

## ABSTRACTS

### GIAN FRANCO CHIAI

#### *THE FACES OF HISTORY: NUMISMATICS AND BIOGRAPHY IN RENAISSANCE PORTRAIT-BOOKS*

The „portrait-book“ has its origins in the publication of Andrea Fulvio’s *Illustrium imagines* in Rome in 1517. It is a well-known genre in the Renaissance, which combines biography, history and numismatics. Fulvio attempts to reconstruct the Roman history between the end of the Roman Republic and the fall of the Roman Empire by a short presentation of the *vitae* of the emperors, empresses and the members of the imperial dynasty. In this way the author follows the structure of a lost work of Varro. He aims to present to his readers a gallery of *exempla virtutis* and of *exempla vitii* in a pedagogical manner. The philological sources are mainly Suetonius’ biographies of the emperors and the *Historia Augusta* while visual sources are the obverses of coins, which yield important and new material to know the faces of history. These images are mostly considered and judged according to the theories of Aristotle’s physiognomy. The *Illustrium imagines* were destined to be a model for later publications of Huttich (1526), Strada (1553), Rouille (1553), Vico (1557) and Goltzius (1557) – authors who are considered as *aemulatores* of Fulvio.

The aim of the presentation is to present a synopsis of the genre of the Renaissance portrait-book as well as to reconstruct the working methods and the objectives of the authors concerning their dealing with the numismatic material.

### ULRIKE PETER

#### *THE OTHER SIDE OF THE COIN: THE AUGUSTIAN PICTORIAL PROGRAM IN NUMISMATIC LITERATURE IN THE EARLY MODERN PERIOD*

With the publication of Enea Vico’s *Le imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi, Libro primo* in 1548 attention was paid for the first time to the reverses of coins of the Roman Empire. It marked the beginning of the cognitive process, which comprehensively considers a coin as a historical source for numerous aspects of the history and culture of antiquity. The theoretical treatise of Vico’s *Discorsi* of 1558 attests to this continuity. While his first publication in 1548 was still rooted in the tradition of the so-called portrait-books – the reverses here are only unified and presented in plates –, Vico interpreted the images of coins in his book dedicated to women in 1557. The then initiated process of analyzing the imperial coins in terms of a source study was adopted by contemporary antiquarians and erudites. Only a decade later it was Sebastiano Erizzo, who published numerous coins and interpreted them at length.

The project “translatio nummorum” aims not only to show the method and the contribution of individual Renaissance antiquarians to the development of numismatics as a scholarship, but also to contrast the representations of single emperors in the period of the Julio-Claudian and the Flavian dynasty. Therefore the first overview will compare and analyse the coins, which were attributed to and interpreted as Augustus in the works of Vico and Erizzo. It is also intended to provide an insight into the works of Symeoni, Le Pois, Agostin and Angeloni regarding this aspect.

## **NEELA STRUCK**

### *CESARE RIPA'S "ICONOLOGIA" AND NUMISMATICS*

The „Iconologia“ of Cesare Ripa and Antonio Augustin’s „Discorsi sopra le medaglie“ do not only share similar aims and a comparable inner structure based on iconographic items. It is generally known that Cesare Ripa adopted many (even unchanged) keywords from the treatise of the Tarragonian bishop for the second edition of his work (1603).

A large number of pictures obviously recur to the numismatist Sebastiano Erizzo; probable loans from other numismatic books - as for example the “Discours de la Religion” of Guillaume du Chouls – have been the subject of recent studies. The mere observation that Ripa eagerly copied from 16<sup>th</sup> century numismatic literature seems not that remarkable at all, if one considers the compilation character of the work in general. However, Ripa’s way of engaging with his sources, his criteria for selecting, changing and recreating have not yet been subject of detailed studies.

By means of two selected examples, the keywords “Indulgentia” and “Gloria dei Principi”, it will be shown that Ripa’s relation to numismatic sources as well as the interrelation of the entries themselves are far more complex than generally assumed. The study of Ripa’s relation with antique coins and their mediation through the numismatic literature of the 16<sup>th</sup> century is thus to be considered a promising approach within the context of the “Translatio-Nummorum”-project.

## **TIMO STINGL**

### *THE NUMISMATIC PORTRAIT OF LUCIUS IUNIUS BRUTUS IN EARLY NUMISMATIC LITERATURE*

The so called “Brutus from the Capitol“ is one of the most famous ancient Roman bronzes. It portrays the head of an elderly man, whose severe portrait and beard remind us of portraits from the period of the early Roman Republic. The first source which depicts the bronze is found in the sketchbook of Maarten van Heemskerck, the Dutch painter, who sketches the head between 1532 and 1537 during his trip to Italy. It is probable that at the time the head was part of the collection of Cardinal Rudolfo Pio da Carpi; in fact it was identified there twenty years later when it was characterized by Ulisse Aldrovandi, for the first time, as “Lucius Iunius Brutus”. Research on the bronze portrait assumed that the basis for its name derived from the association with medals of Marcus Iunius Brutus which show portraits of the elder Brutus. One of these medals is the denar from 54 B.C. showing the portrait of L. Iunius Brutus on the obverse and the portrait of C. Servilius Ahala on the reverse. Another example is the Aureus of the legate L. Pedanius Costa who had coined the medal for M. Iunius Brutus in 43/42 B.C. The differences between our bronze and the portraits on the medals are however quite obvious and thus its identification as L. Iunius Brutus must be rejected.

This lecture will discuss the significance of numismatic portraits in early numismatic literature and shall illustrate the particular role of F. Orsini’s “Familiae Romanae” from 1577 on the development of numismatic literature around 1600. Moreover, it will be demonstrated that it is unlikely that either medals or numismatic books from ca 1550 were taken into account by Ulisse Aldrovandi when he identified the bronze head in the Capitol.

## BERNARD WEISSER

### *“TRANSLATIO NUMMORUM” IN THE NUMISMATIC COLLECTION IN BERLIN (MÜNZKABINETT, SMBPK)*

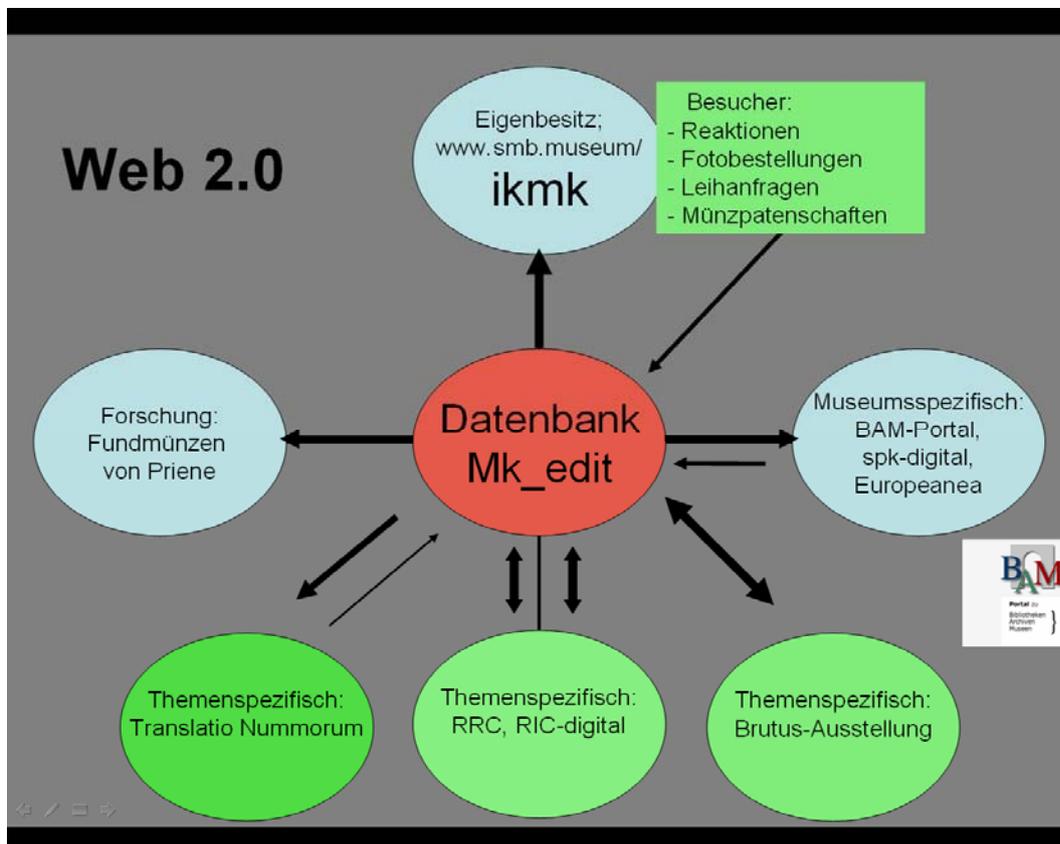
On 1 June 2009 the Münzkabinett in Berlin joined the project “Translatio Nummorum – The Perception of Classical Antiquity via Ancient Coins by Antiquaries in the Renaissance”.

Our large holdings of original coins from the antiquity make it possible to verify the coins and medals which are cited or figured in Renaissance literature. For the first time we are able to publish online a coherent major group of coins, the coins of the ten Suetonian Caesars from Gaius Iulius Caesar up to Domitian ([www.smb.museum/ikmk](http://www.smb.museum/ikmk)). Thus, in the last months 1430 coins were published, 467 of them originate from the late Republic, the rest predominantly from the early Roman Empire.

These coins are available to the project partners for linking the images of the coins to their websites. By now, the project demonstrates how the work in the museum and the valorization of our collections is going to change in future. Formerly, casts or images of coins were provided by the museum without having any influence on their subsequent utilization; now the museum is becoming more and more responsible for the appropriate analysis of the objects and in this way it increasingly takes part in the further scientific research.

The museum can fulfill its role both as an institution of research and as a mediator between scholarship and public. What this means is exemplified by the exposition on Brutus open to the public since 24 February 2010.

Lit.: B. Weisser, Ahnenkult in der Römischen Republik – Die Münzmissionen des Marcus Iunius Brutus; T. Stingl. Das Münzbildnis des Lucius Iunius Brutus in der frühen numismatischen Literatur, in: A. Schwarzmaier (Hrsg.), Der Brutus vom Kapitol (2010) 51-79, 112-119.



## **JUDITH ZINKE**

### *PROCEDURE OF PREPARING AND CONTROLLING THE NUMISMATIC LITERATURE*

The texts of the holdings of the KHI which form the basis for the “Translatio nummorum” database were scanned and according to their structure and their particularities a transcription specification was formulated and sent together with the scanned texts to the transcription company FORMAX in China.

After the texts came back as XML data we began to check them for errors and to give a tag with a specific number to all the persons and places that can be found in the texts. For this we use the database of the Deutsche Nationalbibliothek which provides PND numbers for the persons and SWD numbers for the places. If a name or place is not clearly identifiable or does not yet exist in the database we use a so-called fictitious number to label the word. It is planned that the librarians of the KHI will set up such missing data files which will be fed into the database of the Deutsche Nationalbibliothek.

Wolfram Zieger from the KHI created an editor for METS and MODS (Metadata Encoding & Transmission Standard / Metadata Object Description Schema) that simplifies the input of information concerning the books.