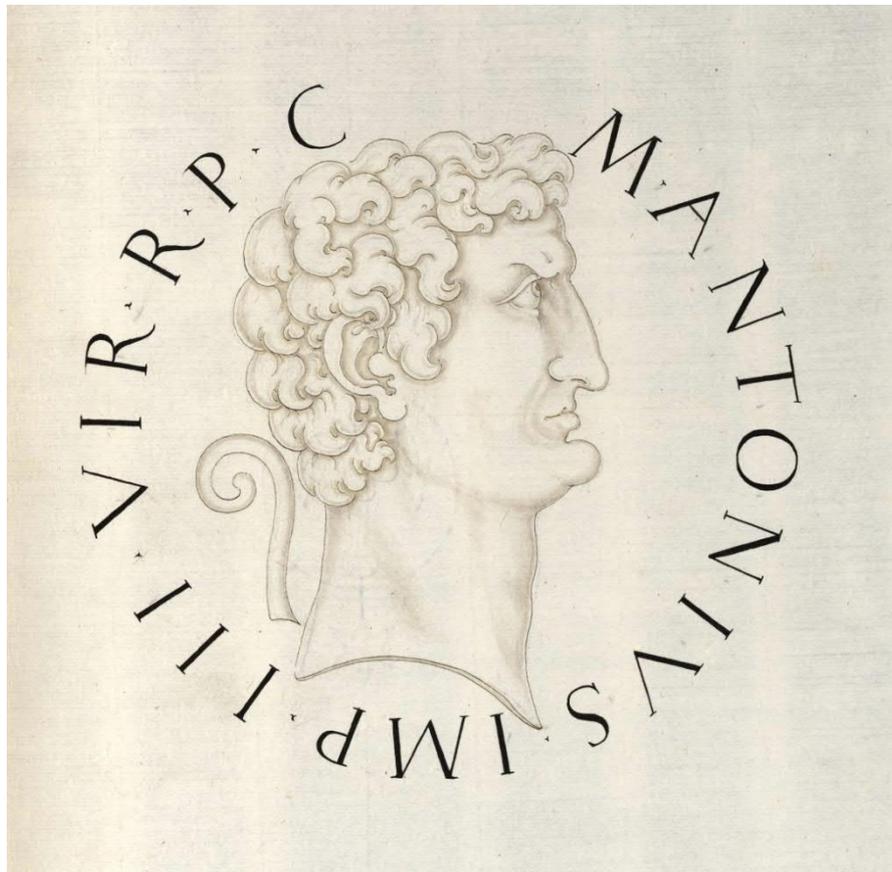


PROJECT PRESENTATION

# Jacopo Strada's "Magnum ac Novum Opus". A Renaissance Corpus of Ancient Numismatics

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**Abstracts**

Timo Strauch

### **Ancient Coins and Renaissance Documentation of Coins in the Census of Antique Works of Art and Architecture Known in the Renaissance**

Originally conceived as a reference tool for art historians studying the transformation of antique imagery in Renaissance figurative arts, the Census has become a comprehensive scholarly resource, providing access to tens of thousands of records on antique works of art and architecture and their early-modern documentation in visual and written sources through its open access online database. The paper will illustrate some of the major milestones of this development, focusing on the role that ancient coins and their Renaissance reception played in the process and how they are presented in the Census today.

**Timo Strauch** is head and coordinator of the *Census of Antique Works of Art and Architecture Known in the Renaissance* at Humboldt University in Berlin. He studied History of Art and Medieval History in Berlin and Rome and received his PhD with a thesis on the early-fifteenth-century painter and architect Antonio da Faenza and his collection of treatises. He conducted the *Census'* recent projects on Renaissance drawings after antique architecture as well as the current project on Richard Topham's collection of drawings after antique sculpture in early-eighteenth-century Italian collections.

Volker Heenes

### **Strada's Coin Drawings and Coin Descriptions and their Sources in the Census**

Jacopo Strada's statement that the over 8,000 coin depictions in his thirty-volume work *Magnum ac Novum Opus* (MaNO) were complemented by descriptions in his eleven-volume manuscript A.A.A. NVMISMATΩN ANTIQVOR: ΔΙΑΣΚΕΥΗ (Diaskeu ), both of which owned by Hans Jakob Fugger, formed the point of departure of our project.

During the initial phase, I studied this statement on the basis of the first 14 volumes, containing coinage from Caesar to Trajan: The results contradict Strada's statement that depictions and descriptions complement each other. There is further proof of this contradiction which I shall present.

In addition, I shall compare single depictions from the MaNO with the respective descriptions in the *Diaskeu *, in particular of the "new" creations by Strada. I shall trace the basic sources and their reception by contemporaries and later antiquarians. By doing so, new insights into the methodology and approach of renaissance antiquarians may be gained.

**Volker Heenes** studied Classical Archaeology, Egyptology and Ancient History in T bingen, Perugia and Heidelberg. Ph.D. at the Humboldt-University of Berlin. He has got a scholarship at the graduate school of the University of Bonn "The Renaissance and his European Reception".

He worked for several data bases like the "Census of Antique Works of Art and Architecture Known in the Renaissance" (Berlin), "Johann Joachim Winckelmann und die Antike" (Stendal) and for the "Greek Painted Pottery (Oxford) and is the author of "Antike in Bildern. Illustrationen in antiquarischen Werken des 16. und 17. Jahrhunderts". Currently he works as senior researcher for the project "Jacopo Strada's Magnum ac Novum Opus" at the Forschungszentrum Gotha, University of Erfurt.

Jan Simane

### ***Translatio nummorum: The Project and its Prospects***

In 2009, a network project on the exploration of antique art and culture in the medium of coins collected by Renaissance antiquarians was started. The project partners were the Census of Antique Works of Art and Architecture Known in the Renaissance at the Humboldt-University in Berlin, the Münzkabinett at the Staatliche Museen zu Berlin, and the library of the Kunsthistorisches Institut in Florenz. All three institutions deal with the subject, the exploration and the preservation of antique coins, in a specific manner: the Census by listing the relevant textual testimonies, the Münzkabinett by curating collections of the objects, and the Kunsthistorisches Institut by providing access to the textual and pictorial sources. The new 'Translatio Nummorum' collection of digitized source books was added to the already existing databases at the Census and the Münzkabinett. With the help of modern data technology all three institutions have been virtually unified and their digitized information cross-referenced.

**Jan Simane** studied history of art, archaeology and philosophy at the Universities of Heidelberg and Vienna. Master of art (1988) and Ph.D. (1991) at the University of Heidelberg. From 1991 to 1994 assistant at the Hessisches Landesmuseum in Darmstadt. 1994/1995 University for applied sciences (Göttingen / Frankfurt am Main): master in scientific librarianship. Since 1996 head librarian at the Kunsthistorisches Institut in Florenz, Max-Planck-Institut. Member of various committees in international librarianship. Publications dealing with topics on both art history and scientific librarianship.

Dirk Jacob Jansen

### ***Magnum ac Novum Opus in Translatio Nummorum: A Digital Edition of Jacopo Strada's Numismatic Corpus***

The *Census of Antique Works of Art and Antiquity Known in the Renaissance* documents Renaissance texts and images documenting ancient monument and artefacts that truly exist, or demonstrably have truly existed. This is of great importance both for the knowledge of authentic antique objects that have since

been damaged or lost, and for the understanding of the approach to, and the reception and appreciation of antique sources in the Renaissance. For the latter purpose, however, those Renaissance texts and images presenting objects as antique which were not truly so - be it restorations, suppositions, imitations, outright fakes - can be as interesting as those documenting authentic antique sources.

For that reason, our project aims to produce an integral, annotated edition of both texts and drawings of Jacopo Strada's numismatic corpus, also including those images and texts presenting coins which cannot be identified with authentic ancient coins, or which can be shown to be Renaissance inventions. For this, the project *Translatio Nummorum* provides a perfectly suitable platform. The first part of the paper will briefly present how we intend to realize this. A case study of a few related coin-descriptions and drawings from Strada's corpus, of coins that appear never to have existed as material objects, will show how such material can contribute to our knowledge of the method, practices, preconceptions, tastes, and purposes of a Renaissance antiquary and his patrons.

**Dirk Jacob Jansen** has studied History of Art and Archaeology at Leiden University and the European University Institute in Florence, has been Research librarian at the Dutch University Institute for Art History (Florence) and the Library of the Faculty of the Humanities of Utrecht University, and librarian and curator at the Stadsbibliotheek Maastricht. He received his doctorate at the Faculty of the Humanities of Leiden University in 2015, and is currently Research Fellow at the Forschungszentrum Gotha of the University of Erfurt. He has published numerous contributions on sixteenth century Italian and Central European Art History and on the History of Collecting. A revised version of his dissertation has recently been published: *Jacopo Strada and Cultural Patronage at the Imperial Court: The Antique as Innovation*, Leiden/Boston [Brill] 2019. Dirk Jansen is a member of the Maatschappij der Nederlandse Letterkunde since 2016.