked with many institutions to negotiate online publication of images for educational purposes using a creative commons license. Prior to "Visualizing Portugal," the over 40 units published by Visualizing Cultures focused on China and Japan in the modern world. The Visualizing Cultures units have found wide-spread use in university and pre-university classrooms. Image-driven scholarship has found an academic foothold in both history and digital humanities with Visualizing Cultures conferences at held at Yale University (2010), Harvard University (2011), Princeton University (2012), and Yale University (2013).

- John W. Dower, Founder & Director
- Shigeru Miyagawa, Founder & Director
- Ellen Sebring, Creative Director
- Scott Shunk, Program Director
- Andrew Burstein, Media Designer

URL: visualizingcultures.mit.edu

MIT Visualizing Cultures, units menu for the project on MIT OpenCourseWare. These units focus primarily on the emergence of Japan and China in the modern world.

## VISUALIZING PORTUGAL

"Visualizing Portugal" was developed under the direction of Executive Director, Ellen Sebring.

## SUPPORT

"Visualizing Cultures" has received generous support from the

MIT d'Arbeloff Fund for Excellence in Education, Andrew W. Mellon Foundation, The National Endowment for the Humanities, The Center for Global Partnership, MIT iCampus Outreach, U.S. Department of Education, The Japan Foundation, Henry Luce Foundation, and The Getty Foundation.

"Visualizing Portugal" is made possible through the generosity of The Calouste Gulbenkian Foundation in Lisbon.

## OPENCOURSEWARE (OCW)

Visualizing Cultures represents a substantive offshoot of MIT's OpenCourseWare initiative to make pedagogical and scholarly content freely and widely available. Professor Miyagawa was a member of the committee that first developed this groundbreaking project, which has inspired counterpart initiatives on the Web worldwide.

## NAVIGATING THE SITE — UNITS ARE GENERALLY COMPOSED IN FOUR SECTIONS:

**Essay**
A topical essay written by a Visualizing Cultures scholar and driven by the visuals themselves features full-color images, often enlarged to reveal telling details. Images are isolated and juxtaposed to highlight diverse perspectives and points. Reading images involves asking who the artists are, when they worked, what mediums they used, and how the audiences of the times responded to them.

**Visual Narratives**
Graphics dominate the Visual Narratives. Themes from the essay as well as pathways and details within the image collection are explored visually in many different ways—series, close ups, recurring visual motifs, juxtapositions, changing media, and so forth—with a minimum of text.

**Gallery**
Each unit has a database that features every image in the essay, plus many more. The database generally takes the form of a simple view (Gallery) that enables users to easily scroll through the collection of source images. Some units feature a more complex database (VCID) with a federated search function that hooks directly into museum databases. All databases include at least basic metadata.

**Video and Animation (VCTV)**

Visualizing Cultures has more than a hundred short clips that include author commentaries, interviews, tours, animation, and archival source footage.

Video is downloadable iTunes at:

MIT on iTunes U.

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a working project*



## IMAGE-DRIVEN SCHOLARSHIP

In this website, Portugal's *Estado Novo* (1933-1974) is looked at through the historical visual record of the period. Digital history offers new ways to understand the past. As archives are digitized, images can be collected and arranged to convey history that speaks to the visual, as well as verbal, senses. Visualizing Portugal is comprised of thematic visual narratives that stimulate resonating ideas, memories, research, image streams, and topics.

1940 Exposition of the Portuguese-Speaking World, 1940. photograph: Horácio Novais. [CFT164_01200] Gulbenkian Foundation (cropped)

## VISUAL NARRATIVE

"Seeing" history as opposed to reading history comes with the sometimes contrary nuances of our visual sense. Patterns can be observed in the assembled visual record that reveal complexities often difficult to convey or even overlooked in traditional text-based research. For the viewer, the world of the past is evoked here through direct contact with primary sources. Immersion in primary sources is usually experienced only by historians who analyze and distill the material into historical narrative. Readers of visual images will need to learn some of the historian's caution and sensitivity in dealing with sources. The speed at which visual images are perceived is both powerful and problematic. Perception bypasses informational filters that

## UNITS

Thematic units include:

- The Image of António de Oliveira Salazar
- Education and Ideology in the New State
- Mocidade Portuguesa: Youth Groups
- Mocidade Portuguesa Feminina: Youth Groups
- The 1940 Exposition of the Portuguese-Speaking World
- Art and Ideology Under the SPN/SNI
- Decálogo do Estado Novo & the New Constitution
- Revering History
- Revering Tradition
- Religion & the Miracle of Fátima
- No Rain in Portugal: Tourism Posters
- Opposition & Seizure of the "Santa Maria"
- Censorship & Media
- From Colonies to Provinces

Units are divided into three parts:

- Visual Narratives;
- Texts presented in short excerpts that link to full articles, using the lively range of critical response in the greater digital field;
- Video clips, when available.

Essays are also published here for the first time.

## THEMES AND MEDIA

The visual record of the *Estado Novo* period is predominantly imagery sanctioned by the Salazar regime. The posters, schoolbooks, and events orchestrated by the SNP (later SNI) — the regime's office of propaganda and information — promoted a "Salazarist" vision of Portugal and what it meant to be Portuguese based on the core values of "Deus, Pátria, Família" (God, Fatherland, Family). How the superb group of artists enlisted by the regime responded to political censorship can be studied in their works. The large collection of austere black-and-white photographs produced by the studios of brothers Mário and Horácio Novais present the architecture and pageantry of

modulate a viewer's reactions. Images can be easily misunderstood and emotional responses are unavoidable. As images proliferate in digital formats, greater expertise in "reading" and sharing historical imagery through new media forms will grow.

## SOURCES

The Gulbenkian Foundation's collection of photographs from the *Estado Novo* period — most from the studios of Mário and Horácio Novais — is a large resource for the visual narratives presented on the site. We have also digitized images from children's schoolbooks from the New State period to explore the themes that helped shape young minds in embracing the vision of family and religion advocated by the Salazar regime.

Photographer Horácio Novais, 1931.
[CFT164_002024] Gulbenkian Collection

Another source for visual media on the website is Portugal's Arquivo Nacional da Torre do Tombo (National Archive of Torre do Tombo). Tourist posters and other media produced under the department of propaganda (SNP/SNI) reveal the image Portugal projected to the outside world as a mecca of sun and peace, tranquility and tradition, far from the fighting and aftermath of the brutal second world war.

the New State in formal, self-consciously historical documentation.

The visual archive suggests different flavors for the early part of the century and the years of the New State. Photos from the 1920s show people enjoying fast cars, fine dining, and a lively social scene. Under the New State, "Modern Girl" personas gave way to conservative, modest dresses and youth group uniforms, formal state pageantry, folkloric revival, and, it seems, often empty streets.

Ball in the Navy League, Lisbon. Photographer: Mário Novais. c. 1920.
[CFT003_051416] Gulbenkian Foundation

The contradictory stance between conservative values and the constructivist modernity of the architecture, art and graphics, was grounded in the reinvention of a mythic past. The imagery of the New State mythologizes Portugal's history of maritime exploration and empire, recycling the past to forge the modern image of a heroic race destined to lead the nation toward a successful future that includes an overseas empire.

Recycling a romanticized, mythic past as a way to fuel a nationalistic vision of the future, was an approach used in Japan in the early 1900s described by John W. Dower in the Visualizing Cultures unit "Asia Rising." Images helped build public support for reinstating the Meiji emperor and for increased militarization based on a martial past. In a Visual Narrative titled, "Reinventing the Martial Tradition," Dower writes:

"In the immediate aftermath of the war, however, nationalists and idealogues deemed it necessary to counter the vogue of Westernization and modernization by reemphasizing the nation's "unique" virtues and values. This entailed ransacking the past for images from the

samurai tradition, and from the early myths concerning the divine origins of the land and the imperial dynasty."

"Motifs of Postcards of the Battle of the Japan Sea," 1906. Visualizing Cultures [2002.3582] Museum of Fine Arts, Boston. Link to view Visual Narrative on Visualizing Cultures website.

Opposition to the New State government and ideology can be found domestically in the 1960s imagery of protests covered by the press, political prisoners and censorship in the files of the PIDE (Polícia Internacional e de Defesa do Estado); overseas in Portugal's colonial provinces; and by observing the large wave of emigration.

Rather then beginning with explanations and conclusions, we begin by looking and allow our understanding and questions about the *Estado Novo* to grow from there.

*— Ellen Sebring, MIT Visualizing Cultures & Executive Director, Visualizing Portugal*

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# THE IMAGE OF ANTÓNIO DE OLIVEIRA SALAZAR

VISUAL NARRATIVES | TEXTS | VIDEOS

António de Oliveira Salazar is the face of Portugal's New State, Europe's longest standing 20th century dictatorship. The man who governed Portugal from 1928 to 1968 remained steadfast in his ideological and political right-wing posture, unabashedly defending the traditional and conservative institutions and values summarized in the New State's main slogan: "Deus, Pátria e Família" ("God, Nation, and Family"). Though Salazar never worried about public opinion, he continuously sought public support. His speeches were rare and resembled religious sermons, while his image was carefully crafted and protected.

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# THE IMAGE OF ANTÓNIO DE OLIVEIRA SALAZAR

VISUAL NARRATIVES | TEXTS | VIDEOS

## VISUAL NARRATIVES

Salazar giving a speech.

The shaping of Salazar's public persona is seen in elaborate public events. Crowds, parades, and pageantry display the power of the otherwise retiring dictator.

CLICK TO VIEW:

SALAZAR AND PUBLIC EVENTS>

VISUALIZING PORTUGAL: THE NE

# SALAZAR AT PUBLIC EVENTS

CLICK ON IMAGE GRID ABOVE TO SCROLL THROUGH IMAGES.

< BACK

DESCRIPTION: Head of state Salazar, though personally retiring, made many public appearances. The photographs convey the image of the dictator: facing vast crowds, in front of a portrait of himself, and smiling, rare in his carefully crafted public image.

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# SALAZAR PORTRAIT STUDY

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DESCRIPTION: A 1941 series of photographs of Salazar served as the model for a bust by sculptor Francisco Franco. An earlier statue of Salazar by Franco was exhibited in the Main Foyer of the Portugal Pavilion at the Paris International Exhibition, 1937.

March 29, 2013

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# "SALAZARISM"

Salazar denied that there was such a thing as *Salazarism*. In fact, he actually rebukes people for using the term. (Excerpt from lecture by Dr. Felipe de Meneses at MIT, October 30, 2012)

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March 12, 2013

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# "SALAZARISM"

Dr. Felipe de Meneses (author of 2009 book *Salazar: A Political Biography*), excerpt from lecture at MIT, October 30, 2012.

*"Salazar denied that there was such a thing as Salazarism. In fact, he actually rebukes people for using the term. I can remember, for example, a letter that he writes to the editor of Diário de Manhã, which was sort of the regime's official newspaper in the 1930s, in which he says [something like] 'do not run' or 'bring to an end this series of articles that you're running on the subject of Salazarism. There is no such thing.' It is actually quite curious for a dictator to have that sentiment: a denial that he's bringing anything new or a kind of a body of doctrine.*

*So what I hope to have shown by the end of this talk is that the secret of the New State's longevity rested ultimately on its ability to evolve and that this, in turn, rested on Salazar's willingness to accept change, provided it did not challenge a relatively small number of basic tenets, first and foremost of which was his own right to govern."*

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VISUALIZING PORTUGAL: THE NE



# SALAZAR AND THE NEW STATE IN THE WRITINGS OF FERNANDO PESSOA.

*Excerpt from article by Jose Barreto (Sep 22, 2009):*

Pessoa's change of attitude dates from the end of February, that is to say, after the literary prize-giving party and the banquet given to "nationalist intellectuals." He never admitted to being a *situacionista* in his writings again, although he did not stop recognizing Salazar's qualities and a certain merit to his government. But the "Politica do Espirito" was now perfectly well defined and had become completely unacceptable to Pessoa. Salazar and Antonio Ferro were putting at stake, ostensively and repressively, everything the Orpheu poet and writer of the "Sensacionismo" manifestos had always believed in with regard to artistic freedom and independence of the intellectual elite.

In March he penned his first satirical poems about Salazar. Anonymous typewritten copies of the "triple poem" were then passed around secretly and only published by Jorge de Sena in Brazil in 1960. Salazar was now "the little tyrant." The final disillusionment that Salazar provoked was illustrated by a play on his name: the rain dissolved the salt (sal) and only bad luck (azar) was left.

| | |
|---|---|
| Antonio de Oliveira Salazar. | [Antonio de Oliveira Salazar. |
| Trez nomes em sequencia regular ... | Just three names in a row ... |
| Antonio e Antonio. | Antonio is Antonio. |
| Oliveira e uma arvore. | Oliveira is a tree. |
| Salazar e so apelido. | Salazar is just a surname. |

VISUALIZING PORTUGAL: THE NE



# THE IMAGE OF ANTÓNIO DE OLIVEIRA SALAZAR



## VIDEOS

Dr. Felipe Meneses interviewed about his book on Salazar (in Portuguese).

Link to view a class lecture on Salazar given by Dr. Meneses at MIT in 2012 (in English).

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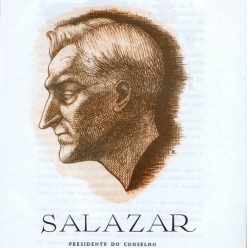
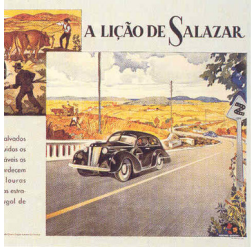
## EDUCATION AND IDEOLOGY IN THE NEW STATE

VISUAL NARRATIVES | TEXTS | VIDEOS




The cultural project designed and implemented by the New State crafted a curriculum of indoctrination. School materials—such as textbooks and posters—were clearly defined by the New State's vision for the nation. These schoolbooks—almost unaltered into the early '70s—were used by multiple generations throughout Portugal and her then overseas colonies.

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# EDUCATION AND IDEOLOGY IN THE NEW STATE

VISUAL NARRATIVES | TEXTS | VIDEOS

## VISUAL NARRATIVES

Primary school textbooks during the New State

The New State crafted a curriculum of indoctrination, developing materials—such as textbooks and posters—that were clearly defined by the New State's vision for the nation. The schoolbooks—almost unaltered into the early '70s—were used for many decades throughout Portugal and her then overseas colonies. The textbooks digitized here:

- O Livro da Primeira Classe 1954
- O Livro da Segunda Classe 1958

CLICK TO VIEW:

BEING PORTUGUESE >

GENDER ROLES/FAMILY >

THE RURAL IDYLL >

CATHOLICISM >

VISUALIZING PORTUGAL: THE NE

# BEING PORTUGUESE

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< BACK

DESCRIPTION: The schoolbooks used during the Estado Novo trained children to see their "Portugueseness" in conformity with the vision of the Salazar regime. The lessons include such themes as:

- Maps that show Portugal's larger holdings (mainland, islands, and former colonies) titled "Portugal é Grande" ("Portugal is large and great") to convey the idea of a greater imperial state.
- Grammar lessons uniting students in singing Salazar's praises—"ela ele eles elas, alto altar altura, Lusitos! Lusitas!

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# GENDER ROLES

CLICK ON IMAGE GRID ABOVE TO SCROLL THROUGH IMAGES.

< BACK

DESCRIPTION: Textbooks featured many illustrations that communicated the appropriate activities and stance for boys and girls.

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## FAMILY AND THE RURAL IDYLL

CLICK ON IMAGE GRID ABOVE TO SCROLL THROUGH IMAGES.

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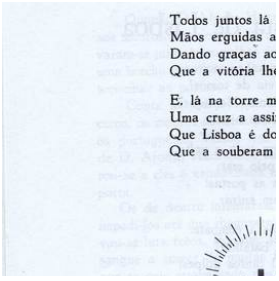
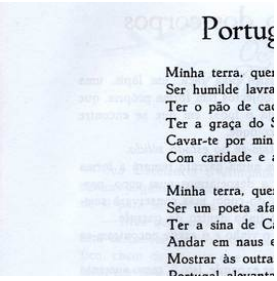
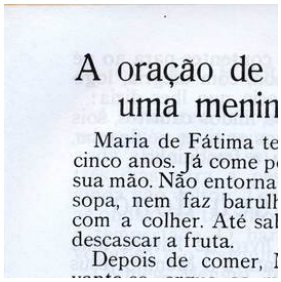
DESCRIPTION: Images of an idealized, pastoral Portugal most closely resemble, perhaps, the vision contained in the slogan "God, Fatherland, and Family." Salazar sought to turn the "backwardness" of an undeveloped rural economy to a public-relations strength.

VISUALIZING PORTUGAL: THE NE







# CATHOLICISM

CLICK ON IMAGE GRID ABOVE TO SCROLL THROUGH IMAGES.

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DESCRIPTION: Declared the state religion in the 1933 constitution—Salazar had once studied to become a priest—Catholicism was embedded in the national ideology. Religious imagery frequently appeared in schoolbooks, sometimes

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# A LIÇÃO DE SALAZAR

CLICK ON IMAGE GRID ABOVE TO SCROLL THROUGH IMAGES.

< BACK

DESCRIPTION: In 1938, to commemorate 10 years of Salazar's regime, a series of seven posters titled "A Lição de Salazar" ("Salazar's Lesson") was distributed to all primary schools in the country. The opening image espouses New State ideology — its slogan "Deus, Pátria, Família" ("God, fatherland, family") is reinforced thematically throughout the series.

April 02, 2013

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# VISUAL NARRATIVE: HIGHER EDUCATION

CLICK ON IMAGE GRID ABOVE TO SCROLL THROUGH IMAGES.

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DESCRIPTION: Higher education is documented in official state photographs, for the most part devoid of people.

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# VISUAL NARRATIVE: HIGHER EDUCATION

CLICK ON IMAGE GRID ABOVE TO SCROLL THROUGH IMAGES.

< BACK

DESCRIPTION: Higher education is documented in official state photographs, for the most part devoid of people.

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# VISUAL NARRATIVE: SCHOOL OF VETERINARY MEDICINE

CLICK ON IMAGE GRID ABOVE TO SCROLL THROUGH IMAGES.

< BACK

DESCRIPTION: The School of Veterinary Medicine and other buildings of the Technical University of Lisbon (Universidade Técnica de Lisboa) were featured in a post-New State series of photographs by the Mário Novais studio.

March 29, 2013

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# "PORTUGAL GIGANTE": NATIONALISM, MOTHERLAND AND COLONIAL ENCOUNTERS IN PORTUGUESE SCHOOL TEXTBOOKS

M. Dores Cruz: "PORTUGAL GIGANTE": NATIONALISM, MOTHERLAND AND COLONIAL ENCOUNTERS IN PORTUGUESE SCHOOL TEXTBOOKS (2007) excerpt:
"In this article, I examine the nationalistic discourse and iconography present in Portuguese elementary school textbooks from the Estado Novo period. This analysis is taken in the context of broader political and cultural issues of the creation of Portuguese national consciousness, when pride in a past became a tool used by political officials to mobilize a largely illiterate and, supposedly, submissive population in support of the dictatorship and its policies."

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February 07, 2014

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## MEMORIAS D'AFRICA E D'ORIENTE: SCHOOLBOOKS

The collection of "Schoolbooks" includes a set of books/textbooks for teaching indigenous African—the first in the history of Portuguese colonization. Most were developed by a team of educators, led by António Almeida Abrantes, the height of the School Inspector Directorate of Education in Angola, and illustrated by an Angolan artist.

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April 21, 2013

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## REVISITING THE ROLE SCHOOL-REGENTS PLAYED IN THE EDUCATIONAL POLICY OF ESTADO NOVO

...on transmitting a generalized message of acceptance of current social and political Order, School became mainly valued as a tool for the inculcation of the regime's ideology, for the neutralization of most population's expectations for social mobility and for the pacification of the most non-conformist minds. (Excerpt from article by Paulo Guinote)

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April 01, 2013

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# "PORTUGAL GIGANTE": NATIONALISM, MOTHERLAND AND COLONIAL ENCOUNTERS IN PORTUGUESE SCHOOL TEXTBOOKS

M. DORES CRUZ: "PORTUGAL GIGANTE": NATIONALISM, MOTHERLAND AND COLONIAL ENCOUNTERS IN PORTUGUESE SCHOOL TEXTBOOKS" 2007 (excerpt)

*"In this article, I examine the nationalistic discourse and iconography present in Portuguese elementary school textbooks from the Estado Novo period. This analysis is taken in the context of broader political and cultural issues of the creation of Portuguese national consciousness, when pride in a past became a tool used by political officials to mobilize a largely illiterate and, supposedly, submissive population in support of the dictatorship and its policies. Textbooks and other aspects of classroom culture were only some of the means used by the complex propaganda machine during the Estado Novo, devised to justify the country's superior historical and spiritual right to Empire and, after 1960, to justify the wars waged in Portugal's African colonies. My research is anthropological in scope, but also self-reflective as it relies on personal experiences, the experiences of my classmates, school textbooks and exercise notebooks, as well as memories of elementary school classrooms and trips as sources of research. However, the goal is clearly not to present a memoir, but instead to ask how textbooks, teaching methods, curricular concerns, and classroom culture in general framed the understanding that the Portuguese have of their past and their place in the world."*

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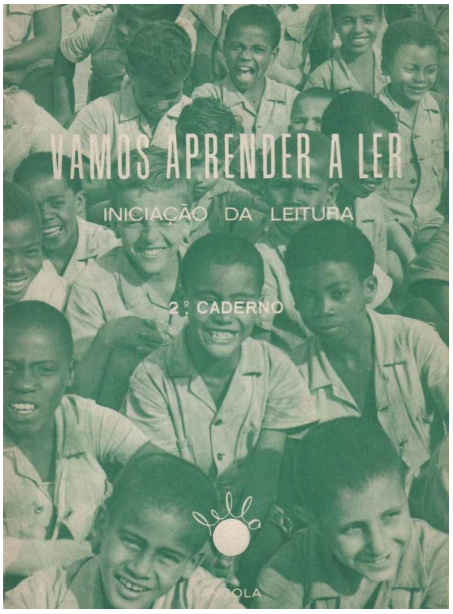
VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)
a working project*



# MEMORIAS D'AFRICA E D'ORIENTE: SCHOOLBOOKS

Look through many of the schoolbooks Portugal developed for teaching in Africa.

*"The collection of "Schoolbooks" includes a set of books/textbooks for teaching indigenous African—the first in the history of Portuguese colonization. Most were developed by a team of educators, led by António Almeida Abrantes, the height of the School Inspector Directorate of Education in Angola, and illustrated by an Angolan artist."*

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# REVISITING THE ROLE SCHOOL-REGENTS PLAYED IN THE EDUCATIONAL POLICY OF ESTADO NOVO

Paulo Guinote, "Revisiting the Role School-Regents Played in the Educational Policy of Estado Novo," Sísifo. Educational Sciences Journal, 1, pp. 110-123. (2006). (Excerpt)

*"1. Estado Novo's educational policy: from rhetoric to pragmatism*

*Let us remind the essence of the prevailing historiographic discourse on this theme. During the Estado Novo regime and particularly in 30's, 40's and even 50's, both Education and School have suffered processes of professional and economic depreciation and dequalification driven from a low level of priority attributed to them — especially to Elementary Education — in the regime's budget policy. On the other hand, on transmitting a generalized message of acceptance of current social and political Order, School became mainly valued as a tool for the inculcation of the regime's ideology, for the neutralization of most population's expectations for social mobility and for the pacification of the most non-conformist minds.*

*Although embodied in a range of measures, often contradictory, Helena Costa Araújo identifies as the main features both of the educational policy during the Military Dictatorship and of the break with republican tradition, (i) the end of co-education, (ii) the abolition of Higher Elementary Schools (Escolas Primárias Superiores), (iii) reduction of compulsory education and (iv) Education's ideological consolidation (Araújo, 2000, p. 199).*

*"Salazarist school was planned to function as a tightly controlled organization. From time to time teachers received circular letters on the most trivial matters whereon they were catechised about their responsibilities, through conferences and even radio programmes" (Mónica, 1978, p. 168) [2].*

*"Therefore, Education shared a generalized reaction against 'modernization' and supported traditionalist attitudes." (Stoer, 1986, p. 49)*

*"(...) in 1930-31 a new reform comes into force representing a huge step-back, although in the document words it matches the Dictatorship objectives, i.e., a simplification of public services" (Adão, 1984, p. 136)."*

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Link to full article

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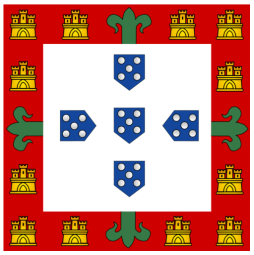
VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)
a working project*



# MOCIDADE PORTUGUESA: YOUTH GROUPS

VISUAL NARRATIVES | TEXTS | VIDEOS



To further his vision of Portugal, Salazar advocated the creation of paramilitary organizations for training the young, mainly the Mocidade Portuguesa (Portuguese Youth), formed in 1936, and in 1937, Mocidade Portuguesa Feminina (Portuguese Youth Women). These groups were designed to shape the thinking of the populace in line with Salazar's vision of a Catholic, traditional, and heroic future.

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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## MOCIDADE PORTUGUESA: YOUTH GROUPS

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES

Uniformed members of Mocidade Portuguesa carry the official flag of the youth organization.

To further his vision of Portugal, Salazar advocated the creation of paramilitary organizations for training the young, like the Mocidade Portuguesa (Portuguese Youth), formed in 1936. Uniforms conveyed a sense of collective discipline and nationalism in public exhibition and parades. The age groups in Mocidade Portuguesa, each with their own uniforms, were:

- 7-10 years, Lusitos and Lusitas
- 10-14 years, Infants
- 14-17 years, Vanguardistas
- 17-25 years, Cadets

Waning by the 1970s, Mocidade Portuguesa was abolished after the Carnation Revolution in 1974.

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MOCIDADE PORTUGUESA>

SCHOOLBOOK ILLUSTRATIONS>

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## MOCIDADE PORTUGUESA (YOUTH GROUPS, MALE)

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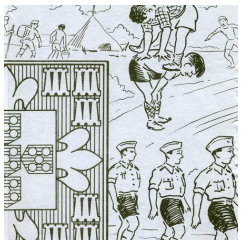

## SCHOOLBOOK ILLUSTRATIONS OF MOCIDADE PORTUGUESA

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Children dressed in the uniforms of Mocidade Portuguesa were depicted in schoolbooks.

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## MOCIDADE PORTUGUESA: YOUTH GROUPS



### VIDEOS

### ANTHEM PORTUGUESE YOUTH

**Hymn of the Portuguese Mocidade (translation)**

There we go, singing and laughing
Led, led, yes
For the voice of tremendous sound
of tubas, - outcry without end

There we go, (that the dream is pretty!)
Towers and towers raising,
Rasgões, bare places, opening!

- White of the immortal Light,
Purple névoas tears into pieces
Doira the sky of Portugal!

To want! To want! E we go there!
- Trunk in flower, extends the branches
To the youth that passes

It keeps silent voice that, turbada,
Already of same itself if it frightens;
It ceases the winds the insânia,
Before the clear dawn,
In our souls been born:
E, for us, oh Lusitânia,
- Body of Love, land saint -
Native land! you will be celebrated;

E for us you will be raised;
Raised to the high one of the Life

To want is our verge;
To want, - word that comes
of the deepest raízes:
Indecisa fascinates the shade
It exceeds clouds of beyond...
To want, - word of the Favour
Shout of the happy souls

To want! To want! E we go there
Trunk in flower extends the branches

(source)

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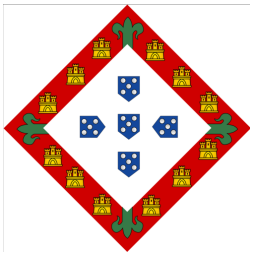
# MOCIDADE PORTUGUESA FEMININA: YOUTH GROUPS FOR WOMEN AND GIRLS

VISUAL NARRATIVES | TEXTS | VIDEOS



To further his vision of Portugal, Salazar advocated the creation of paramilitary organizations for training the young, mainly the Mocidade Portuguesa (Portuguese Youth), formed in 1936, and in 1937, Mocidade Portuguesa Feminina (Portuguese Youth Women). These groups were designed to shape the thinking of the populace in line with Salazar's vision of a Catholic, traditional, and heroic future.

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# MOCIDADE PORTUGUESA FEMININA: YOUTH GROUPS FOR WOMEN AND GIRLS

VISUAL NARRATIVES | TEXTS | VIDEOS

## VISUAL NARRATIVES

Uniformed member on the cover of the February 1949 issue of *Mocidade Portuguesa Feminina* .

In 1937, *Mocidade Portuguesa Feminina* (Portuguese Youth Women) was founded, promoting the values of family, home, and Catholicism. Motherhood was praised as an important role in raising valiant warriors to build Portugal's future among the men.

Uniforms conveyed a sense of collective discipline and nationalism in public exhibition and parades. The age groups in Mocidade Portuguesa, each with their own uniforms, were:

- 7-10 years, Lusitos and Lusitas
- 10-14 years, Infants
- 14-17 years, Vanguardistas
- 17-25 years, Cadets

Waning by the 1970s, Mocidade Portuguesa was abolished after the Carnation Revolution in 1974.

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FEMALE YOUTH GROUPS>

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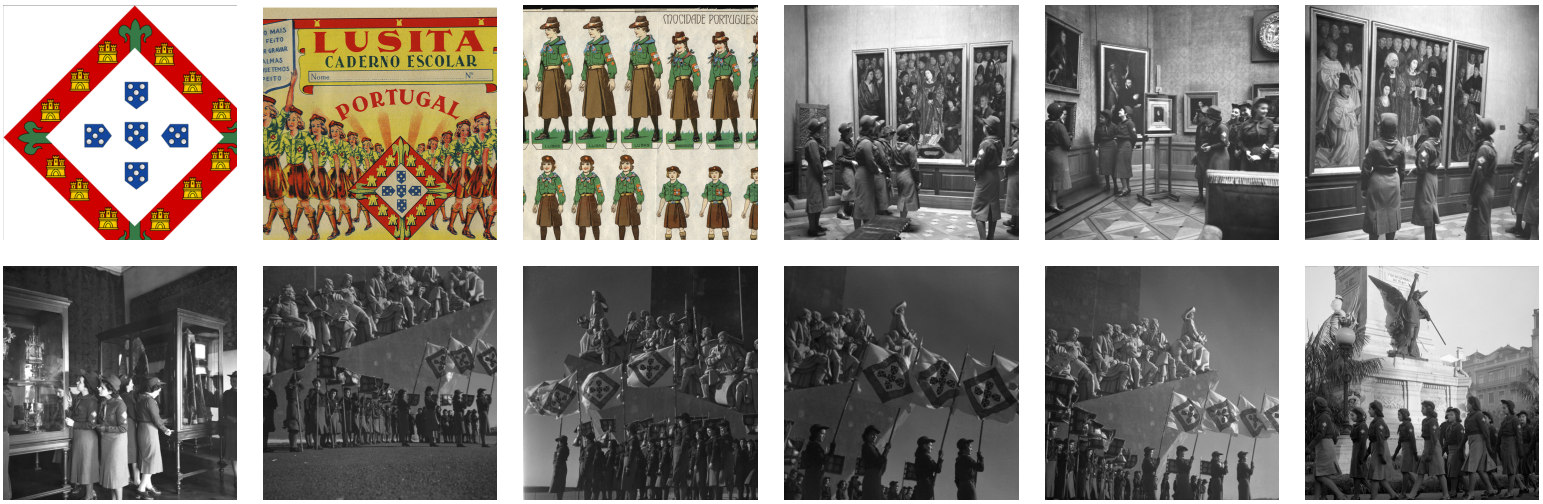


# MOCIDADE PORTUGUESA FEMININA

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Participation in Portuguese Youth Women (MPF) was mandatory for women aged seven to 14 years old. Lessons emanating from the Salazar regime focused on cultivating the home life and, outside the home, the social spirit of the new state. The model included modest dress, domestic chores, crafts such as needlework, Catholicism, raising the young with proper ideals—for example, knowing which books are banned—and feminine virtues that supported the idealized Portuguese man who carried out the political life of the state.

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## MAGAZINES OF THE MOCIDADE PORTUGUESA FEMININA

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The government published women's monthly magazines: *Mocidade Portuguesa Feminina* and *Menina e Moça*. The covers convey a consistent image of feminine roles compatible with the New State.

Additional Mocidade Portuguesa Feminina magazine images on Flickr

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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## ILUSTRAÇÃO PORTUGUESA

Ilustração Portuguesa (Portuguese Illustration) was a magazine from the beginning of the last century. In this blog I will show my collection of old magazines...

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## A MOCIDADE PORTUGUESA FEMININA. NOS DEZ PRIMEIROS ANOS DE VIDA (1937-47)

A MOCIDADE PORTUGUESA FEMININA. NOS DEZ PRIMEIROS ANOS DE VIDA (1937-47) a. Irene Flunser Pimentel. Instituto de História Contemporânea, Universidade Nova de Lisboa. (THE PORTUGUESE YOUTH WOMEN. THE FIRST TEN YEARS OF LIFE (1937-47) — an article by Irene Flunser Pimentel, in Portuguese.)

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## WOMEN'S ORGANIZATIONS AND IMPERIAL IDEOLOGY UNDER THE ESTADO NOVO

ne of the major concerns of Salazar's Estado Novo in Portugal, after the institutionalization of the regime by the Constitution of 1933, and the creation in the same year of the political police (PVDE), the Secretariat for National Propaganda (SPN) and the first structures of the corporative system, was the desire to organize sections of the population by age and sex. (Excerpt from article by Irene Flunser Pimentel.)

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# ILUSTRAÇÃO PORTUGUESA

An extensive image archive has been collected on this blog, taken mainly from magazines. Comparing pre-New State images of women with the Mocidade Portuguesa Feminina model in magazines contrasts the cosmopolitan "modern girl" with a more traditional view of female roles.

*"'Ilustração Portuguesa' ('Portuguese Illustration') was a magazine from the beginning of the last century. In this blog I will show my collection of old magazines, interspersing two page of 'Ilustração Portuguesa' with other images."*

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Link to blog with results for MPF (look at "Archive" as well)

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# A MOCIDADE PORTUGUESA FEMININA. NOS DEZ PRIMEIROS ANOS DE VIDA (1937-47)

Article by Irene Flunser Pimentel, "The Portuguese Youth Women: the First Ten Years of Life (1937-47)"

*"A ideia de enquadrar e organizar a nível estatal a juventude para a colocar ao serviço do Estado Novo surgiu no início dos anos 30, quando Gustavo Cordeiro Ramos, ministro da Instrução Pública, propôs a Salazar a formação de uma Liga National da Mocidade Portuguesa (ON-MP)."*

(The idea of framing and organizing at the state level youth in service of the New State emerged in the early '30s, when Gustavo Cordeiro Ramos, Minister of Public Instruction, proposed to Salazar the formation of a National League of the Portuguese Youth (ON-MP).)

*Mocidade Portuguesa Feminina*, No. 85, September, 1954

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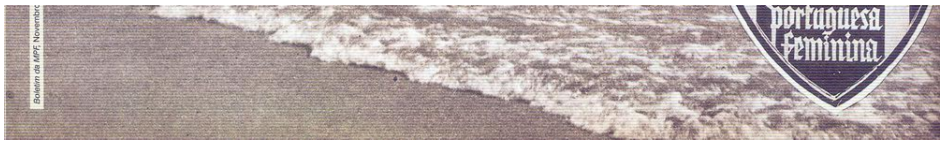
# WOMEN'S ORGANIZATIONS AND IMPERIAL IDEOLOGY UNDER THE ESTADO NOVO

Irene Flunser Pimentel, "Women's Organizations and Imperial Ideology under the Estado Novo," Portuguese Studies, Vol. 18, (2002), pp. 121-131, Modern Humanities Research Association. (excerpt)




*Mocidade Portuguesa Feminina*, November, No. 43, 1942.

*"One of the major concerns of Salazar's Estado Novo in Portugal, after the institutionalization of the regime by the Constitution of 1933, and the creation in the same year of the political police (PVDE), the Secretariat for National Propaganda (SPN) and the first structures of the corporative system, was the desire to organize sections of the population by age and sex. In 1936, therefore, during a period of fascist recrudescence related to the beginning of the Spanish Civil War, a paramilitary militia, the so-called Portuguese Legion (LP), and women's and youth organizations were created: Obra das Maes pela Educacao Nacional (OMEN), Mocidade Portuguesa (MP), and Mocidade Portuguesa Feminina (MPF).*

*...*

*MOCIDADE PORTUGUESA FEMININA*

*After the foundation of Obra das Maes and Mocidade Portuguesa (MP), Carneiro Pacheco approved the written constitution of Mocidade Portuguesa Feminina (MPF) in December 1937. Initially it was subordinate to OMEN. While military instruction was one of the major concerns of the Mocidade Portuguesa, the MPF were expected to 'ter em conta as circunstancias especiais de sexo'. (2)*

*The MPF, with its leadership staffed by women, proposed to educate girls through 'educacao moral, cyvica, fysica e social'. (3) As the education minister would say, 'a cada um o seu lugar'. (4) Youth organizations were also segregated by sex in this way. Young girls were therefore circumscribed in a female world, apart from a brief period during childhood. The MF made explicit the different natures of the two organizations, female and male..."*

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View full article: Women's Organizations and Imperial Ideology under the Estado Novo

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a working project*



# MOCIDADE PORTUGUESA FEMININA: YOUTH GROUPS FOR WOMEN AND GIRLS



## VIDEOS

### MOCIDADE PORTUGUESA FEMININA HYMN & IMAGES

Irene Pimentel posted a video with fascinating images of MPF and commentary on her blog:

Link to view blog

Link to view video

[CFT003_101239_mpf]

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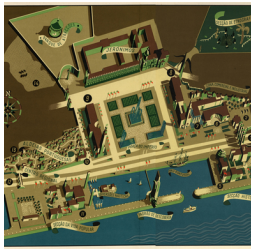
# 1940 EXPOSITION OF THE PORTUGUESE-SPEAKING WORLD

VISUAL NARRATIVES | TEXTS | VIDEOS



Held in Lisbon during the summer months of 1940, the "Exposição do Mundo Português" (Exposition of the Portuguese-Speaking World) was organized to celebrate 800 years of the Portuguese nation and 300 years of Portugal's liberation from the 60 years of Spanish rule (1580 to 1640). This massive marketing operation, organized by António Ferro, the man appointed by Salazar to direct the Secretariat of National Propaganda (SPN), promoted an image of a humble nation committed to its civilizing mission in the world.

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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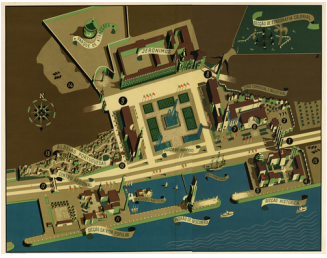
## 1940 EXPOSITION OF THE PORTUGUESE-SPEAKING WORLD

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES



1940 Exposition of the Portuguese-Speaking World. Image source: The Wolfsonian-Florida International University

The exposition was divided into sections: History, Ethnography, and Colonial World. Many pavilions emanated from the center at Empire Square. Graphics promoting the 1940 Exposition and associated exhibitions were modern and lively in contrast to the broader state of a Europe embroiled in war.

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EXPOSITION MAP >

POSTERS >

Exposição do Mundo Português, Lisboa, 1940

Photographs of the Exposition. Extensive coverage of the construction, opening, and buildings of the exposition was made in photographs.

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Folkloric presentations at expositions emphasized Portugal's traditional past as an idyll separate and superior to the chaos and war that industrialization was associated with in the rest of Europe.

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FOLKLORIC EVENTS >

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## 1940 EXPOSITION MAP

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The exhibition was divided by the departments of History, Ethnography, and Colonial World. With the center at Empire Square, numerous surrounding pavilions were built, of which the most important were:

- Hall of Honor and Lisbon (Louis Cristino da Silva)
- Portuguese Pavilion at the World (Cottinelli Telmo)
- Pavilion Foundation, Training and Achievement (Rodrigues Lima)
- Independence Hall (Pardal Monteiro)
- Hall of Discoveries (Pardal Monteiro)
- Hall of Colonization (Carlos Ramos)
- Portugal Pavilion (directed by Antonio Ferro)
- Ethnography Metropolitan Pavilion, with the reconstruction of Portuguese villages (Almeida Insured)
- Popular Life Pavilion (Veloso and João Simões Reis)
- Brazil Pavilion (Raul Lino)

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Link to English translation of the Exposition Guide

Memories of the 1940 Exposition

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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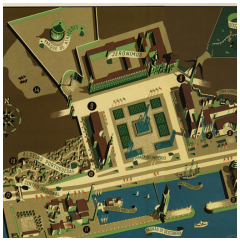
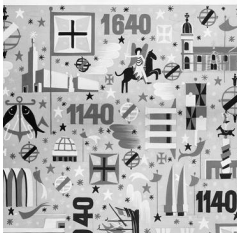

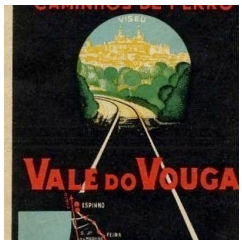

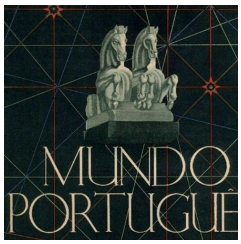

## POSTERS

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Various posters and promotional materials from the 1940 exposition reflect modernity and a lively graphical approach. The bright tone might be surprising given the state of war raging around Portugal.

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## INAUGURAL EVENTS

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At a moment of despair and uncertainty in the face of world war and economic crises, António Oliveira Salazar countered by launching a major exposition: the Exposition of the Portuguese-Speaking World. Opening in 1940, the exposition celebrated a double centenary — Portugal's founding in 1140 and independence from the Spanish Crown in 1640. Several million visitors attended the site in Lisbon between June 23 and December 2. The design and buildings resulted in the renovation of national monuments, reopening of theaters, and the reorganization of public spaces, such as the plazas in the outlying section of Belém, adjacent to the famous Jerónimos Monastery. The effort was lead by engineer Duarte Pacheco and architect Cottinelli Telmo under the careful direction of the secretary of the national propaganda, António Ferro and, of course, Salazar.

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## BUILDING THE MONUMENT TO THE DISCOVERIES

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The original structure of the Monument to the Discoveries was created by Cottinelli Telmo, Barros and Almeida, and made of steel and cement. It was initially located at Praça do Império as part of an urban renewal project of Lisbon. Later on, in 1960 it was reinaugurated where it stands now, in Belém, facing the Tagus River. The square that leads to the Monument received a mosaic representing the Rosa dos Ventos (Compass Rose), a donation of the South African Government to Portugal.

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## AERIAL VIEWS

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## ARCHITECTURAL DETAILS

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Entrance gates, historical imagery, modernist architectural details reinforce the Exposition narrative of Portugal.

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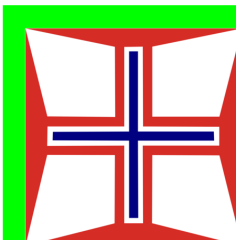

# 1939 DEMOLITION IN BELÉM IN PREPARATION FOR THE EXPOSITION

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The 1940 Exposition of the Portuguese-Speaking World was built next to the Tagus River in an area in need of renewal. A plan was made to rebuild the area, respecting the historical memory and monuments of Belém, which included the Monastery of Jerónimos, Belém Tower and the Belém Palace. Renovations involved the demolition of buildings, expropriation of land, displacement of residents, and a change to the railway line, but led to a complete urban renewal of the western area of Lisbon.

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## NIGHT VIEWS

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## FOLKLORIC EVENTS

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Folkloric presentations at expositions emphasized Portugal's traditional past as an idyll separate and superior to the chaos and war that industrialization was associated with in the rest of Europe.

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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## COMMEMORATION AND PROPAGANDA IN SALAZAR'S PORTUGAL: THE PORTUGUESE WORLD EXHIBITION OF 1940

The double centenary celebrated at the Exposição do Mundo Português (Portuguese World Exhibition) held in Lisbon between June and December 1940 was the first major cultural event of the Estado Novo (New State) dictatorship and marked the high-point of its 'nationalist-imperialist' propaganda. Staged to commemorate the foundation of the nation in 1140 and independence from Spain in 1640, the Exhibition became a vehicle for the diffusion and legitimization of the dictatorship's ideology and values in which the idea of the nation was (re)constructed through a series of carefully-planned images, myths and symbols (1). (Excerpt from article by David Corkill and José Carlos Almeida)

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## IMPERIAL FAITH AND CATHOLIC MISSIONS IN THE GRAND

## EXHIBITIONS OF THE ESTADO NOVO

During the 1930s Portugal's *Estado Novo* developed an impressive array of activities directed at awakening and maintaining Portugal's "national pride" in an attempt to define the new regime's symbolic ideology and consolidate loyalties. Those intentions were reflected in Portugal's participation in the main international expositions of the time, and in the successful organization of various national expositions, especially those of 1934, 1937, and 1940. The Catholic Church was featured in some form in all of these historical, economic, and colonial events. The purpose of this article is to analyze this participation and consider how it was useful for the Church. Finally, I will show how this participation was turned by the *Estado Novo* to its own ends. (Excerpt from article by Luis Ángel Sánchez-Gómez)

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## IMAGE AND COUNTER-IMAGE: THE PLACE OF SALAZARIST IMAGES OF NATIONAL IDENTITY IN CONTEMPORARY PORTUGUESE VISUAL CULTURE

Events such as the Portuguese Colonial Exposition, held in Oporto in 1934, the Commemoration of Year X of the National Revolution, celebrated throughout the country in 1936, and the 1940 Exposition of the Portuguese World performed the dual purpose of fostering urban renewal and providing opportunities for new development. (Excerpt from article by Ellen W. Sapega)

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# ARCHITECTURE AS A TOOL IN BUILDING THE IMAGE OF THE NEW STATE

In order to understand the intentions of the Salazar regime in the use of architecture in the service of his ideological promotion, you must analyze the exploration of architecture as a scenic mechanism, placed within the context of celebratory public ceremonies, reflected not only in exhibitions held within the country—in which the "Historical Exhibition of the Portuguese World" in 1940 stands out—but prior Portuguese participation in international exhibitions. (Excerpt from thesis by Marta Raquel Pinto Baptista)

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# COMMEMORATION AND PROPAGANDA IN SALAZAR'S PORTUGAL: THE PORTUGUESE WORLD EXHIBITION OF 1940

David Corkill and José Carlos Almeida, "Commemoration and Propaganda in Salazar's Portugal: The Mundo Português. Exposition of 1940," Journal of Contemporary History (July 2009) vol. 44 no. 3 381-399. Excerpt:

*"It is argued that the Salazar dictatorship preferred to involve the population in essentially passive state-sponsored spectacles in preference to mobilizing them through a mass party, public rallies, or similar mechanisms. Salazar deliberately avoided the choreography and collective fervour associated with the mass meetings that characterized Italian Fascism and German Nazism. Instead, he preferred to construct an imagined community and sense of pride by way of commemorations, exhibitions and symbols throughout the duration of a dictatorship that spanned four decades. To foster that imagined community, the regime launched an extensive public works programme to restore historic buildings, monuments and traditional villages (3). An almost obsessive concern for restoring the national heritage prompted comments in some quarters that Salazar would have liked to turn his country into a large museum. As the showcase for the first phase of this project, the 1940 Exhibition revolved around the core symbols of identity as defined by Salazar regime. Among the recurrent symbols mobilized during the 1940 Exhibition were God, nation, family, work, authority; rurality (traditional values and peasant life); unity, cohesion; international recognition; universalism, empire, civilization and multi-racialism. This article will explore how this litany was melded together in an attempt to forge a new, selective cultural identity as expressed in a major exhibition."*

Working on a figure for the "Monument of Discoveries," 1940 Exposition of the Portuguese-Speaking World. [CFT164_044090] Gulbenkian Collection

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# IMPERIAL FAITH AND CATHOLIC MISSIONS IN THE GRAND EXHIBITIONS OF THE ESTADO NOVO

Luis Ángel Sánchez-Gómez, "Imperial Faith and Catholic Missions in the Grand Exhibitions of the *Estado Novo*," *Análise Social*, vol. XLIV (193), 2009, 671-692. (excerpt)

*"The Estado Novo's resolute colonial agenda was part of an intense imperial-nativist offensive with which it tried to breathe new life into Portuguese patriotism during the 1930s. This fervor crossed national borders, as evidenced by Portugal's participation in the most important international colonial exhibitions of the decade. Following successes in Seville (1929), Antwerp (1930), and Paris (1931), the leaders of the Estado Novo decided upon organizing their own national exhibitions, seeking social and political payoffs from such high-impact propaganda. They would thus contribute internally to the "ideal" construction of the new State Imperial faith and the grand exhibitions of the Estado Novo employed, and show the mechanisms by which the Estado Novo manipulated the Catholic faith and transmuted it into a truly 'imperial faith' in service of the 'new national order.'"*

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# IMAGE AND COUNTER-IMAGE: THE PLACE OF SALAZARIST IMAGES OF NATIONAL IDENTITY IN CONTEMPORARY PORTUGUESE VISUAL CULTURE

Ellen W. Sapega, "Image and Counter-Image: The Place of Salazarist Images of National Identity in Contemporary Portuguese Visual Culture," Luso-Brazilian Review, Vol. 39, No. 2, Special Issue: Portuguese Cultural Studies (Winter, 2002), pp. 45-64, University of Wisconsin Press. (excerpt)

*"The first decades of the regime of Antonio de Oliveira Salazar present a useful and interesting starting point for the study of visual culture in twentieth century Portugal. During this period, the State actively sponsored a wide range of activities aimed at both memorializing the national past and drawing attention to the regime's perceived successes. Events such as the Portuguese Colonial Exposition, held in Oporto in 1934, the Commemoration of Year X of the National Revolution, celebrated throughout the country in 1936, and the 1940 Exposition of the Portuguese World performed the dual purpose of fostering urban renewal and providing opportunities for new development. ' At the same time, the government also undertook many other ambitious public works projects aimed at modernizing the nation's infrastructures. As universities, stadiums, housing projects, highways, and airports, for example, were commissioned, a fresh set of visual images appeared on the urban landscape and the government's ideological stance of presenting itself as the restorer of lost moral values acquired a specific physical form.*

*Many of the cultural artifacts that were produced in the thirties and forties can still be viewed today. They range from the decorative motifs that adorn the interiors and exteriors of many public buildings to the organization of whole neighborhoods that were constructed during this period; from the statues that grace public parks and gardens to the historical monuments (castles, palaces, churches) that were carefully restored by the State. In each case, these works can be approached and interrogated as objects of visual and material culture the primary goal of which was to set up and maintain a picture of the world that was both constitutive and affirmative of hegemonic cultural and historical values"*

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a working project*



# ARCHITECTURE AS A TOOL IN BUILDING THE IMAGE OF THE NEW STATE

Marta Raquel Pinto Baptista, "Arquitectura como Instrumento na Construção de uma Imagem do Estado Novo" (architecture as a tool in building an image of the New State), Architecture Degree Thesis, Coimbra, 2008 (excerpt translated into English)

*"In order to understand the intentions of the Salazar regime in the use of architecture in the service of his ideological promotion, you must analyze the exploration of architecture as a scenic mechanism, placed within the context of celebratory public ceremonies, reflected not only in exhibitions held within the country—in which the 'Historical Exhibition of the Portuguese World' in 1940 stands out—but prior Portuguese participation in international exhibitions.*

*In a period marked by the rise of the major European fascist regimes, we find a strong investment in public ceremonies, and the exhibitions were an important means of transmission and ideological influence on the mass population. In fact, between 1934 and 1940 numerous exhibitions were held, including the Colonial Exhibition of Porto, in 1934, the restoration of Old Lisbon, ahead of São Bento Palace in 1935, the already mentioned Exhibition of the Year of Revolution X National Park Eduardo VII in 1936 and the Historical Exhibition of the Occupation in 1937. Portuguese participation in international events included the 1937 Universal Exposition in Paris, and in 1939, participation in the New York World's Fair and Golden Gate Exposition in San Francisco."*

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## 1940 EXPOSITION OF THE PORTUGUESE-SPEAKING WORLD

VISUAL NARRATIVES | TEXTS | VIDEOS

### VIDEOS

A film by the Secretariado da Propaganda Nacional (SPN) about the Exposition, produced by filmmaker António Lopes Ribeiro.

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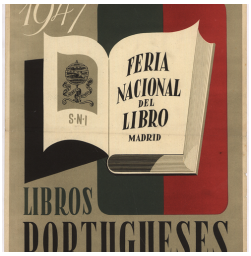
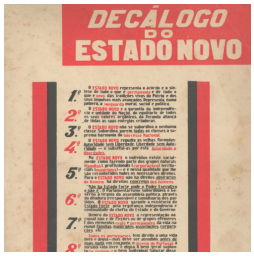
## ART AND IDEOLOGY UNDER THE SPN/SNI

VISUAL NARRATIVES | TEXTS | VIDEOS






In 1932 António Ferro advised Salazar to create an advertising agency to promote state ideology among the populace. Culture would serve the politics of the regime in emotive ways that reflected a "policy of the spirit." In 1933 Ferro was made head of the newly-created Secretariado da Propaganda Nacional (SPN), later renamed Secretariado Nacional de Informação (SNI).

The new constitution of 1933 and the elaborate photomontages of the publication *Portugal 1934* demonstrate the mobilization of constructivist aesthetics in shaping and promoting a state ideology for Portugal. Visual efforts of the SPN under the direction of Ferro show how visual culture was harnessed for ideological social engineering. The responses of the superb cadre of artists who were recruited and commissioned for government-sponsored work sheds light on the relationship between creative arts, visual information, and totalitarianism.

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## ART AND IDEOLOGY UNDER THE SPN/SNI

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES

Gare Marítima da Rocha Conde de Óbidos (completed in 1948). Panel from the "Sunday afternoon by the Tejo" triptych. Image source: Gulbenkian Collection

Murals of José de Almada Negreiros.

José de Almada Negreiros was commissioned by architect Porfírio Pardal Monteiro to create large murals for two new Lisbon maritime stations: Gare Marítima de Alcântara (mural completed in 1945) and Gare Marítima da Rocha Conde de Óbidos (mural completed in 1948). The multi-paneled murals give insights into art and visual characterization during the New State. Comparing the two projects, as Ellen W. Sapega's book *Consensus and Debate in Salazar's Portugal* discusses, reveals differences in visual interpretation under highly regulated official policy towards the arts.

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MURALS AT GARE MARÍTIMA DE ALCÂNTARA (1945) >

MURALS AT GARE MARÍTIMA ROCHA CONDE DE ÓBIDOS (1948) >

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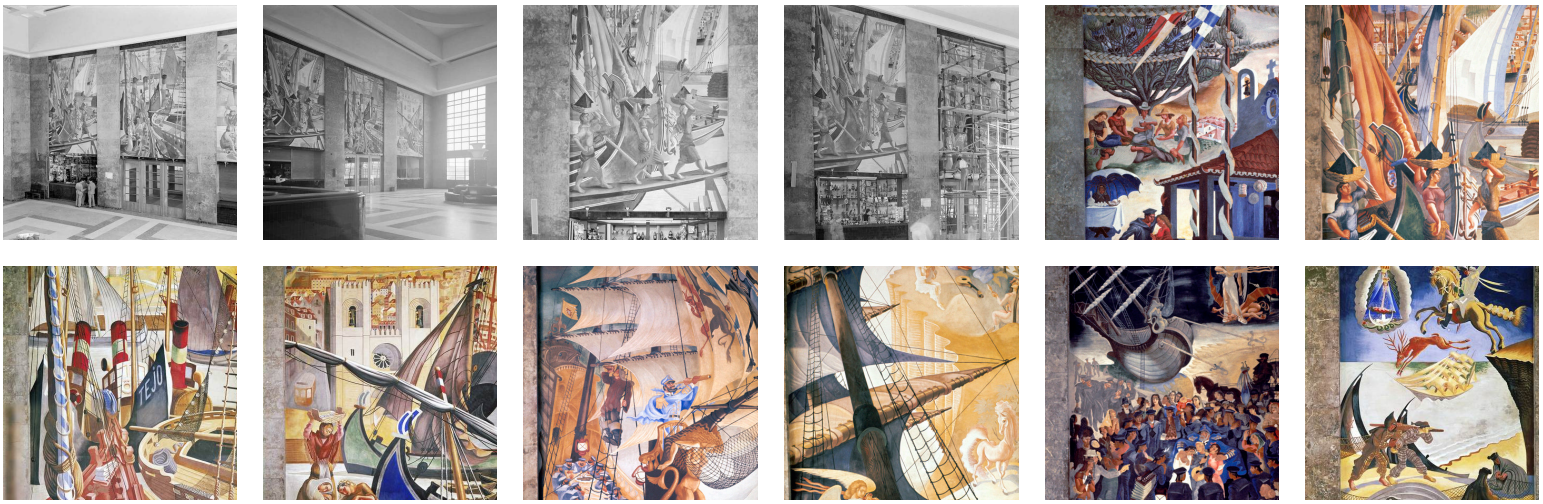

## MURALS: GARE MARÍTIMA DE ALCÂNTARA

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José de Almada Negreiros was commissioned by architect Porfírio Pardal Monteiro to create large murals for two new Lisbon maritime stations: Gare Marítima de Alcântara (mural completed in 1945) and Gare Marítima da Rocha Conde de Óbidos (mural completed in 1948). The multi-paneled murals give insights into art and visual characterization during the New State. Comparing the two projects, as Ellen W. Sapega's book *Consensus and Debate in Salazar's Portugal* discusses, reveals differences in visual interpretation under highly regulated official policy towards the arts.

IEW GARE MARÍTIMA DA ROCHA DO CONDE DE ÓBIDOS >

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## MURALS: GARE MARITIMA ROCHA CONDE DE ÓBIDOS

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José de Almada Negreiros was commissioned by architect Porfírio Pardal Monteiro to create large murals for two new Lisbon maritime stations: Gare Marítima de Alcântara (mural completed in 1945) and Gare Marítima da Rocha Conde de Óbidos (mural completed in 1948). The multi-paneled murals give insights into art and visual characterization during the New State. Comparing the two projects, as Ellen W. Sapega's book *Consensus and Debate in Salazar's Portugal* discusses, reveals differences in visual interpretation under highly regulated official policy towards the arts.

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# CINEMA, FASCISM AND PROPAGANDA. A HISTORICAL APPROXIMATION TO THE PORTUGUESE ESTADO NOVO

Excerpt from Pena-Rodríguez, A. (2012): "Cinema, Fascism and Propaganda. A historical approximation to the Portuguese Estado Novo":

"The SPN created a cinema section to disseminate the Estado Novo's "política do espírito". This organism soon mange to sell some of its documentaries to Fox Movietone News, Éclair-Journal, Ufa Wchenschan, France-Actualités, and Paramount News. Two years after the creation of the cinema section, in September 1935, the film archive of the SPNalready contained 50 films, many of them with sound, and produced exclusively by its staff or the Portuguese production companies that were hired to do specific works. The documentaries were shown for free in the headquarters of the trade unions, public squares, and the atriums of the villages, etc."

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## INTRODUCTION, CINEMA IN THE NEW STATE

Patricia Vieira: *Portuguese Film, 1930-1960, The Staging of the New State Regime*, Excerpt from Introduction:

"In 1937, António Ferro, director of the Portuguese Secretariat of National Propaganda (Secretariado da Propaganda Nacional), organized a semi-private screening of the film The May Revolution (A Revolução da Maio, António Lopes Ribeiro) for António de Oliveira Salazar, the country's prime minister and de facto leader. The movie, which was about to premiere in national theaters, was produced to celebrate the Revolution of 28 May 1926 that put an end to the Portuguese First Republic (1910–26) and paved the way to the institution- alization of the New State's (Estado Novo; 1933–74) authoritarian regime.1 It remains to this day the only Portuguese fiction film that openly conveys political propaganda. Curious about Salazar's reaction, the next day Ferro enquired about his opinion of the film and Salazar replied: 'I liked that film a lot. I liked it too much, perhaps, because I could not sleep afterwards. This morning I could not work like I normally do. [...] I ask you, therefore, not to push me into this type of distractions any more.'"

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## NEW STATE PROPAGANDA

Blog with propaganda images of the New State: "Restos de Colecção"

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## PROPAGANDA, IDEOLOGY AND CINEMA IN THE ESTADO NOVO OF SALAZAR: THE CONVERSION OF THE UNBELIEVERS

It was António Ferro who introduced the expression 'politics of the spirit' (Paul Valéry) to Salazar (that is, the politics of culture or education), and explained the role of propaganda. The expression first appeared in an article in the Diário de Notícias, and reappeared in the famous interview with Salazar published in the same newspaper during 1932 and 1933, and which was released as a book in 1933 (Ferro 1933). It had an enormous influence on the image of the New State and its leader. (Excerpt from article by Luís Reis Torgal)

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# CINEMA, FASCISM AND PROPAGANDA. A HISTORICAL APPROXIMATION TO THE PORTUGUESE ESTADO NOVO

Pena-Rodríguez, A. (2012): "Cinema, Fascism and Propaganda. A historical approximation to the Portuguese Estado Novo", Revista Latina de Comunicación Social, 67, pages 207 to 227. La Laguna (Tenerife, Canary Islands): La Laguna University (excerpt):

*"The SPN developed various actions to shape the thoughts and behaviour of the Portuguese society. One of the first initiatives that employed the film discourse was put into action on 14 December, 1936, as part of an anti-communist campaign directed mainly to the Portuguese proletariat. To this end, the Salazarist organism equipped a special lorry with all the equipment necessary to screen patriotic documentaries at the Casas do Povo (People's Houses) of some towns, which were the primary unit of corporate rural organisation during this time.*

*The success of António Ferro's initiative forced the government to reconsider very soon this idea of bringing the cinema of the SPN to the rural areas. Immediately, the government decided to create a more complex and effective traveling organism that could take its propaganda to the Portuguese provinces more quickly and often, without having to build cinemas around the country. In this way, the People's Mobile Cinema, inaugurated on 20 February, 1935, in Lisbon's Sindicato dos Caixeiros, became a powerful weapon of mind control (cf. Paulo, 1994)."*

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# INTRODUCTION, CINEMA IN THE NEW STATE

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*In 1937, António Ferro, director of the Portuguese Secretariat of National Propaganda (Secretariado da Propaganda Nacional), organized a semi-private screening of the film The May Revolution (A Revolução da Maio, António Lopes Ribeiro) for António de Oliveira Salazar, the country's prime minister and de facto leader. The movie, which was about to premiere in national theaters, was produced to celebrate the Revolution of 28 May 1926 that put an end to the Portuguese First Republic (1910–26) and paved the way to the institution- alization of the New State's (Estado Novo; 1933–74) authoritarian regime.1 It remains to this day the only Portuguese fiction film that openly conveys political propaganda. Curious about Salazar's reaction, the next day Ferro enquired about his opinion of the film and Salazar replied: "I liked that film a lot. I liked it too much, perhaps, because I could not sleep afterwards. This morning I could not work like I normally do. [...] I ask you, therefore, not to push me into this type of distractions any more."2*

*This episode, narrated by Ferro, then in Berne, to the French journalist Christine Garnier, is in itself proto-cinematographic and touches upon key questions for the understanding of the films produced during the first decades of the New State.3 Ferro, stereotyped as the herald of the Portuguese artistic vanguard, displayed before the head of the government the most recent cinematographic production of the regime. Salazar, playing the public persona that he himself created, marked by conservatism and by a withdrawal from mundane pleasures, reacted with a mixture of fascination and sleeplessness to the modernity represented by the film and decided to abstain from future screenings. But is the film an avant-garde work worthy of Ferro's innovative plans? Or, despite certain Eisensteinian overtones in the montage, is it merely a movie shored up by conventional technique and narrative? Moreover, was it really cinema, as a relatively new medium of expression, that troubled Salazar, or rather the plot of the movie, which chronicles the preparation of a communist coup d'état in Portugal? Isn't Salazar's comment, rather than being a provincial reaction to cinema, evidence of a clear vision of the threats to the security of the New State, a vision that led him to fund other works of propaganda? Finally, by admitting to being impressed by what he saw, was Salazar not recognizing, albeit in a negative way, the power of film and the need to put it at the service of the regime?*

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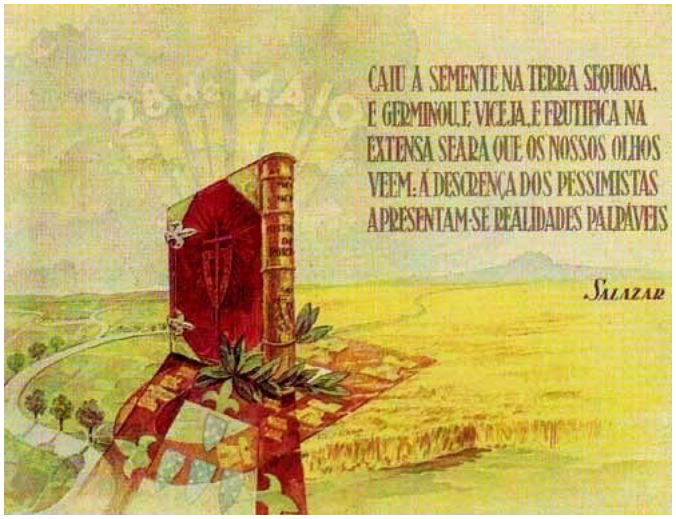
# NEW STATE PROPAGANDA

Blog with propaganda images of the New State: "Restos de Colecção"

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# PROPAGANDA, IDEOLOGY AND CINEMA IN THE ESTADO NOVO OF SALAZAR: THE CONVERSION OF THE UNBELIEVERS

Luís Reis Torgal (University of Coimbra). "Propaganda, ideology and cinema in the Estado Novo of Salazar: The conversion of the unbelievers," Contemporary Portuguese Political History Research Centre. (Excerpt)

*"It was António Ferro who introduced the expression 'politics of the spirit' (Paul Valéry) to Salazar (that is, the politics of culture or education), and explained the role of propaganda. The expression first appeared in an article in the Diário de Notícias, and reappeared in the famous interview with Salazar published in the same newspaper during 1932 and 1933, and which was released as a book in 1933 (Ferro 1933). It had an enormous influence on the image of the New State and its leader. Salazar was already prime minister (during the transition from the military dictatorship to the 'constitutional' New State), and he said some interesting things at the time that characterise his portrait of a 'fascist' — the image of a 'soft' dictator who, against his own will, uses methods that are typical of violent regimes. When talking about the admiration young people felt for the 'dynamism of new Italy and new Germany', he used a language that, formally at least, did not lack a certain irony:*

*They are right, but the dynamism that gives them such enthusiasm and that I recognise as convenient, is not always made of pure and useful action, but of words and gestures. Between the great reformist measures of a New State — no matter if it is in Italy, Germany or Portugal — there must be intervals and long pauses, especially if it is to be built on strong foundations and with solid material. Mussolini, and now Hitler, fill those intervals, those dead spaces with fiery speeches, processions and rallies, shouting what has been done and what is yet to be done. They are right, because it is a way of entertaining the natural impatience of the people, the demanding gallery of situations of authority and strength that are always waiting for the difficult and dangerous act, a circus act... We will have to follow that path to an intense, consciously organised propaganda; but it is a pity that the truth needs so much noise, so many bells and drums... exactly the same strategies used to divulge a lie. (Ferro 1933; 181).*

*In the sequence of this idea, when he inaugurates SPN on 26 October 1933, Salazar talks about propaganda trying to 'prevent the exalted nationalisms that dominate identical services in other countries and theatrical effects to be taken in the international context'. To use his own words, we must concentrate on our simple cause: and our simple cause is the national cause, which is above personal interest. It is the cause of a nation that must inform about what is being done because — as he*

*says in a sentence with a certain Maurrasian flavour — 'Politically, nothing exists but that which the public believes to exist' (Salazar vol 1 258-9)."*

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## ART AND IDEOLOGY UNDER THE SPN/SNI

VISUAL NARRATIVES | TEXTS | VIDEOS

### VIDEOS

ESTÉTICA PROPAGANDA e UTOPIA no PORTUGAL DE ANTÓNIO FERRO é um documentário de duas horas, repartido em dois episódios que percorrem a vida, a obra, o pensamento e o legado do escritor, jornalista e político português António Joaquim Tavares Ferro.

(Aesthetic PROPAGANDA and the UTOPIA OF PORTUGAL ANTONIO IRON is a two-hour documentary, divided into two episodes that run through the life, work, thought and legacy of writer, journalist and politician, António Joaquim Tavares Ferro.)

Link to view film and additional description on YouTube

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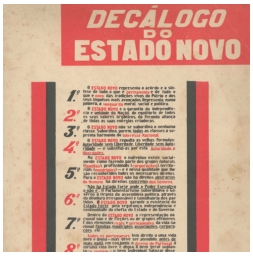
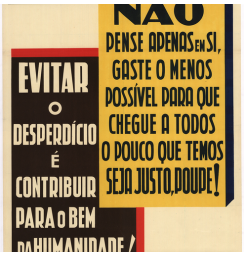
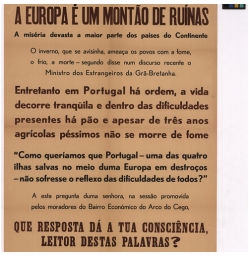
## DECÁLOGO DO ESTADO NOVO & THE NEW CONSTITUTION

VISUAL NARRATIVES | TEXTS | VIDEOS




In the late 20's, Europe was mired in a crisis of democracy. Shaken by the upheavals of emerging fascist and communist regimes, followed by the economic devastation of the post-war, Portugal, like other countries, was affected. The country's situation after the First Republic (1910-1926) was chaotic, with successive governments, one after another, succumbing to the unstable times. A new political regime was in order and the Republic was overthrown by a dictatorship that positioned itself far from recent liberalism. António de Oliveira Salazar was the key figure upon whom the design of the New State depended. The new regime that emerged out of the military coup of May 28th, 1926, was formally established with the approval of the 1933's Constitution. This was one of Salazar's first major victories. Posters in Portugal's National Archives show how the government communicated with the public. Many were text-only messages, designed to convince the citizens (who could vote at the time) to accept these new ideas. Some kept the request simple: "Vote for the new Constitution!" The Decálogo do Estado Novo (1934) was modeled on the idea of the ten commandments that broadcast the values of the *Estado Novo*.

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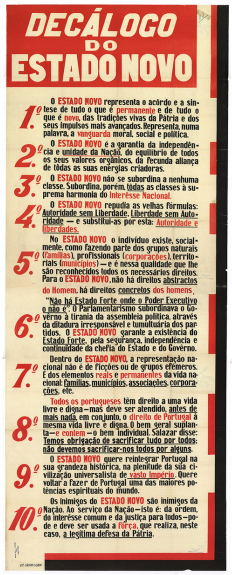
## DECÁLOGO DO ESTADO NOVO & THE NEW CONSTITUTION

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES



DECÁLOGO DO ESTADO NOVO

1.º O ESTADO NOVO representa o acôrdo e a síntese de tudo o que é permanente e de tudo o que é novo, das tradições vivas da Pátria e dos seus impulsos mais avançados. Representa, numa palavra, a vanguarda moral, social e política.

2.º O ESTADO NOVO é a garantia da independência e unidade da Nação, do equilíbrio de todos os seus valores orgânicos, da fecunda aliança de tôdas as suas energias criadoras.

3.º O ESTADO NOVO não se subordina a nenhuma classe. Subordina, porém, tôdas as classes à suprema harmonia do Interêsse Nacional.

4.º O ESTADO NOVO repudia as velhas fórmulas: Autoridade sem Liberdade, Liberdade sem Autoridade — e substitui-as por esta: Autoridade e Liberdades.

5.º No ESTADO NOVO o indivíduo existe, socialmente, como fazendo parte dos grupos naturais (famílias), profissionais (corporações), territoriais (municípios) — e é nessa qualidade que lhe são reconhecidos todos os necessários direitos. Para o ESTADO NOVO, não há direitos abstractos do Homem, há direitos concretos dos homens.

6.º "Não há Estado Forte onde o Poder Executivo o não é". O Parlamentarismo subordinava o Govêrno à tirania da assembleia política, através da ditadura irresponsável e tumultuária dos partidos. O ESTADO NOVO garante a existência do Estado Forte, pela segurança, independência e continuidade da chefia do Estado e do Govêrno.

7.º Dentro do ESTADO NOVO, a representação nacional não é de ficções ou de grupos efémeros. É dos elementos reais e permanentes da vida nacional: famílias, municípios, associações, corporações, etc.

8.º Todos os portugueses têm direito a uma vida livre e digna — mas deve ser atendido, antes de mais nada, em conjunto, o direito de Portugal à mesma vida livre e digna. O bem geral sujeitou-se ao bem individual. Salazar disse: Temos obrigação de sacrificar tudo por todos: não devemos sacrificar-nos todos por alguns.

9.º O ESTADO NOVO quere reintegrar Portugal na sua grandeza histórica, na plenitude da sua civilização universalista de vasto Império. Quere voltar a fazer de Portugal uma das maiores potências espirituais do mundo.

10.º Os inimigos do ESTADO NOVO são inimigos da Nação. Ao serviço da Nação — isto é: da ordem, do interêsse comum e da justiça para todos — pode e deve ser usada a fôrça, que realiza, neste caso, a legítima defesa da Pátria.

Decálogo do Estado Novo, 1934

Salazar's authoritarian, but paternal state regime ruled and controlled the country for forty-eight years, and like many other European authoritarian regimes, created a strong, centralized propaganda Secretariat. The Secretariat of National Propaganda (SPN/SNI) was considered essential to the maintenance, consolidation and to the dissemination of Salazar's government policies within and outside Portugal. António Ferro was under the direction of the Secretariat that implemented the New State Propaganda. He was the mentor of the Decalogue -- the document that summarizes the principles of the New State, and could be seen as a short version of the Constitution.

Together with the three pillars of the regime -- God, Fatherland, and Family -- the Decalogue reinforced the importance of the nation as a collective, while made sure that the government appears as a strong and paternal, yet an implacable figure. It was a good attempt to consolidate the faith of the supporters and to convert the others, with the purpose of maintaining the government's stability.

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DECÁLOGO DO ESTADO NOVO>

NEW CONSTITUTION>

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

a working project*

## DECÁLOGO DO ESTADO NOVO (1934)

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Published by the SPN in 1934, the early days of the Portuguese New State, the "Decalogue" took on different forms afterwards. It was disseminated in pamphlet form and translated into other languages. Regardless of the form, the document carried a double meaning: on one hand, it was a flaunting display of religious evocation, and on the other, it had the semblance of a national constitution. The document also combined the notion of the New State as a synthesizing all that was good in both tradition and modernity, while at the same time implying that to be against the New State was tantamount to being against the nation.

### THE NEW STATE DECALOGUE (ENGLISH TRANSLATION)

1 - The New State represents the agreement and synthesis of all that is permanent and everything that is new, the living traditions of the nation and its more advanced impulses. It represents, in a word, the moral, social, and political vanguard.

2 - The New State is the guarantor of the independence and unity of the nation, the balance of all its organic values, and the fruitful union of all its creative energies.

3 - The New State is not subordinated to any class. It subordinates, however, all classes to the will and supreme harmony of the national interest.

4 - The New State rejects the old formulas: authority without freedom, freedom without authority, and replaces them with: authority and freedoms.

5 - In the New State, the individual exists socially, as part of natural groups (families), professionals (corporations), territorialities (municipalities), and it is under this aspect that all necessary rights are recognized. For The New State, there are no abstract human rights, but concrete human rights.

6 - There is no strong State where the executive branch is not. The parliamentary system used to subordinate the government to the tyranny of the political assembly, through the tumultuous and irresponsible dictatorship of the parties. The New State guarantees the existence of a strong state through the security, independence and continuity of the Chief of State and the Government.

7 - In the New State, the nation's representation is not made of fictitious or ephemeral groups. It is made of real and permanent elements of national life: families, municipalities, associations, corporations, etc.

8 - All Portuguese people are entitled to a free and dignified life -- but this right must be achieved, first of all, together with the right of Portugal to the same free and dignified life. The overall well-being surpasses the individual well-being.

Salazar said: we must sacrifice everything for everyone; we should not sacrifice everything for a few.
9 - The New State wants to reinstate Portugal in its historic grandeur, in the plenitude of the vast empire of its universal civilization. The New State wants to turn Portugal again into one of the greatest spiritual powers in the world.
10 - The enemies of the New State are the enemies of the nation. In defense of the nation -- that is, to keep the order, the common interest and justice for all --, force might and must be used, since it will be the legitimate defense of the nation".

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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## THE NEW CONSTITUTION (1933)

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It is interesting to note that the pages of the 1933 Constitution report began by justifying revolutionary actions by condemning the previous government. The text condemned the values of "individualism and liberalism" that were promoted at the expense of more significant values such as the family, the municipality, and the professional workforce, as well as the promotion of a moral public opinion and the nation's culture. Salazar knew the importance of maintaining balance and the notion of stability and he decided that the 1933's Constitution would be committed to the military, too.

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# THE DESIGN OF PORTUGUESE POLITICAL POSTER: TWO POLITICS, TWO DISCOURSES

"The Portuguese constitution of 1933 brought profound ideological changes, which were reflected in the political propaganda posters produced during the period. One of the measures taken by the new regime (the "Estado Novo" or "New State") was the publication of the "Decalogue of the Estado Novo," a document that was similar in concept to the Biblical "Ten Commandments," in that it laid out a series of 'laws' presenting the intentions and objectives of the regime. Another was the creation of the Bureau for National Propaganda (SPN or Secretariado da Propaganda Nacional) (1933), led by António Ferro (1895-1956). His proximity to the modernists meant that he was able to encourage artists to serve the regime's objectives."

— excerpt from "The Design of Portuguese Political Poster: Two Politics, Two Discourses" by Helena Barbosa, Anna Calvera, and Vasco Branco

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"The Design of Portuguese Political Poster: Two Politics, Two Discourses" by Helena Barbosa, Anna Calvera, and Vasco Branco (excerpt):

*"The Portuguese constitution of 1933 brought profound ideological changes, which were reflected in the political propaganda posters produced during the period. One of the measures taken by the new regime (the "Estado Novo" or "New State") was the publication of the "Decalogue of the Estado Novo," a document that was similar in concept to the Biblical "Ten Commandments," in that it laid out a series of 'laws' presenting the intentions and objectives of the regime. Another was the creation of the Bureau for National Propaganda (SPN or Secretariado da Propaganda Nacional) (1933), led by António Ferro (1895-1956). His proximity to the modernists meant that he was able to encourage artists to serve the regime's objectives. Consequently, some of the most highly-respected artists of the period were involved in the reformulation and divulgation of the image of this new Constitution. Thus, a unique language was created, which glorified folk traditions and national symbols, using a local aesthetic and specific iconography. Clearly distinguishable from what was being produced outside the country, the whole force of Portuguese identity was brought to bear in the promotion of a "politics of the soul" (Barbosa, 2008)....*

*Nationalist Poster*

*The Estado Novo made intensive use of nationalist iconography, not only in posters but also in other artifacts, drawing upon references from Portuguese history and culture. In fact, such iconography became so common that it became an aesthetic model, described in the "Decalogue of the Estado Novo" in the following terms:*

*"(...) traditionalism is a salutary exaltation of the collective memory (...). Tradition is a legacy that we should conserve and add to, a lesson that has been passed down to us by those generations whose sacrifice gave us our Fatherland. It undoubtedly constitutes 'the categorical imperative of History!'" (SPN, 193-)."*

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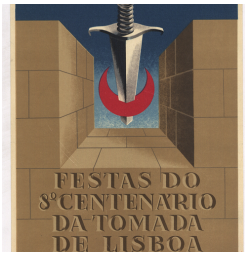
## REVERING HISTORY

VISUAL NARRATIVES | TEXTS | VIDEOS



The historical imagery portrayed by the SNI posters highlight not only the realities and sceneries they reproduce, but also, as one might expect, a good portion of the Portuguese New State ideology. Caravels and vessels dating back to the time of the discoveries, or castles and historic buildings that demonstrate the wealth of the past gain the same emphasis as the propaganda of fairs that incorporate traditional costumes, bullock fighting, or the examples of architecture and infrastructure increment of the country during the regime. The idea behind it is to place the old and the new side by side, pointing to a construction of a future -- bright and glorious, or, like one of the posters claims, a "gloriously old new exciting Portugal".

Salazar had in mind that the so propelled unity and indivisibility of the country had to be regarded as a fundament to all his actions. For this to happen, though, the interest of each person had to be engaged into a more central entity: the nation.

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

a working project*



## REVERING HISTORY

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES

Junho-Dezembro, 1940 Portugal, Festas do Duplo Centenario

SNI posters mythologized Portugal's historic achievements, especially the country's continued independence and its success, against great odds, in conquering and "civilizing" other territories. Salazar promoted past achievements to build a united sense of moral character in the nation, idealizing a willingness to sacrifice individual needs to the greater good. History and ideology intertwined in this regard. Historic towns like Évora, Sintra or Coimbra were used as symbols of a greater time, while the cuisine, pastries, wine, and olive trees became iconography that reminded the Portuguese people that history was in their own hands.

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POSTERS FROM THE SNI >

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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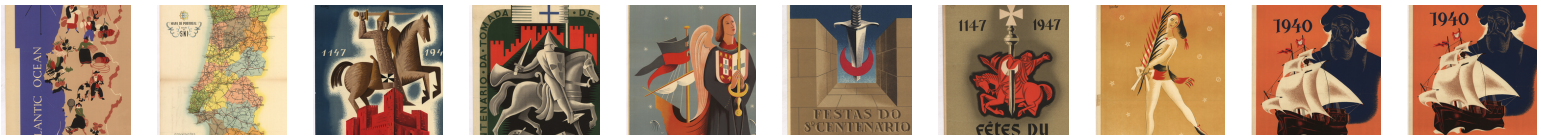


## REVERING HISTORY: POSTERS FROM THE SNI

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a working project*



# "THE ZENITH OF OUR NATIONAL HISTORY!" NATIONAL IDENTITY, COLONIAL EMPIRE, AND THE PROMOTION OF THE PORTUGUESE DISCOVERIES: PORTUGAL 1930S

"The Estado Novo, the self-appointed champion and incarnation of the ideal of a national rebirth, promoted itself as the catalyst for the recovery of the spirit of the "glorious and heroic past" and the negation of Portugal's historical decadence. Themes of national decadence during the 1930s premised much of the rhetoric of national rebirth, itself linked to the context of the legacy of the Discoveries, providing an explanation for the Estado Novo (as the antidote to historical decay), while constituting a demand for the imperial ideal sceptered to the Portuguese by the Discoveries." -- Excerpt from Paulo S. Polanah: "The Zenith of our National History!" National identity, colonial empire, and the promotion of the Portuguese Discoveries: Portugal 1930s

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# PRINCE HENRY 'THE NAVIGATOR': REPRESENTATIONS OF A PRE-MODERN FIGURE IN THE ESTADO NOVO, PORTUGAL 1933-1974

"The importance of the Portuguese discoveries in Africa, Asia, and South America to Portuguese national identity was clearly manifested in Salazarist Portugal during the Estado Novo or New State (1933-1974). Prince Henry 'the Navigator' was one of the earliest proponents of these discoveries and sent out voyages to explore the West African coast expanding the known world. However, Henry's importance to overseas discoveries and the opening of the world for Portuguese expansion fluctuated greatly over the next five centuries. During his lifetime Henry was credited immensely, while by the late sixteenth century he was largely peripheral in the pantheon of Portuguese discoverers. His reemergence to the forefront of Portuguese heroes in twentieth century Salazarist Portugal suggests a politicization of history through the creation of national myths and symbols constructed around the life of a feudal figure to create a particular view of national identity that based Portuguese' uniqueness on the discovering past and the colonial empire."

— excerpt from "Prince Henry 'the Navigator': Representations of a Pre-Modern Figure in the Estado Novo, Portugal 1933-1974" by Samuel Fontaine (A Senior Thesis Submitted to The Faculty of the Department of History In Candidacy for the Degree of Bachelor of Arts in History, 2012).

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# "THE ZENITH OF OUR NATIONAL HISTORY!" NATIONAL IDENTITY, COLONIAL EMPIRE, AND THE PROMOTION OF THE PORTUGUESE DISCOVERIES: PORTUGAL 1930S

Paulo S. Polanah: "The Zenith of our National History!" National identity, colonial empire, and the promotion of the Portuguese Discoveries: Portugal 1930s (excerpt):

*"The discourse of a national historical rebirth in its modern form upheld the "glorious and heroic" past as a measure of the erratic national present, crippled by its unresolved, often alarming relationship with the empire. The political rhetoric of national rebirth, often employed (but not exclusively) by political parties in opposition to the regimes in power during the previous half century, was a reaffirmation of the idea of Portugal as a sovereign nation. This rhetoric also amounted to a call to reestablish and continue the heroic spirit and ideals of the empire launched during the fifteenth century. In this sense, the idea of "national regeneration," remained linearly inseparable from "the colonies, the empire, national independence," and, notably, "the discoveries" (Monteiro and Pinto: 56). The Estado Novo, the self-appointed champion and incarnation of the ideal of a national rebirth, promoted itself as the catalyst for the recovery of the spirit of the "glorious and heroic past" and the negation of Portugal's historical decadence. Themes of national decadence during the 1930s premised much of the rhetoric of national rebirth, itself linked to the context of the legacy of the Discoveries, providing an explanation for the Estado Novo (as the antidote to historical decay), while constituting a demand for the imperial ideal sceptered to the Portuguese by the Discoveries.*

*The persisting anxiety—which had haunted the nineteenth-century Portuguese nationalist agendas into the early years of the Estado Novo—that Portugal had somehow missed out on or risked missing out on its historical destiny ghosted in much of the nationalist disquietude with the fate of the nation and empire. This was an anxiety linked to the perception that Portugal's authentic national character and historical mission, defined by historical and evangelical imperatives, had somehow been lost to or neglected by most Portuguese."*

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*This research is interested in both the pre-modern sources that detail Henry's accomplishments and also the manifestation of Henry in Portugal during the Estado Novo regime in Portugal. Paulo S. Polanah's essay, "The Zenith of our National History!" National identity, colonial empire, and the promotion of the Portuguese Discoveries: Portugal 1930s, closely examines the Salazarist regime's efforts to mold and strengthen a national identity with fifteenth and sixteenth century discoveries as the foundation of Portugal's national greatness. Polanah argues that by the end of the 1930's, the Estado Novo regime's focus on the discoveries had become an extensive ideological investment in the nation's historic memory.4 While the generalized concept of the discoveries provided an interesting analysis into Portuguese nationalism, my research was distinct from Polanah's due to the emphasis and focus placed on Henry 'the Navigator'. Where Polanah examines the discoveries in whole, this paper focuses more specifically on one key figure in the discoveries. The other distinct difference between Polanah's research and this research is the emphasis on analyzing the few extremely pertinent primary sources written about Henry. My research approaches these sources with caution. While keeping in mind the implications these sources had for the creation of a national myth, claiming them as historical legitimation. Examining the process of nationalist creations of myths and symbolism from a shared history experienced by members of a nation is the goal of*

*this research; using Henry 'the Navigator' as a case study."*

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

a working project*



## REVERING TRADITION

VISUAL NARRATIVES | TEXTS | VIDEOS

As a cultural and educational instrument of the Salazar regime, propaganda posters highlighted motifs central to the tradition and culture of Portugal and appropriated symbols such as the Barcelos' rooster, clay arts and crafts, the Portuguese Douro wineries, Portuguese folklore and the traditional music, Fado. Salazar believed that to restore moral and economic autarchy, the state had to be reorganized, meaning that it should move as far away as possible from liberal ideologies, and most of all, from the anarchy of democracy and socialism. Defense of the nation's unity was regarded as essential in realizing his goals.

According to the regime's ideology, a moral nation that defended the unity of the country was the representation of the people's will. This can be better understood when one considers the catholic tradition of Portugal, which praised virtues such as solidarity, humility, belief in humanity, and respect for the natural order of things, according to God and the Bible. This unity and the moral nation would be achieved through the control of the New State, which was essential for the progress and stability of the country.

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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## REVERING TRADITION

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES

Festas de Viana do Castelo Romaria da Sr.A D'Agonia, 20, 21 E 22 de Agosto de 1965

The propaganda posters of SNI show Salazar's concern for the preservation of the music, the art crafts, and activities such as fishery and livestock. They promoted the return of families to the countryside to labor in the fields, in a nostalgia for a simpler and more modest life, while extolling the virtues and grandiose qualities of tradition and the country.

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POSTERS >

Festas da Cidade, 1935. The festival of Popular Saints, the Festas Populares, is one of the most awaited traditional events in Lisbon. Despite the religious implications of its name, the festival holds a vastly spectrum of manifestations, from parades to parties, dancing and eating sardines with red wine - this is why the Festival of Popular Saints is also commonly referred to as the Festas de Lisboa. Commemorated in June, the festival celebrates a month dotted with saints' days: St. Anthony, St. John, and St. Peter, held on June the 13th, June the 24th, and June the 29th respectively.

PHOTOS FESTAS DA CIDADE 1935>

1940 Exposition of the Portuguese World: folk exhibits.

FOLKLORE ARTS >

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## REVERING TRADITION VISUAL NARRATIVE

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## FESTAS DA CIDADE 1935

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## REVERING TRADITION AT THE 1940 EXPOSITION

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# THE RECONSTRUCTION OF LISBON: SEVERA'S LEGACY AND FADO'S REWRITING OF URBAN HISTORY

Michael Colvin: The Reconstruction of Lisbon: Severa's Legacy and the Fado's Rewriting of Urban History, Rosemont Publishing, (2008) excerpt:

However, before Portugal went to the cinema to hear Dina Teresa sing, as Severa, in Leitão de Barros's film, before Luis Moita's eight-episode radio tirade against the Fado's status as a national song, O FADO, Canção de vencidos (1936), and before the SPN realized that it could harness the Fado's popularity to promote the Estado Novo's propaganda, the Fado had become the national song.

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## RELIGION & THE MIRACLE OF FÁTIMA

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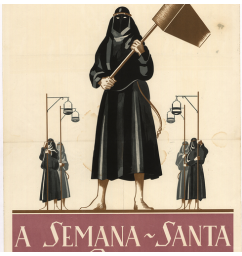

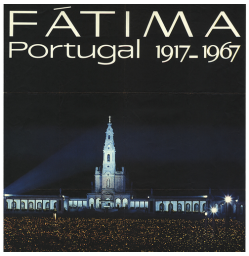

Religion in the Estado Novo...

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## RELIGION & THE MIRACLE OF FÁTIMA

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES

Posters showing saints and religious festivals.

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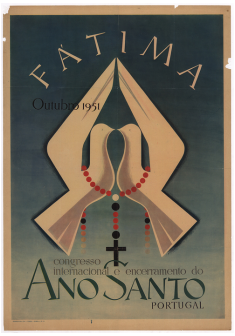


Fatima...text...

THE MYSTERY OF FATIMA>

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## SAINTS & FESTIVALS

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The 1935 Festas were inaugurated by the general Óscar Carmona, president of the Republic, on June, 1st. The Novais' pictures show some of the most important structures created to celebrate the Popular Saints, such as the "new neighborhood of the old Lisbon" (bairro novo da velha Lisboa), and the monuments built in the commerce plaza (Praça do Comércio) to house the city fair.

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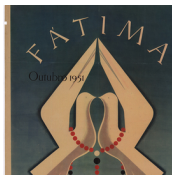

## THE MYSTERY OF FATIMA

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Photographs:

Igreja de Nossa Senhora de Fátima, Lisboa, Portugal

Autor do vitral: Almada Negreiros, 1893-1970.
Autor do projecto: Arquitecto Porfírio Pardal Monteiro, 1897-1957.
Fotografia sem data. Produzida durante a actividade do Estúdio Mário Novais: 1933-1983.

For full set, link to the Igreja de Nossa Senhora de Fátima, Lisboa, Portugal
Biblioteca de Arte-Fundação Calouste Gulbenkian: Gulbenkian Library Image Set on Flickr

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# FÁTIMA IN THE NEW STATE

"The parallel development of the sanctuary of Our Lady of Fátima and of the New State was not just a historical accident. In fact, while the governments of the First Republic, with the exception of the Sidonist interregnum (1917-18), either implicitly or explicitly and militantly opposed the worship of the Virgin, Salazarism encouraged the expansion of the sanctuary. In the first decades of his rule, Salazar's position in relation to religion dovetailed with the essential principles of his regime, which was marked by a balance between positivist rationalism and a belief in unquestionable dogmas. The unending dispute between reason and faith, which had been at the root of the controversy that surrounded the apparitions of the Virgin during the First Republic, was one of the political paradoxes that Salazar sought to resolve both in his political practice and in his public speeches." -- excerpt, Patricia Vieira, *Portuguese Film, 1930-1960: The Staging of the New State Regime*.

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## THE CATHOLIC CHURCH AND THE PORTUGUESE DICTATORIAL REGIME: THE CASE OF PAUL VI'S VISIT TO FÁTIMA

Duncan Simpson, excerpt:

"The little-studied visit to Fátima of Paul VI on 13 May 1967 is an event of particular significance for the understanding of the nature of rela- tions between Church and State under Salazar. In order to fully grasp its implications as to the place of the Catholic Church in the Estado Novo, we shall first establish the historical background to the visit. A brief history of the relations between Church and State since 1928 will allow us to broadly define these as relations of persistent collaboration seemingly evolving towards loosened association."

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## OUR LADY OF FÁTIMA PROTECTS PORTUGAL

Excerpt from *Concordant Watch*:

"With some justification Pope Pius XII claimed that the Virgin Mary had saved Portugal (for the Church). And indeed, the timely dedication of the nation to her Sacred Heart before the 1940 concordat and a papal pilgrimage to her shrine in Portugal before the 2004 concordat seemed calculated to help the negotiations."

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# SALAZAR AND CHARISMATIC LEADERSHIP*. CATHOLIC NATIONALISM AND THE PORTUGUESE NEW STATE

From article by Ángel Rivero:

"In this paper I would like to show that, although Max Weber defines charismatic authority as a form of authority derived from the extraordinary qualities of an individual to mobilize political support, the "gift of grace", charisma, has a slightly different political and religious meaning in the Catholic world. In the case of Salazar, charisma cannot be linked with a capacity to messianic mobilization but with his self presentation as a receiver of Divine Grace to perform God's will. Salazar was endowed, in his view, with the mission of developing an authoritarian State, a New State, congruent with the traditional religious values of rural real Portugal. Thus, here, charisma is what makes Salazar the saviour of an old nation, the most loyal Catholic Nation, created by Divine Providence, under the sign of the Cross and the Sword, against the infidels, the Moors."

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a working project*



# FÁTIMA IN THE NEW STATE

Patricia Vieira. *Portuguese Film, 1930-1960: The Staging of the New State Regime*, Bloomsbury Academic (2013), excerpt:

Chapter 4: The Miracle of Salazarism: Fátima, Land of Faith

*Fátima in the New State*

*"The consolidation of Fátima as the central religious phenomenon of Portuguese Catholicism, as well as the gradual international recognition of the sanctuary, coincided with the institutionalization of the New State and with Salazar's rise to power. Although the alleged apparitions that started the cult of Fátima took place between 13 May and 13 October 1917, the Portuguese Church did not grant an official blessing to the marian devotion of the Cova da Iria until after then end of the First Republic. With the publication of the Pastoral Letter on the Cult of Our Lady of Fátima (Carta Pastoral Sobre of Culto de Nossa Senhora de Fátima) in 1930, the Church declared that the visions of the three children Lucia, Jacinta, and Francisco were credible and granted permission to worship the Virgin at Fátima. Between the 1930s and the 1950s the number of believers visiting the sanctuary grew exponentially, quickly making Fátima the country's most visited pilgrimage site, a situation that prompted the state to draft an urban development plan for the area. This plan materialized in 1944 under the direction of Cottinelli Telmo, an architect who had previously headed other projects of the regime, such as the 1940 Exhibition of the Portuguese World. The internationalization of Fátima depended on the Vatican's recognition of the alleged miracles, a process that was initiated during the papcy of Pius XI (1922-39) and completed by Pius II (1939-58), who was nicknamed "Fátima's Pope" for his support of the Portuguese sanctuary.*

*The parallel development of the sanctuary of Our Lady of Fátima and of the New State was not just a historical accident. In fact, while the governments of the First Republic, with the exception of the Sidonist interregnum (1917-18), either implicitly or explicitly and militantly opposed the worship of the Virgin, Salazarism encouraged the expansion of the sanctuary. In the first decades of his rule, Salazar's position in relation to religion dovetailed with the essential principles of his regime, which was marked by a balance between positivist rationalism and a belief in unquestionable dogmas. The unending dispute between reason and faith, which had been at the root of the controversy that surrounded the apparitions of the Virgin during the First Republic, was one of the political paradoxes that Salazar sought to resolve both in his political practice and in his public speeches."*

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# THE CATHOLIC CHURCH AND THE PORTUGUESE DICTATORIAL REGIME: THE CASE OF PAUL VI'S VISIT TO FÁTIMA

Duncan Simpson: excerpt from "THE CATHOLIC CHURCH
AND THE PORTUGUESE DICTATORIAL REGIME: THE CASE OF PAUL VI'S VISIT TO FÁTIMA"

*"The little-studied visit to Fátima of Paul VI on 13 May 1967 is an event of particular significance for the understanding of the nature of rela- tions between Church and State under Salazar.*

*In order to fully grasp its implications as to the place of the Catholic Church in the Estado Novo, we shall first establish the historical back- ground to the visit. A brief history of the relations between Church and State since 1928 will allow us to broadly define these as relations of per- sistent collaboration seemingly evolving towards loosened association. A focused study of the 1964 Bombay crisis and 1965 Rosa de Ouro episode will enable us to define this collaboration more closely – as one conducted under the strongly instrumentalist control of the political regime – and observe the mechanisms of political appropriation of religious events by the State, as well as the political symbolism of the Fátima shrine itself.*

*Secondly, we shall study the diplomacy which preceded the papal visit and observe that the Portuguese dictatorial regime, despite its opposition to the process of aggiornamento in the Roman Catholic Church, intervened actively in order to "secure" the presence of Paul VI in Portugal. Contrary to Salazar's claims, it did not hesitate to intervene within the internal life of the Church for political motives, assisted as it did so by the majority of the national ecclesiastical hierarchy.*

*Thirdly, we will analyse the inevitable politicisation of the visit, despite the Pope's efforts to the con- trary. The political regime, with the collaboration of the national Catholic hierarchy, was effectively able to adapt the visit to its own needs and appropriate the papal Legate's visit politically, while measures such as the 13 May 1967 national bank holiday called into question the much- asserted separation of Church and State. Fourthly, we shall observe that the regime, again supported by the national hierarchy – and largely unhampered by the Pope himself –, succeeded in actively associating itself to the private pilgrimage of Paul VI to Fátima. Finally, we shall turn our attention to the effects of the visit in Portugal herself. Efficient pro- paganda meant it served to effectively "legitimise" the colonial wars, re- affirm the regime's ideological basis, and strengthen its domestic position politically by "cornering" the opposition further, evidence of the funda- mental role of the Portuguese Catholic Church in legitimising the Estado Novo still in 1967."*

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VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)
a working project*



# OUR LADY OF FÁTIMA PROTECTS PORTUGAL

Excerpt from *Concordant Watch*:

*"In order to get this symbolic church-state connection codified in a concordat, serious negotiations had already been begun in 1937. It was time for Salazar to confirm his role of protector of the Catholic Church which, of course, in turn protected his own rule. Yet, despite the good relations between Salazar and the Church*

> *negotiations on the Concordat were long and complex. One of the sticking points was the ACP (Portuguese Catholic Action) [3], which Salazar was adamant should be excluded from the negotiation process. Salazar feared that ACP would be transformed into an instrument of Catholic political activity if the church were to insist on its inclusion, seek to guarantee its legal recognition or ensure conditions that would be favourable to its activities. [...] The negotiations on the Concordat also generated polemics on matters such as the prohibition of divorce to Catholics and the consecration of religious education in public schools. On these matters, Salazar was prudent: he feared the reaction by the regime's republican supporters and initially resisted Rome's demands. In the end, however, he consented. [4]*

*In 1940 these negotiations led to the signing of two concordats: one for mainland Portugal and a missionary accord for its colonies. The latter were called "overseas provinces" in order to evade the issue of decolonisation: no colonies, no problem. [5] Domestically, as well, Portugal remained an anachronism, with Portuguese society the most conservative in Europe. For instance, until after the death of Salazar in 1968 married women couldn't even get a passport or leave Portugal without their husbands' consent. [6] Salazar's regime outlived him by several years, but finally in 1974 it was ousted in the Carnation Revolution. The new Constitution of 1976 changed the repressive legal system, as did the implementation the same year of a Protocol to the concordat which finally permitted civil divorce for Catholics."*

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# SALAZAR AND CHARISMATIC LEADERSHIP*. CATHOLIC NATIONALISM AND THE PORTUGUESE NEW STATE

Ángel Rivero: excerpt from paper presented at NATION AND CHARISMA. The 20th Anniversary ASEN Conference, 13-15 April 2010, LSE. European Leadership and Politics.

"Salazar and Charismatic Leadership*. Catholic Nationalism and the Portuguese New State" by Ángel Rivero, Universidad Autónoma de Madrid (Draft)

*António de Oliveira Salazar (1889-1970) ruled Portugal as a dictator during almost half a century. He named his regime the New State. This regime started as a result of a nationalist military coup against the Portuguese 1st Republic in 1926. Two years later Salazar who was a prominent militant of the Catholic party, was called to make part of the military cabinet. By 1932 he was appointed prime minister (de facto dictator) and he occupied the post till 1968, when he had an accident from which he never recovered. Strikingly, his regime survived him, the New State collapsed with a revolutionary military coup in 1974, four years after his death.*

*Salazar who was a prominent militant of the Catholic party, was called to make part of the military cabinet. By 1932 he was appointed prime minister (de facto dictator) and he occupied the post till 1968, when he had an accident from which he never recovered. Strikingly, his regime survived him, the New State collapsed with a revolutionary military coup in 1974, four years after his death.*

*In this paper I would like to show that, although Max Weber defines charismatic authority as a form of authority derived from the extraordinary qualities of an individual to mobilize political support, the "gift of grace", charisma, has a slightly different political and religious meaning in the Catholic world.*

*In the case of Salazar, charisma cannot be linked with a capacity to messianic mobilization but with his self presentation as a receiver of Divine Grace to perform God's will. Salazar was endowed, in his view, with the mission of developing an authoritarian State, a New State, congruent with the traditional religious values of rural real Portugal. Thus, here, charisma is what makes Salazar the saviour of an old nation, the most loyal Catholic Nation, created by Divine Providence, under the sign of the Cross and the Sword, against the infidels, the Moors.*

*This means that Salazar's charisma has not to be seen as an instrument of political creation but of social restoration. In this case, the restoration of the Portuguese catholic nation threatened by Modernity (individualism, capitalism, socialism and secularism). Thus, Salazar as a charismatic leader was not the father of a new*

*Portuguese nation but the humble son of the Catholic Church.*

*To sum up, the paradox of Salazar lies in that he was charismatic in the sense that he was "instrumental to God's plan", but as a political leader, according to his critics, he was characteristically un-charismatic.*

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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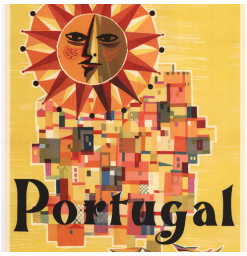
## NO RAIN IN PORTUGAL: TOURISM POSTERS

VISUAL NARRATIVES | TEXTS | VIDEOS




The mild winters and hot dry summers, with plenty of sunlight throughout the year, saturated the poster imagery that urged tourists to visit Portugal. Bright images and photos evoked a calm, organized, sunny, and beautiful country, portraying Portugal as an inviting "Eden." In an attempt to entice people around the world to visit beaches like those in Algarve and on the Alentejo Coast; to the countryside; and to historic cities such as Sintra, Évora, Porto and Lisbon, the posters portrayed idyllic sandy beaches, blooming fields and happy people. The intention was to build both internal Portuguese as well as international appreciation of the stability brought to the nation by New State regime. Promotion of Portugal as a gateway to Europe, full of natural and historic wonders, took on a simplistic monotony which masked the reality of widespread illiteracy, poverty, alienated factions, and entirely omitted political opposition and any reference to governmental repression and censorship.

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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## NO RAIN IN PORTUGAL: TOURISM POSTERS

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES

The mild winters and hot dry summers, with plenty of sunlight throughout the year, saturated the poster imagery that urged tourists to visit Portugal. Bright images and photos evoked a calm, organized, sunny, and beautiful country, portraying Portugal as an inviting "Eden." In an attempt to entice people around the world to visit beaches like those in Algarve and on the Alentejo Coast; to the countryside; and to historic cities such as Sintra, Évora, Porto and Lisbon, the posters portrayed idyllic sandy beaches, blooming fields and happy people. The intention was to build both internal Portuguese as well as international appreciation of the stability brought to the nation by New State regime. Promotion of Portugal as a gateway to Europe, full of natural and historic wonders, took on a simplistic monotony which masked the reality of widespread illiteracy, poverty, alienated factions, and entirely omitted political opposition and any reference to governmental repression and censorship.

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TOURISM POSTERS >

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# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

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## NO RAIN IN PORTUGAL: TOURISM POSTERS

VISUAL NARRATIVES | TEXTS | VIDEOS

### VISUAL NARRATIVES

The full set of tourism posters is presented here for ease of viewing and observing patterns.

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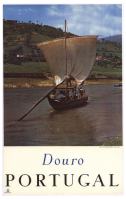

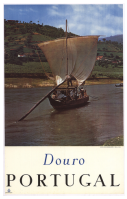


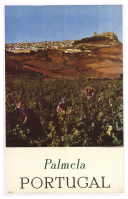

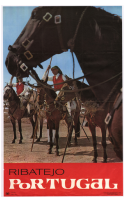

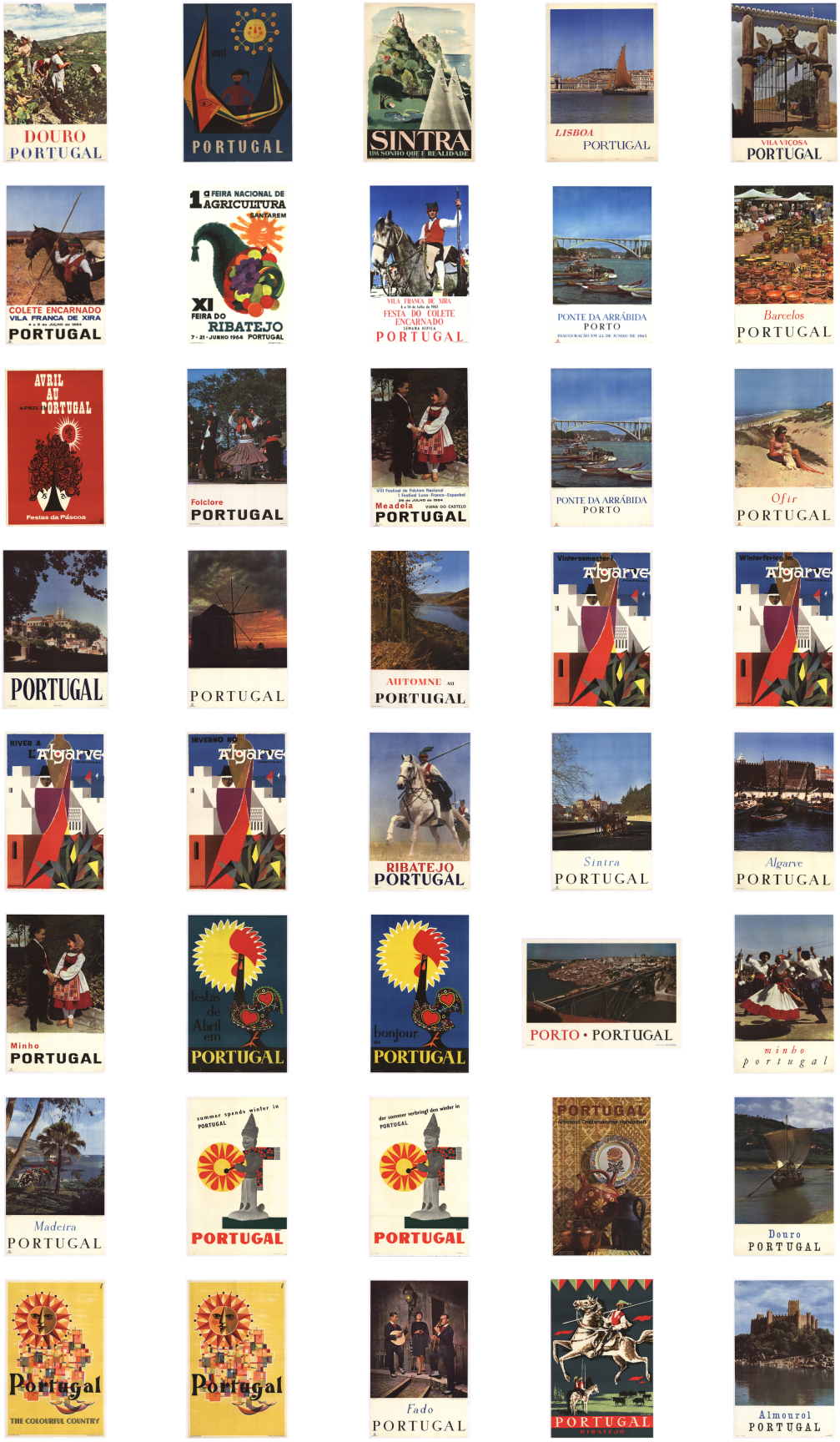
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LISBOA
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VILA VIÇOSA
PORTUGAL
COLETE ENCARNADO
VILA FRANCA DE XIRA
PORTUGAL
1ª FEIRA NACIONAL DE AGRICULTURA
SANTAREM
XI
FEIRA DO
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7 - 21 - JUNHO 1964 PORTUGAL
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FESTA DO COLETE ENCARNADO
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PONTE DA ARRÁBIDA
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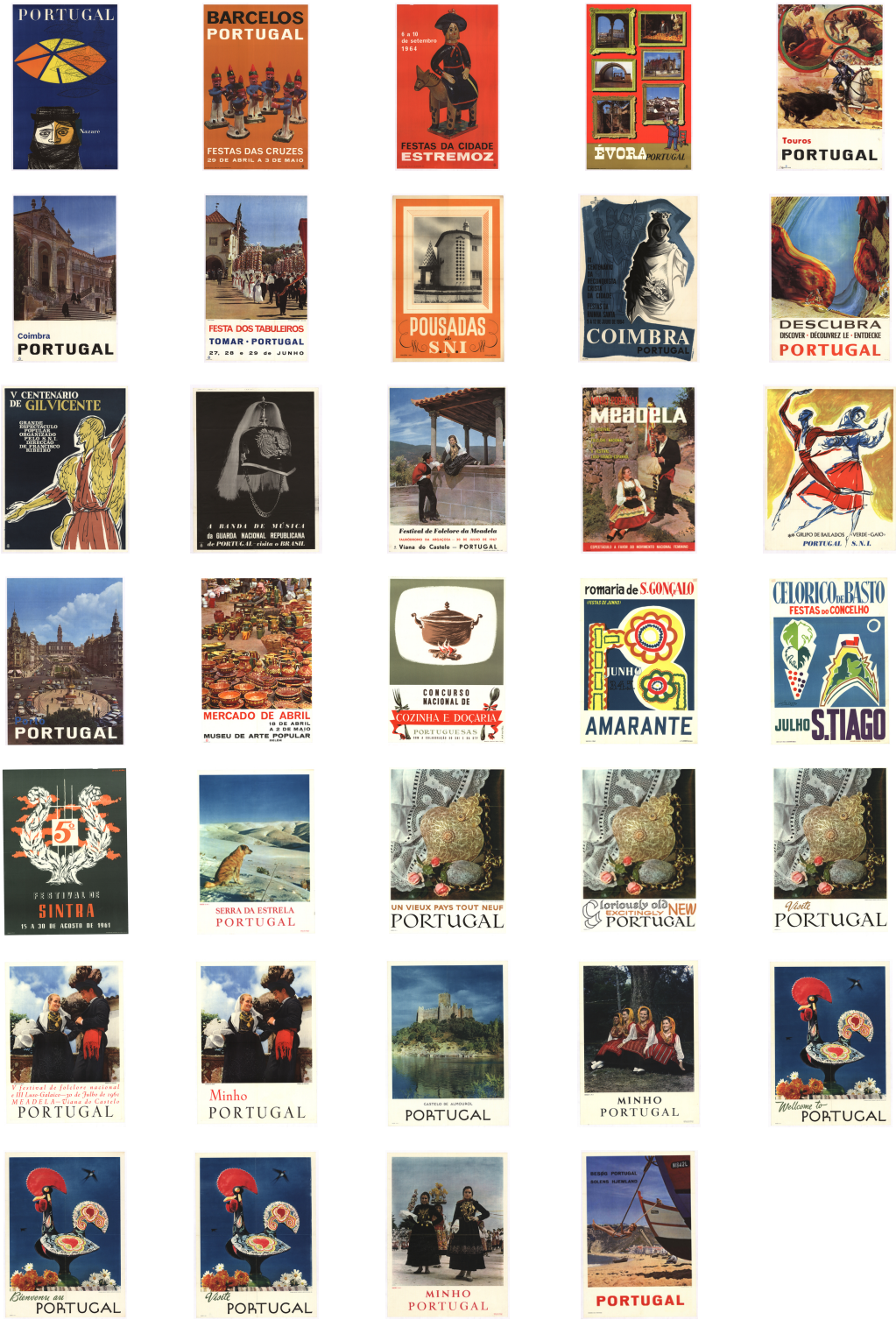
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29 DE ABRIL A 3 DE MAIO
FESTAS DA CIDADE
ESTREMOZ
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Touros
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Coimbra
PORTUGAL
FESTA DOS TABULEIROS
TOMAR · PORTUGAL
27, 28 e 29 de JUNHO
POUSADAS
S.N.I.
COIMBRA
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DESCUBRA
DISCOVER · DÉCOUVREZ LE · ENTDECKE
PORTUGAL
V CENTENÁRIO
DE GIL VICENTE
A BANDA DE MÚSICA
da GUARDA NACIONAL REPUBLICANA
de PORTUGAL visita o BRASIL
Festival de Folclore da Meadela
Viana do Castelo — PORTUGAL
MEADELA
GRUPO DE BAILADOS «VERDE-GAIO»
PORTUGAL | S.N.I.
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MERCADO DE ABRIL
18 DE ABRIL
A 2 DE MAIO
MUSEU DE ARTE POPULAR
CONCURSO
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COZINHA E DOÇARIA
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AMARANTE
CELORICO DE BASTO
FESTAS DO CONCELHO
JULHO S.TIAGO
5.ª
SINTRA
15 A 30 DE AGOSTO DE 1961
SERRA DA ESTRELA
PORTUGAL
UN VIEUX PAYS TOUT NEUF
PORTUGAL
Gloriously old
EXCITINGLY NEW
PORTUGAL
Visite
PORTUGAL
V Festival de folclore nacional
e III Luau-Galaico — 30 de Julho de 1961
MEADELA — Viana do Castelo
PORTUGAL
Minho
PORTUGAL
CASTELO DE ALMOUROL
PORTUGAL
MINHO
PORTUGAL
Welcome to
PORTUGAL
Bienvenu au
PORTUGAL
Visite
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MINHO
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VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)
a working project*



# THE CASE OF PORTUGUESE TOURISM DURING ESTADO NOVO

Maria Candid Pacheco Cadavez: "The Case of Portuguese Tourism During *Estado Novo*" (excerpt)

"Even while the concept of cultural tourism was hardly ever mentioned by the authorised voices of the *Estado Novo*, this chapter argues that whatever tourism practices were allowed and encouraged by Salazar and Ferro, they were but obvious impositions of an officially validated culture. We believe that the main purpose was to force ideological itineraries disguised as cultural and tourist ones and therefore consider they may be labelled as examples of a specific type of cultural tourism."

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# THE CASE OF PORTUGUESE TOURISM DURING ESTADO NOVO

Maria Candid Pacheco Cadavez: "The Case of Portuguese Tourism During *Estado Novo*" (excerpt)

*"The meaning of culture and tourism for Estado Novo*

*As a writer, poet and journalist, Antonio Ferro was a so-called 'man of culture' and expounded much about the concept while in charge of the SPN and the SNI (Board for Information, Popular Culture and Tourism) after 1944. The notion of culture was very much elaborated upon by a regime that considered 'popular culture' as the display of the most authentic and genuine essence of the nation. Non-urban culture was then highlighted and promoted by the regime as a signifier of the pure ancestry of the Portuguese nation. In fact, tourism narratives and representations would emphasise this to the point where even in cities there was a strange need to build semi-detached houses with small front gardens that would somehow reproduce the rural atmosphere of the real nation. History, particular events related to the birth of Portugal, the discoveries and independence from Spain, were also favourite subjects frequently put forward as evidence of the national essence.*

*...*

*Tourism was of particular interest to the Salazar regime. The National Union, the only authorised political party at the time, held its first major meeting in 1934 with the revalidation of the Estado Novo ideology as a major topic on its agenda, specifically through the national and public acknowledgement of its leader. Nevertheless, one cannot help but notice how tourism in Portugal encroached into the debates.*

*...*

*The guidelines making up the different tourism narratives scripted by António Ferro deployed the interests that tourists have in cultural and national experiences deemed representative of the essence of a destination. The difference between a destination for national and another for foreigners is evidence that tourism was a preferential tool for teaching cultural (or should we say political?) lessons. The first group would learn never to forget their humbleness and rurality while simultaneously serving to populate the stage that foreigners would observe from a distance. As for the latter group, we believe that by allowing and welcoming them, the Portuguese Estado Novo was proving its neutrality to the world while at the same time hiring conveyors for its propaganda."*

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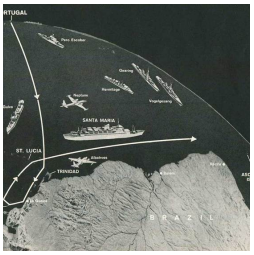
# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

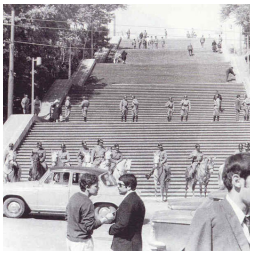
a working project*

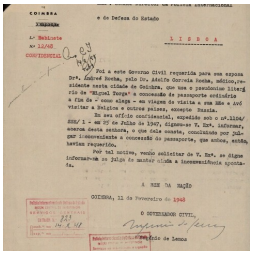


## OPPOSITION & THE SEIZURE OF THE 'SANTA MARIA'

VISUAL NARRATIVES | TEXTS | VIDEOS





The visual record of opposition to the New State regime is not as present as that of many other politically-charged protests of the 20th century. For example, dramatic visual images of protest in China and Japan during the turbulent 1930s are shown in Visualizing Cultures. In Portugal's National Archives, records such as censored newspaper pages, passports and identity cards that tracked citizens' movements, and documentation of some of the seemingly-rare political protests exist. Several actions made the news in the early 1960s. The hijacking of the *Santa Maria* In international waters was followed in a *Life Magazine* photo feature in 1961. A student protest referred to as the "Academic Crisis of 1962" was documented in a photo album.

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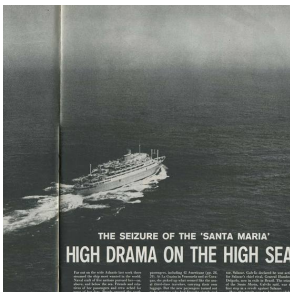


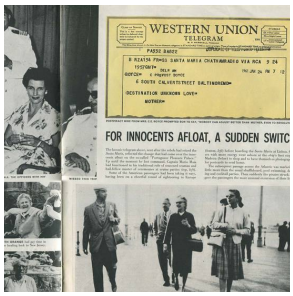


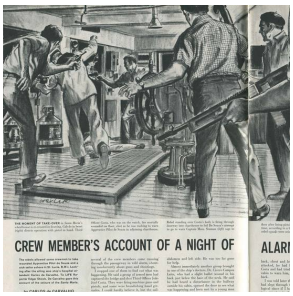


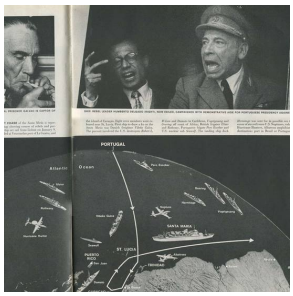


## HIGH DRAMA ON THE HIGH SEAS: THE SEIZURE OF THE 'SANTA MARIA'

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DESCRIPTION: Hijacking of the *Santa Maria*

In the early hours of January 22, 1961, Henrique Galvão and Jorge Soutomayor commanded a group of 24 Portuguese and Spanish rebels on the hijack of the passenger liner *Santa Maria* to protest the dictatorships of Franco in Spain and Salazar in Portugal. Traveling amongst around 600 other passengers and 300 crew members, the armed band took control of the ship and ceased all communication. For a few days the whereabouts of the ship remained unknown. The "Dulcinea Operation" —evoking the idea of freedom (Liberdade)—had as a goal to weaken the dictatorship of Oliveira Salazar and fascism in Iberia.

Several incidents occurred during the night and a crew member was killed in an exchange of gunfire. The initial plan to reroute the ship to Africa had to be changed. Accused of piracy, Galvão decided to fight back and on the 24th declared on the radio the true reasons for the hijack: he publicly denounced Salazar's regime as arbitrary and against human rights. He emphasized that the hijack of the *Santa Maria* was merely an act of protest—a demand for the freedom of Portugal from the New State's dictatorship.

Galvão's statements had a strong impact in the world media, and finally on the 25th, when the ship was located by the United States air force, the negotiations brought the ship safely to land. On February 3, the ship was turned in to the Brazilian Government. On the 16th it reentered the port of Lisbon.

— Ana Leticia Fauri-Gaspar

March 31, 2013

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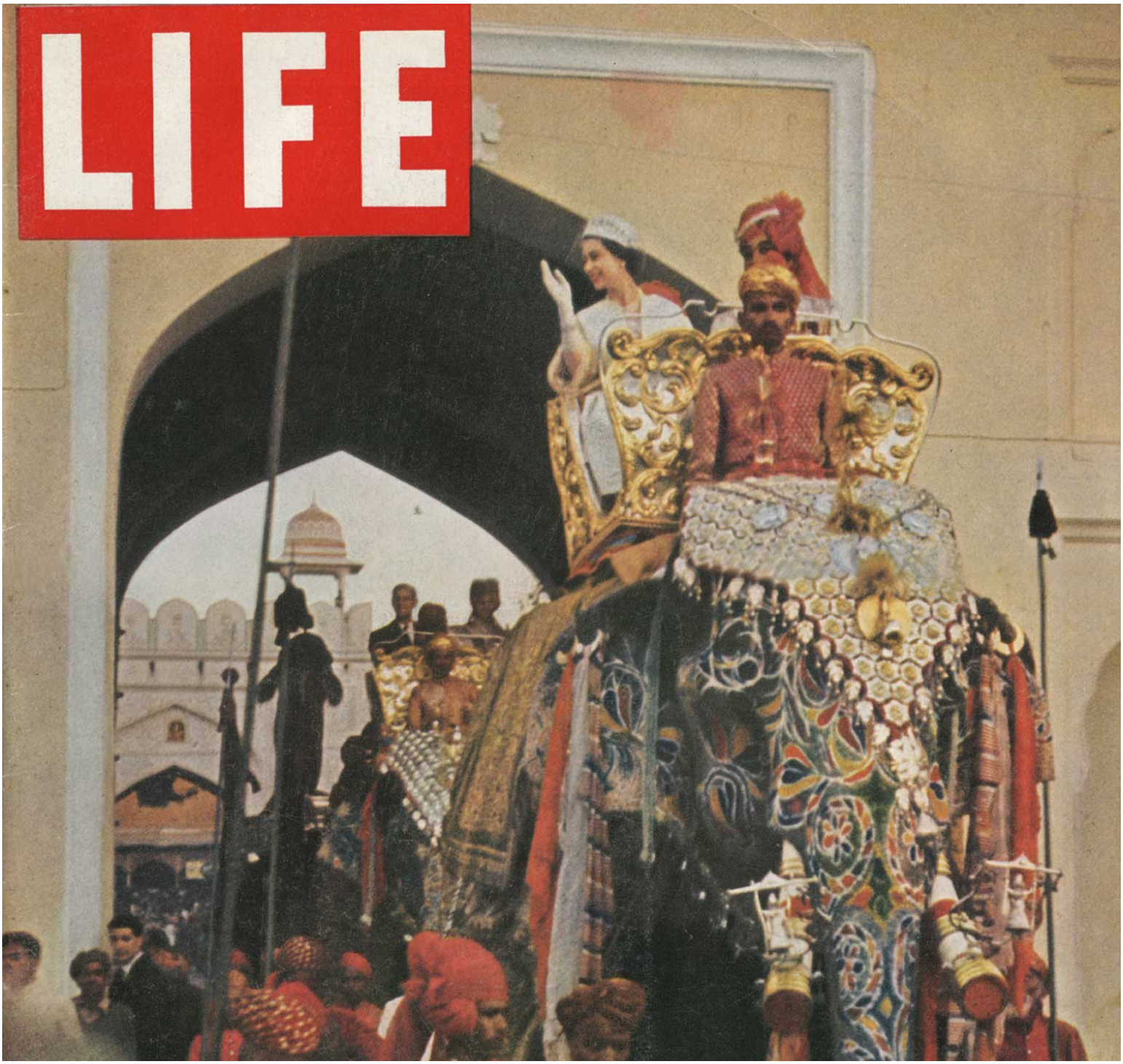
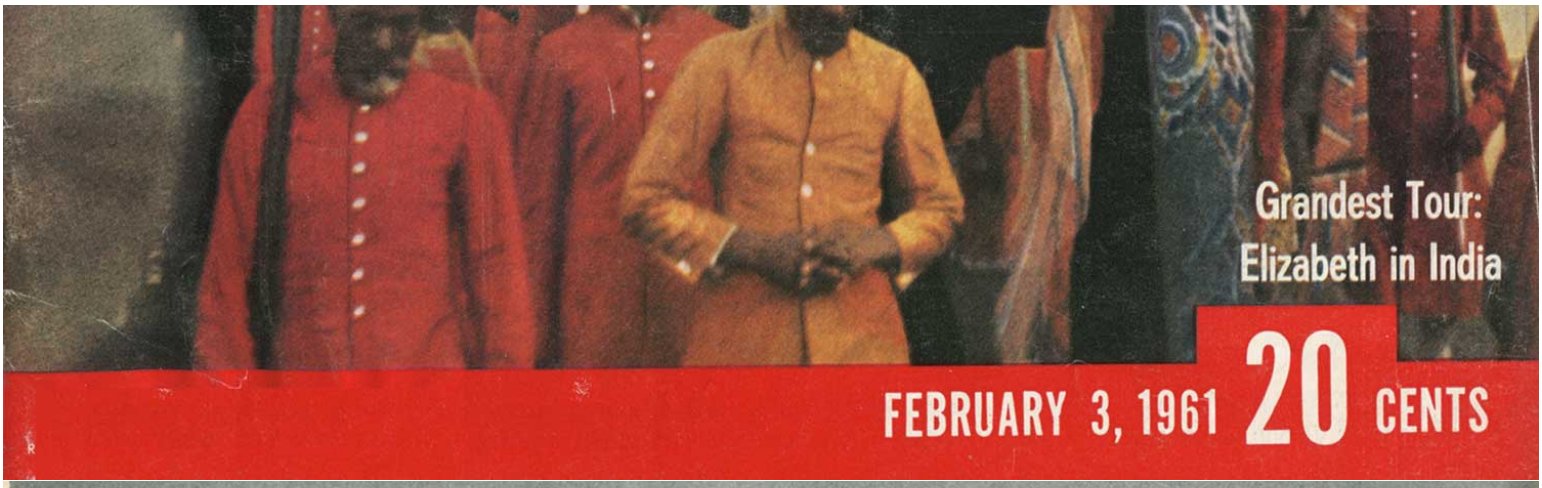
# VISUALIZING PORTUGAL: THE NEW STATE (1933-1974)

a working project*






Grandest Tour:
Elizabeth in India
FEBRUARY 3, 1961
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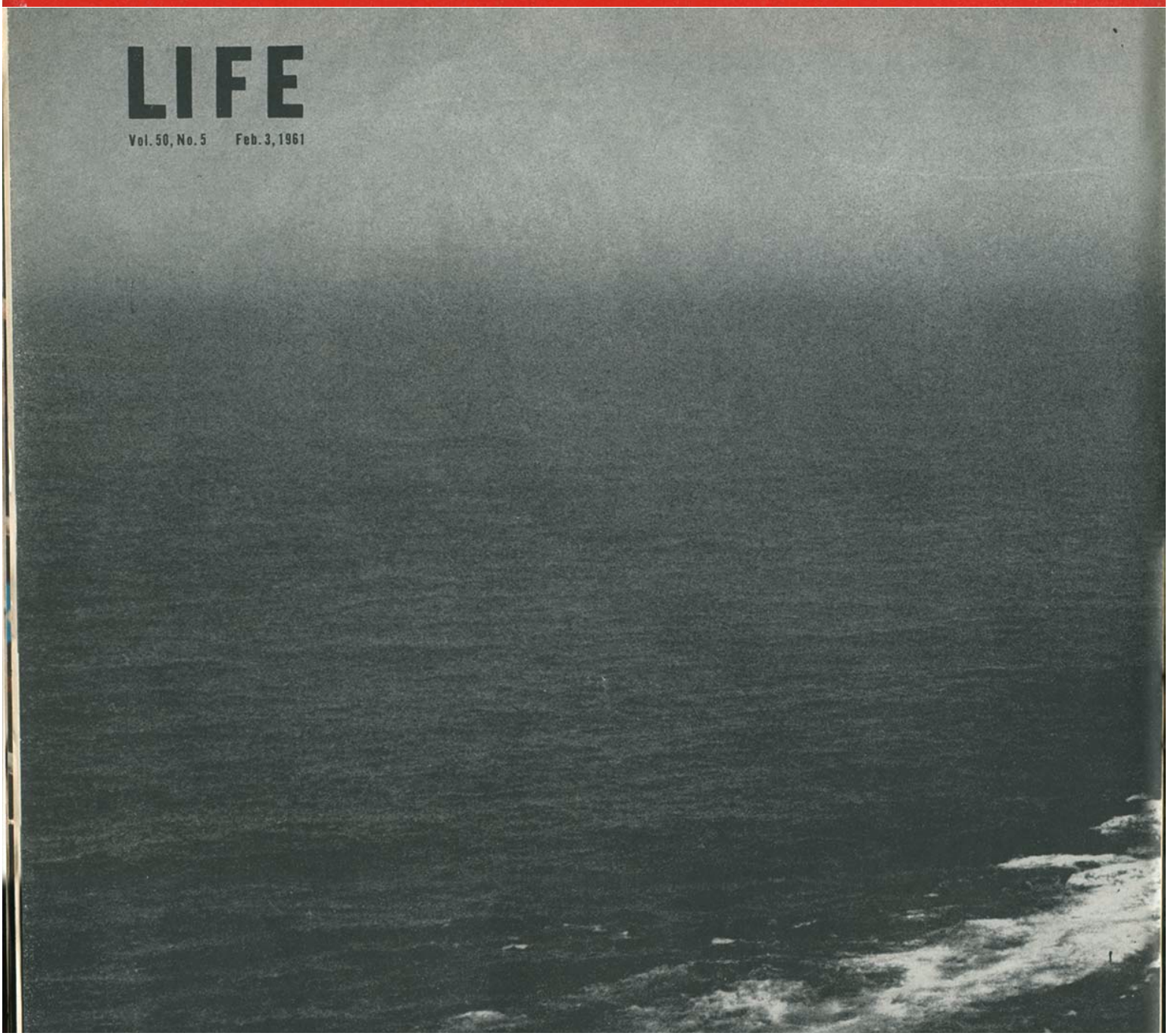
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