



Miguel Metelo de SEIXAS, “Santos Simões, Jorge de Moser and Luiz Ferros’ ‘Tile Heraldry’: a pioneering project and cooperation” in *DigiTile Library: Tiles and Ceramics Online*, Susana Varela FLOR (coord.), Artis – IHA/Faculdade de Letras da Universidade de Lisboa/Biblioteca de Arte da Fundação Calouste Gulbenkian/ Fundação para a Ciência e a Tecnologia within the framework of the R&D project [PTDC/117315/2010], Lisbon, 2015.



In his vast and varied research into tiles, to which he dedicated his life, Santos Simões paid some attention to the presence of heraldry in tile compositions.¹ In doing so, he opened up a field of research that until then had been practically unexplored by historians of art and heraldry. On first analysis, the scarcity of

studies on heraldry in tiles may come as a surprise, considering the relative abundance of heraldic decorations in tile panels. However, as has been pointed out on various occasions², the relationship between Heraldry and History (or Art History) has been marked, to a certain extent, by mutual alienation, the causes of which will be considered in this article.

¹ An earlier version of this paper was presented at the Colloquium “The DigiTile and Robbiana Projects: Researching and disseminating tiles and ceramics”, held at the Calouste Gulbenkian Foundation on 18 and 19 April, 2013. Miguel Metelo de Seixas is a researcher at the Institute of Medieval Studies and at the Research Centre for Global History of the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa. He is also a post-doctoral researcher funded by the Fundação para a Ciência e a Tecnologia and an assistant professor at the Universidade Lusíada de Lisboa. The English translation of this text was produced and revised by Hanna Pięta and John Elliott, respectively, under the DigiTile Library project (PTDC/117315/2010).

² Cf. SEIXAS, Miguel Metelo de – O uso da heráldica no interior da casa senhorial portuguesa do Antigo Regime: propostas de sistematização e entendimento. In MENDONÇA, Isabel Mayer Godinho (coord.) – *A Casa Senhorial em Lisboa e no Rio de Janeiro (séculos XVII, XVIII e XIX). Anatomia dos interiores*. Lisbon: Universidade Nova de Lisboa / Fundação Ricardo Espírito Santo Silva / Fundação Casa de Rui Barbosa, forthcoming.



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The continuing gap between historical and heraldic knowledge is rooted in the peculiar nature of the latter, which, during the late Middle Ages and the entire Modern Era, had been closely (not to say intrinsically) related to the concept of nobility and to the study of genealogy and aristocracy.³ Deliberately bound to a specialised terminology and grammar (and thus practically impenetrable to an outsider), Heraldry transformed itself into a technical, normative and ahistorical science of coats-of-arms. It is important to emphasise that the discipline in question has maintained fluid and loose contacts with heraldic reality, which has evolved into a much more diversified societal and cultural phenomenon than the theoretical works would have us believe.

Publications on heraldry can be classified into two categories: on the one hand, essays on coats-of-arms, which typically included a (half-factual, half-fictional) history of heraldry and a list of rules regarding the composition, use, description and transmission of coats-of-arms; on the other hand, descriptions or representations of real or fictitious coats-of-arms⁴. Together, these two kinds of publications conveyed a strongly hierarchical image of a society, in line with the ideal order originating from the definition of the nobility, the royal court and the hierarchy centred around the King. As a result of the centralisation of the royal power, the consolidation of the nobility according to post-medieval models

³ These considerations are partly based on SEIXAS, Miguel Metelo de – A heráldica nos arquivos de família: formas de conservação e gestão da memória. In ROSA, Maria de Lurdes (org.) – *Arquivos de Família, séculos XIII-XIX: que presente, que futuro?* Lisbon: Instituto de Estudos Medievais / Centro de História de Além-Mar / Caminhos Romanos, 2012, pp. 449-462.

⁴ Cf. BOUDREAU, Claire – *Traité de blason et armoriaux: pédagogie et mémoire*. In HOLTZ, Louis, PASTOUREAU, Michel and LOYAU, Hélène (dir.) – *Les armoriaux médiévaux*. Paris: Le Léopard d’Or, 1997, pp. 383-393.



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(centred around the royal court) and the crystallisation of political and social formations typical of the Modern Era, Heraldry became widely disseminated.⁵ It became an essential component of every aristocrat’s education – or of those who aspired to become one – and an integral part of the social, cultural, artistic and literary imagery of the Modern Era.⁶

In the 19th century, both the practice and the study of heraldry underwent profound changes.⁷ As far as its utility was concerned, heraldry was confronted with the decline of two entities that made a vast use of it during the Modern Era: the Crown, whose role in maintaining the political balance had become less and less significant; and the traditional nobility and the proper structure of lineages, which lost their political and social importance. Both the Crown and the Nobility ceased to be the structuring elements of society. This led to the development of various types of non-aristocratic heraldry, some of which had already existed since the Middle Ages but were overshadowed by the predominance of aristocratic heraldry, such as those representing states and supranational bodies, civil bodies, sports clubs (such as football or hunting), or commercial companies. Furthermore, it led to the full integration of heraldry into industrial society, namely in promoting and advertising campaigns of certain brands and products (in a purely statistical manner of speaking, the present time may well be the most heraldic in human history). Finally, it led to

⁵ SEIXAS, Miguel Metelo de – Qual pedra íman: a matéria heráldica na produção cultural do Antigo Regime. *Lusíada. Série de História*. II-7 (2010), pp. 357-413.

⁶ LOSKOUTOFF, Yvan – *L’armorial de Calliope. L’œuvre du Père Le Moyne S.J. (1602-1671) : littérature, héraldique, spiritualité*. Tübingen: Narr, 2000.

⁷ SEIXAS, Miguel Metelo de – A heráldica em Portugal no século XIX: sob o signo da renovação. *Análise Social*. 202 – XLVII (2012), pp. 56-91.



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the emergence of literary and artistic heraldry: some literary and artistic movements (such as romanticism, symbolism or surrealism) took great interest in the paths opened up by this discipline. By maintaining the illusory appearances of continuity, heraldry became an integral part of a bourgeois, capitalist and mass consumption society.

Heraldry was also affected by the revolutionary character of the 18th century and, as a result, started to overcome the technical, normative and ahistorical dimensions to which it had been traditionally confined. This does not mean that these dimensions ceased to exist: heraldic manuals and treatises still continue to be published and are, in all respects, similar to the ones produced between the 15th and the 19th centuries. However, heraldry also became a part of the romantic and positivist historiographical context that was characteristic of the 19th century, as is borne out by two kinds of works:

- Identification and analysis of sources, the compilation of inventories relating to the charters granting coats of arms (e.g. by Visconde de Sanches de Baena or Nuno Borrego), armorials (e.g. by Braamcamp Freire or Manuel Artur Norton), seals (Marquês de Abrantes) and heraldic monuments, all of which exist on a local and regional level, but not on a national level.⁸

⁸ For all these references, see SEIXAS, Miguel Metelo de – Bibliografia de heráldica medieval portuguesa. In SEIXAS, Miguel Metelo de; ROSA, Maria de Lurdes (coord.) – *Estudos de Heráldica Medieval*. Lisbon: Instituto de Estudos Medievais (FCSH/UNL) / Centro Lusíada de Estudos Genealógicos e Heráldicos (ULL) / Caminhos Romanos, 2012, pp. 509-558.



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- Technical works exploring the philological aspects of sources with a view to obtaining as much “reliable information” as possible: heraldry can thus be



considered as an “auxiliary science to history”, together with sigillography, epigraphy, codicology, chronology, genealogy, diplomatics, numismatics, etc.⁹

Furthermore, as far as its relationship with history is concerned, heraldry also became a means of identifying fellow bearers, receivers, users, owners and dates, thereby serving as “un microcosme au service de l’historien” and “un état civil au service de l’archéologue”, to use Michel Pastoureau’s expression¹⁰. Notwithstanding this use, it can be observed that (art) historians typically treat heraldry and heraldists with mistrust, impatience or disregard and dismiss them as outdated and using difficult and intimidating language (perhaps considered as slightly ridiculous in today’s democratic times). Heraldists, for their part, deliberately limit their focus to technical aspects, centring their attention on the production of strictly erudite works and

⁹ Cf. SAVORELLI, Alessandro – L’araldica per la storia : una fonte ausiliaria? In PAOLI, Maria Pia (ed.). *Nel laboratorio della storia. Una guida alle fonti dell’età moderna*. Rome: Carocci editore, 2013, pp. 289-315.

¹⁰ PASTOUREAU, Michel – *Les Armoiries*. Turnhout: Brepols, 1998, pp. 66-70.



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thereby distancing themselves from Academia.¹¹ In doing so, they remain largely isolated in the bastions of their own societies and academies.

Despite this division (which in many cases can still be observed even today), heraldry benefited from the epistemological shift that took place in the mid-20th century and consisted in studying the phenomenon of heraldry as a form of the history of culture, society, mentalities, politics, the military and art. During this renewal process, the central role was played by Michel Pastoureau’s work, and in particular by his essay on heraldry.¹² As Faustino Menéndez Pidal pointed out, heraldic emblems should be taken as cultural constructs intended for social and political affirmation and inherent in the mental framework of the societies in which they are produced, received and disseminated.¹³ Nonetheless, far from being abstract constructs, coats-of-arms have always played a crucial role in visual identification and, as a result, are a communicational phenomenon. As such, they have their own senders and receivers, forms, materials, locations and meanings that tend to be variable, overlapping and interchangeable. This is what they are in essence, and they ought to be studied as such.

¹¹ Contrary to what is found in the case of sigillography, palaeography, numismatics, epigraphy and other branches of history that were classified as “auxiliary sciences” in the 19th century, cf. MORUJÃO, Maria do Rosário Barbosa – Working with medieval manuscripts and records: palaeography, diplomatics, codicology and sigillography. In MATTOSO, José et alii. *The Historiography of Medieval Portugal (c. 1950-2010)*. Lisbon: Instituto de Estudos Medievais, 2011, pp. 45-65.

¹² PASTOUREAU, Michel – *Traité d'Héraldique*. Paris: Bordas, 1979.

¹³ MENÉNDEZ PIDAL DE NAVASCUÉS, *Faustino – Los emblemas heráldicos. Una interpretación histórica*. Madrid: Real Academia de la Historia, 1993.



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The affirmation of the generic relationship between Heraldry and History can be extrapolated, *mutatis mutandi*, to the specific case of Art History.¹⁴ In principle, art historians tend to consider Heraldry, at best, as a means for identifying and dating, and thereby limit it to its role of an “auxiliary science to History”, rooted in the 19th century. Nevertheless, the role played by Heraldry can go far beyond the mere provision of auxiliary data for historical-artistic research, as can be seen, for instance, in the case of the relationship between King João II’s artistic heritage and his heraldic representations.¹⁵

However, this case exemplifies a recent approach. Traditionally, at least since the 19th century, Heraldry has been reduced to the already mentioned role of an “auxiliary science to History”. Nonetheless, the analysis of heraldic emblems provokes a certain discomfort among art historians. There is no doubt that one reason for this situation lies in the already mentioned technical and unrefined character of Heraldry, which was (and sometimes still is) perpetuated

¹⁴ Cf. PASTOUREAU, Michel – *L’art héraldique au Moyen Âge*. Paris: Seuil, 2009; GADO, Francesca Fumi Cambi – *Araldica e emblematica nelle arti figurative e decorative: lineamenti di metodologia interdisciplinare*. In *L’identità genealogica e araldica. Fonti, metodologie, interdisciplinarità, prospettive*. Rome: Ministero per i Beni e le Attività Culturali / Ufficio Centrale per i Beni Archivistici, 2000, vol. I, pp. 181-202; and SAVORELLI, Alessandro – *Piero della Francesca e l’ultima crociata. Araldica, storia e arte tra gotico e Rinascimento*. Firenze: Le Lettere, 1999, especially the chapter entitled “Araldica, arte e storia”, pp. 5-27.

¹⁵ SEIXAS, Miguel Metelo de – *As armas e a empresa do rei D. João II*. Subsídios para o estudo da heráldica e da emblemática nas artes decorativas portuguesas. In MENDONÇA, Isabel Mayer Godinho; CORREIA, Ana Paula (coord.) – *As Artes Decorativas e a Expansão Portuguesa. Imaginário e Viagem. Atas do 2.º Colóquio de Artes Decorativas. 1.º Simpósio Internacional*. Lisbon: Fundação Ricardo Espírito Santo Silva / Centro Cultural e Científico de Macau / Escola Superior de Artes Decorativas, 2010, pp. 46-82; and SEIXAS, Miguel Metelo de – *Art et héraldique au service de la représentation du pouvoir sous Jean II de Portugal (1481-1495)*. In SAVORELLI, Alessandro (coord.) – *L’Arme Segreta. Araldica e Storia dell’Arte nel Medioevo (secoli XIII-XV)*. Firenze-Pisa: Kunsthistorisches Institut in Florenz – Max-Planck Institut / Scuola Normale Superiore, forthcoming.



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by heraldists, who deliberately limit themselves to the comfort zone of their “expertise”.

It was precisely in this apparently favourable context that Santos Simões conceived his study on “Heraldry in Tiles” This study was considered pioneering, inasmuch as, up to then, there had been no project involving the identification and analysis of heraldic emblems in tile compositions. This situation can be contrasted with the case of heraldry represented in ceramics, where there had been various attempts made to inventory and study these representations. It should be stressed, however, that these attempts aimed at the identification of heraldic emblems rather than at their analysis¹⁶.

It may be that the discrepancy between the study of heraldic representations in tiles and in ceramics has to do with commercial factors, considering that heraldic crockery, and especially Chinese porcelain, is highly valued in the Portuguese antiques market. Of course, the identification and dating of heraldic emblems was crucial in estimating the value of these items, which explains the attention that has been paid to these emblems, as well as the persistence and abundance of studies on this subject.¹⁷ It should be noted

¹⁶ See, in this respect, CASTRO E SOLLA, Conde de – *Cerâmica brasonada*. Lisbon: Museu Comercial, 1928-1930 (at present available as a facsimile re-edition with notes by Luiz Ferros, Lisbon: J. A. Telles da Sylva, 1992); see also SOUZA, José de Campos e – *Loiça brasonada* (prefácio do Marquês de São Payo). Porto: Livraria Fernando Machado, 1962; José de Campos e Souza’s work was later completed with the following two articles: A propósito de cerâmica armoriada. *Armas e Troféus*, II-V-2 (1976), pp. 109-131; Memórias sobre loiça brasonada. *Armas e Troféus*, IV-I-1 (1979), pp. 55-62.

¹⁷ See, for instance: CASTRO, Nuno – *A porcelana chinesa e os brasões do Império*. S/l: Civilização Editora, 1987; ALBUQUERQUE, Martim de – *A loiça brasonada portuguesa*. In GUEDES, Rui (org.) – *Companhia das Índias – Porcelanas*. Lisbon: Bertrand Editora, 1995, pp. 13-33; BRANCO, João Alarcão de Carvalho; ABREU, Jorge de Brito e – *Simbologia*



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that the special attention given to heraldic porcelain for both commercial and scientific reasons can also be observed in the case of Della Robbia productions featuring heraldic emblems, which have been the subject of numerous publications, including general inventories.¹⁸

On the other hand, heraldic tiles can rarely be found in the commercial circuits, not only because they are much less common than heraldic porcelain or ceramics, but also because it tends to be impossible or difficult to remove them from their original location. For all these reasons, tile heraldry has received much less attention from historians and heraldists. In fact, before Santos Simões, only Nuno Catarino Cardoso had conducted what amounted to a very preliminary study on this subject.¹⁹ As far as heraldists are concerned, only António Machado de Faria stressed the importance of applying heraldic knowledge to the Portuguese decorative arts, briefly mentioning the case of tile

heráldica. In ANTUNES, Mary Salgado Lobo (coord.) – *Porcelanas*. Lisbon: Fundação Ricardo do Espírito Santo Silva, 1999, pp. 153-166; CASTRO, Nuno – Porcelana chinesa e alguns brasões inéditos. In GUEDES, Rui (org.) – *Companhia das Índias – Porcelanas*. Lisbon: Bertrand Editora, 1995, pp. 91-105; SEIXAS, Miguel Metelo de – Heráldica Eclesiástica na Porcelana Oriental de Importação Portuguesa. In SANTOS, A. Varela (Coord.) – *Portugal na Porcelana da China. 500 Anos de Comércio*. Lisbon: Artemágica, 2008, vol. II, pp. 415-480. There are also inventories of oriental china with sporadic texts on heraldry, such as the one by Lourenço Correia de Matos in SANTOS, A. Varela (Coord.) – *Portugal na Porcelana da China. 500 Anos de Comércio*. Lisbon: Artemágica, 2007-2010, vol. I-IV; those by Miguel Metelo de Seixas in CALVÃO, João (coord.) – *Presença portuguesa na Ásia. Testemunhos. Memórias. Coleccionismo*. Lisbon: Fundação Oriente, 2008; and those by Maria de Lourdes Calvão Borges in MATOS, Maria Antónia Pinto de – *Cerâmica da China*. London: J. Welsh Books, 2011, vols. I-III.

¹⁸ Here we refer to the (chronologically) first and last examples cited in MARQUAND, Allan – *Robbia heraldry*. Princeton: University Press, 1919, and DIONIGIO, R. – *Stemmi robbiani in Italia e nel mondo. Per un catalogo araldico, storico e artistico*. Firenze: Polistampa, 2014.

¹⁹ CARDOSO, Nuno Catharino – *Registos de azulejos e lápides brasonadas*. Lisbon: Arte Portuguesa, 1937.



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heraldry.²⁰ Machado de Faria’s article is of great relevance to Portuguese Heraldic Studies, insofar as it underlines the need to study the relationship between Heraldry and the artistic heritage in order to fully comprehend these two phenomena.²¹ Moreover, it goes without saying that some tile representations of heraldic emblems have been studied in monographs written about given monuments, collections or the archives of the museums that they belong to. However, all of these studies are marginal – and at times very rudimentary – in terms of heraldic analysis. Accordingly, it can be seen that Santos Simões’ project, which sought to inventory the representations of heraldic emblems in tiles, filled in a gap in the bibliography.

Despite this bibliographical gap, Santos Simões could take as a reliable point of departure the systematic inventory of tiles existing in Portugal and some of the former Portuguese colonies. This material, resulting from a lifelong dedication to the study of Portuguese tiles, was hardly available to other researchers. The heuristic basis for this project on tile heraldry was thus secured from day one. However, as far as methodological issues were concerned, the situation was somewhat different.

Santos Simões was fully aware of the potentialities of the study of tile heraldry, as can be see in his unpublished introduction to *Azulejaria Armoriada [Heraldic Tiles]*: “Among documents of the greatest importance, not only for the

²⁰ FARIA, António Machado de – A Heráldica na Decoração. In BARREIRA, João (dir.) – *Arte Portuguesa. As Artes Decorativas*. Lisboa: Edições Excelsior, n.d., pp. 5-18

²¹ Note, however, that before Machado de Faria, Marquês de São Payo had already stressed the importance of the aesthetic dimension of heraldry. Cf. SÃO PAYO, Marquês de – A heráldica portuguesa. In *Primer Congreso de Genealogía y Heráldica*. Madrid / Barcelona / Buenos Aires: Compañía Ibero-Americana de Publicaciones, 1929, vol. I, pp. 121-140.



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study of tiles, are heraldic tiles, that is, those featuring coats-of-arms, which consequently linked these items to their commissioners. Heraldic tiles are thus of interest for a number of reasons and, as such, should be the subject of a specialised research, with a view to unveiling the relationship between History and Art that they inspire.”²² It is also clear that Santos Simões understood the importance of the information provided by Heraldry with respect to the identification and dating of tile representations, i.e. its role as an “auxiliary science to History”, following the compartmentalisation that, as already mentioned, can be traced back to the 18th century. Moreover, it can be inferred from the various studies in the collection on “Heraldic Tiles” that Simões considered studying Heraldry per se, in order to make general deductions about the presence of coats-of-arms in this type of cultural heritage.

From the very beginning, Santos Simões’ research was guided by the following question: who was represented on tiles with heraldic emblems? To address this question, Santos Simões inventoried examples with coats-of-arms representing the Crown, families, religious orders and municipalities, thereby revealing a wide array of perspectives that contrasted with the traditional limitation of heraldic studies to their aristocratic dimension. Besides answering this basic question, Santos Simões attempted to look into the context in which

²² Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Azulejaria Armoriada: Introdução”, EMD001.153, fl. 1. The original reads: “Dos documentos azulejares mais importantes, não apenas para o estudo da azulejaria, são os azulejos armoriados, ou seja, aqueles onde se encontravam braços de armas, vinculando a obra a quem a encomendou. Os azulejos armoriados têm assim um interesse múltiplo e à sua consideração deve dedicar-se a investigação especializada por forma a retirar-lhes a ligação artística e histórica que podem ministrar”.



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these tile representations occurred, as well as into the way in which they were incorporated into the socio-cultural practises observable in given times and forms. What is more, he was aware of his own limitations, related to his lack of expertise in Heraldry.

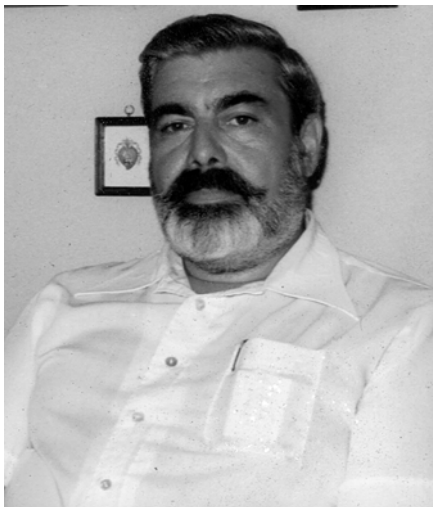
To overcome these limitations, he decided to seek the support of a renowned heraldist Jorge de Moser, a move that was unprecedented in the world of art history studies in Portugal. Moser was an erudite scholar, who specialised in the study of genealogies and heraldic emblems; although his publications were relatively scarce, he managed to compile a vast archive, which he subsequently donated to the Portuguese National Library in Lisbon.²³ This collection comprised twenty-five volumes of “Apontamentos genealógicos e heráldicos [Genealogical and heraldic notes]”, access to which has been facilitated by an index published by Lourenço Correia de Matos in the *Armas e Troféus* journal.²⁴ From the correspondence between Santos Simões and Moser, it can be inferred that they started from a list, prepared by the former and gradually completed by the latter, of heraldic representations in tiles. It can also be inferred that Moser provided Santos Simões with genealogical and historical data obtained from his own research. This close collaboration resulted in a vast and profound knowledge of heraldic representations in Portuguese tile work.

²³ Cf. *Inventário da Coleção Jorge de Moser*. Lisbon: Ministério da Educação e Cultura, 1971. A brief biographical note was also published in 1971: GUERRA, Bivar – Jorge Hofacker de Moser. *Armas e Troféus* II-XII-1 (1971), p. 108.

²⁴ MATOS, Lourenço Correia de – Índices dos «Apontamentos genealógicos e heráldicos de Jorge de Moser». *Armas e Troféus* IX (2002-2003), pp. 513-591, with a bibliographical production on pages 514-515.



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They were also able to count on the support of the heraldist Luiz Ferros, who assisted Jorge de Moser in his strictly heraldic work. Together, these three researchers managed to compile an inventory that can be viewed as unprecedented, both in terms of its object of study and in terms of the close cooperation that took place between the art historian and the two heraldists. This inventory reflects an integrated approach adopted by the members of this team, who exchanged information, texts of a general nature or those identifying or describing specific tile compositions. The mutual advantages of this innovative methodology are evident: Santos Simões benefited from the technical, and at times rather unrefined, knowledge that he received by gaining access to the excessively peculiar terminology and overly specialised bibliography; Moser and Ferros, for their part, benefited from the access that they enjoyed to the inventory, the contextualisation of various examples and the vastness of Santos Simões’ erudite and analytical knowledge.

It seems plausible to suggest that, besides solving sporadic issues with the identification and dating of tile compositions, which were naturally important for the different tile descriptions, Santos Simões planned to include a chapter on “Azulejos Brazonados [Tile compositions featuring coats-of-arms]” in his programmatic work entitled *História do Azulejo em Portugal* [*History of Tiles in*



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Portugal] and dated 1957. There is also no doubt that he intended to compile a detailed inventory of tile compositions, making as many historical and artistic deductions as possible with regard to each tile representation.

However, due to the dynamic relationship between the three researchers, and in view of the great magnitude of results that they had gradually obtained, it was decided that the work on tiles with heraldic emblems would be issued as a separate publication. Accordingly, it became clear that their research should result in a corpus of heraldic tiles, published in a separate volume, the structure of which had already been decided on. Besides his progressive contribution towards this volume, Luiz Ferros was responsible for writing a summary of Portuguese heraldry, with a view to contextualising the presence of heraldic representations in tiles. The documentation unequivocally shows that the initial goal of this project was to publish a monograph that would serve as a supplement to the *Corpus*.

For a number of reasons (related to “health, availability and other issues”²⁵, as briefly explained by Luiz Ferros in a letter quoted below), this work was never completed. The deaths of Jorge de Moser in 1971 and of Santos Simões in 1972 put a definitive end to this project. On 3 July 1972, Luiz Ferros wrote a letter to Artur Nobre de Gusmão, who was at that time the head of the Department of Fine Arts at the Calouste Gulbenkian Foundation, in which he explained the conditions under which the work had been conducted and asked if the Foundation still maintained its intention to publish the work on heraldry in

²⁵ The original reads: “motivos vários, saúde, disposição e outros afazeres”.



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tiles based on the documentation inherited from Santos Simões. He ended this letter by stating that, should the publishing process cease, he considered himself “free from any moral obligation towards the Foundation – thereby, if an opportunity arises, free to disseminate the work already completed and to be completed, so that the many hundreds of hours spent on this research and on the preparation of already published articles will not have been in vain”.²⁶

Indeed, the work on heraldic tile works remained on the shelf until the launch of the DigiTile Library project. We have managed to identify only one work produced by Jorge de Moser and Luiz Ferros, which, based on its characteristics, seems to correspond to the already mentioned chapter summarising heraldry in Portugal. In 1982, at the 15th International Congress of Genealogical and Heraldic Sciences held in Madrid, Luiz Ferros presented a paper entitled “Breve panorama da evolução da Heráldica de Família em Portugal (séculos XII-XX) [A brief panorama of the evolution of Family Heraldry in Portugal (between the 12th and the 20th century)]”, thereby fulfilling the promise he made in his letter of 1972. This paper provided a fairly complete and innovative overview of the research undertaken and was included in the congress proceedings published in 1983.²⁷ It also calls for an updated

²⁶ Biblioteca de Arte da FCG, *Coleção Santos Simões*, “Carta de Luís de Paiva Raposo Ferros ao professor Artur Nobre de Gusmão”, EMD001.127. The original reads: “liberto de qualquer compromisso moral com essa Fundação – digo compromisso moral porque material nunca o tive – e fico portanto livre para, se a oportunidade surgir, dar publicidade ao trabalho já feito e ao que está ainda por fazer, para que não sejam completamente perdidas as largas centenas de horas que consumimos quer na investigação, quer na elaboração dos diversos artigos já redigidos”.

²⁷ FERROS, Luís – Breve panorama da evolução da Heráldica de Família em Portugal (séculos XII-XX). In *Comunicaciones al XV Congreso Internacional de las Ciencias Genealógica y Heráldica*. Madrid: Instituto Salazar e Castro, 1983, tomo II, pp. 41-74.



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republication, considering its reduced availability and its evident interest for heraldic studies in Portugal today.

Nevertheless, it would be desirable to go beyond a simple re-edition. The DigiTile Library project is bound to provide online access to Santos Simões archive, including his texts on tile heraldry. These texts, however, were to be complemented by other heraldic texts, such as Luiz Ferros’ summary, which was published separately. It should be stressed that Santos Simões’ project on tile heraldry was unprecedented, not only in terms of its nature, but also in terms of its goals, methodology and the proposed exchange of specialised knowledge. All this makes it a unique and exemplary example of cooperation between art historians and heraldists. With a view to paying tribute to such a pioneering venture, efforts should be made to recover the initial project and elaborate a critical edition of *Azulejaria Armoriada [Tile Heraldry]*, building on this online archive, the earlier publication and other materials yet to be discovered in documentary research. In this way, Santos Simões, Jorge de Moser and Luiz Ferros’ common pioneering research work will finally be completed.