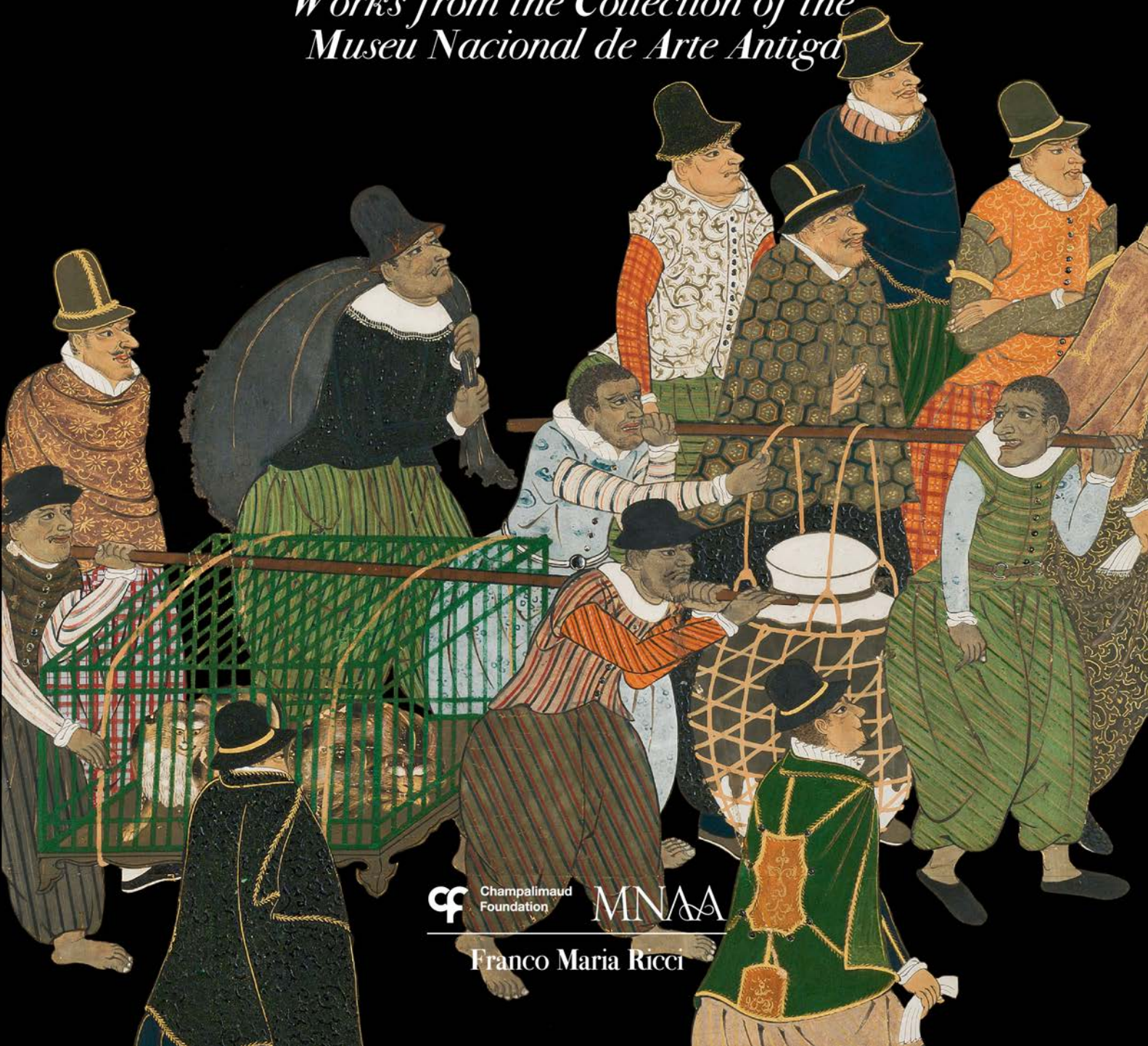


# SCIENCE & ART

*Works from the Collection of the  
Museu Nacional de Arte Antiga*



Champilmaud  
Foundation

MN&A

Franco Maria Ricci



# Forward

*Art and Science is continued, in this second volume, as Science and Art, deliberately inverting the terms in order to say exactly the same thing, or, in other words, to signify that their respective order does not really matter. Neither of the words carries more weight than the other; instead, there is a suggestion of correlation, harmony and equal importance.*

*Published by the Fundação Champalimaud and the Museu Nacional de Arte Antiga in an edition produced by the highly prestigious publisher Franco Maria Ricci, this new volume brings to a close this first chapter in our joint ventures together. It also represents a continuity in terms of philosophy, collaboration and authorship – and in the strength of the book’s content – all of which are maintained unaltered throughout the pages and images now published.*

*In 2015, we opted to use just a part of the works contained in the museum’s collection that fitted both the aim and the context of the publication that we had envisaged. At the time, we did so for simple reasons of economy of space and volume: we had too many marvels on our hands to guarantee a reasonable size for the sort of book that we were aiming for. This volume was published under the name of Art and Science.*

*And so, at that same time, we immediately anticipated that we would continue the work in 2016, which thankfully we are now able to do in the comfort of knowing the tremendous fascination that the first book aroused and the enthusiasm with which it was received. This new volume that completes this first phase of our work together is, therefore, entitled Science and Art.*

*The collaboration between the Museu Nacional de Arte Antiga and the Fundação Champalimaud is not just simply one solitary episode arising from the good idea of exploring scientific readings of works of art. It is more the consequence of the permanent need that we feel to cast a glance at reality, and at the different representations thereof, based on a variety of formats. And it results from our perception of the very limitations of a sectoral approach that uses just one discipline for such a study. Science and art enrich one another through the simultaneous presence of different cultures, experiences and forms of knowledge – and they do so mutually. On either side, our two institutions profess and practice this concept, so that their collaboration appears as something that is not only natural, but also rewarding and necessary.*

*In different terms and at different tempos, we have benefited from the insertion and the reputation that we enjoy in the community to which we belong, as well as in the communities among which we operate. Together, once again, we emit a clear signal of the relevance of this cooperation and joint work between two institutions that are firmly anchored in the same city, and in the same country, sharing and enhancing the same history.*

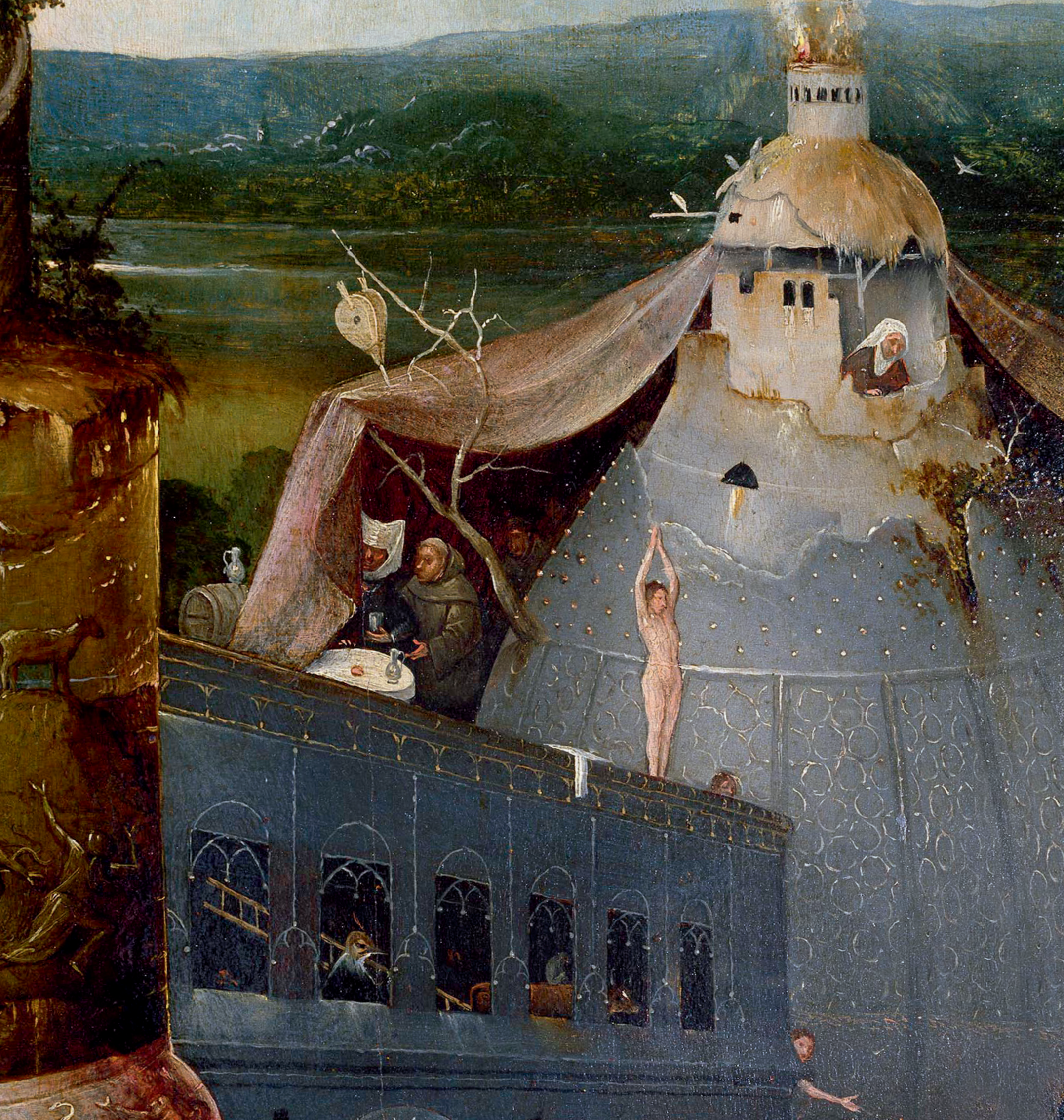
*This book lives from the magnificent images that it displays and the enlightening text that uses them as the basis for its narrative. But, above all, it gives life to the unique collection of the Museu Nacional de Arte Antiga and, by organising it in a certain way, encourages us to take a much closer look at all that the museum contains, suggesting countless readings of pieces that we may have tended to look at less attentively. Not only are we surprised by the reading that it suggests of each line, each feature, each image, each detail, but it also helps us to understand that knowledge is dated and that it evolves with history, as well as to realise that works of art are themselves precious elements for improving our understanding of what was known, imagined, feared or venerated at different moments in our not so distant past.*

*We therefore leave to the contemplation and judgement of our readers yet another group of unique images produced by the great photographer Massimo Listri: details, colours and framings that gain a new lease of life and call for our ever more careful attention. Just as we also leave to their attention the profoundly informed and erudite text of Professor Paulo Pereira, inviting us all to engage in our own intellectual enrichment and to strengthen our capacity to establish connections, thus completing this guided tour through the museum's collection.*

*The group of pieces looked at here continues to arouse our pride in the heritage that has been bequeathed to us, encouraging us to reinvent our capacity for looking at our past – at what we are and what we wish to be,*

*Leonor Beleza  
President of the Board of Directors  
of the Fundação Champalimaud*

*António Filipe Pimentel  
Director of the Museu Nacional  
de Arte Antiga*



# SCIENCE & ART

*Works from the Collection of the  
Museu Nacional de Arte Antiga*

*Text  
Paulo Pereira*

*Photography  
Massimo Listri*

Franco Maria Ricci



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*Page 4*

*Hieronymus Bosch*

*Temptations of St. Anthony (triptych), detail, ca. 1500-1505*

*Page 6*

*Unknown artist*

*Food box, detail, Japan, 17th century*