

## A Harmonia Musical na Arquitectura Renascentista Portuguesa

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### Abstract

The perception of an intimate relationship between Architecture and Music is a subject which dates back to the discoveries of Pythagoras and the writings of Plato, precursors of the conception of universal Harmony, or *Musica universalis*, the cosmic order which guided every proportion of nature and whose mathematical framework had been decoded thanks to Music. This conception takes on a particular importance in the age of Renaissance, when arts sought to be an expression of that Harmony.

From the essays of Rudolf Wittkower (*Architectural Principles in the Age of Humanism*, 1971) which demonstrate how architecture design in the Italian Renaissance resorted to that musical harmony translated into mathematical ratios, we set ourselves to investigate the ways that practice was adopted and how it reveals itself in treatises and built architecture in Portugal. We will find actual musical analogy in Portuguese textbooks, namely in António Rodrigues's treatise on architecture (1576), a conception which is also visible in the spatial proportions of his executed work.

It is in the 17<sup>th</sup> century, however, that we find the most original Portuguese compendium in its musical analogy: the "Tratado de Mateus do Couto", written by Pedro Nunes Tinoco. At the same time, an analysis of Tinoco's most characteristic work, the convent of Santa Marta, reveals the presence of musical Harmony in its proportions. These two works by Tinoco demonstrate the perseverance of harmonic conception in Portuguese architecture – both in theory and in practice – until mid-17<sup>th</sup> century.

Keywords: Music, Harmony, musical analogy, harmonic conception, Pedro Nunes Tinoco