



Il rovescio della medaglia, 4

**THREE NOTABLE LATER EDITIONS OF
ANTONIO ZANTANI AND 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,
[Venezia] Enea Vico Parm. F. L'anno MDXLVIII [1548]*

with excerpts from:

1. ANTONIO ZANTANI and ENEA VICO, *Le imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi, Libro primo*, [Venezia] M.D.LII
2. ANTONIO ZANTANI and ENEA VICO, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligenti eorum quae reperiri potuerunt numismatum, aversae partis delineatione*. Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII
3. ANTONIO ZANTANI and ENEA VICO, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligenti eorum quae reperiri potuerunt numismatum, aversae partis delineatione*. Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII (reprint MDLIII)

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THREE NOTABLE LATER EDITIONS OF
ANTONIO ZANTANI AND ENEA VICO'S *Le imagini*:

1. ANTONIO ZANTANI and ENEA VICO, *Le imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi, Libro primo*, [Venezia]: Aeneas Vicus Parm. F. Anno M.D.LII [1552] (München, Bayerische Staatsbibliothek, Res/4 Num. ant. 206 k)
2. ANTONIO ZANTANI and ENEA VICO, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligent eorum quae reperiri potuerunt numismatum, aversae partis delineatione*. Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII [1553], with a dedicatory letter to Pope Julius III (München, Bayerische Staatsbibliothek, Res/4 Num. ant. 200)
3. ANTONIO ZANTANI and ENEA VICO, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligent eorum quae reperiri potuerunt numismatum, aversae partis delineatione*. Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII (1553, Boston Public Library; reprint 1554, München, Bayerische Staatsbibliothek, Res/4 Num. ant. 203)



Left: Enea Vico (here attributed to), Autograph drawing of the reverse of an ancient imperial coin, at the bottom of a page of coins of Claudius, in: Antonio Zantani and Enea Vico, *Le imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi, Libro primo*, Enea Vico Parm. F. L'anno 1548, Wolfenbüttel, Herzog August Bibliothek, 35.3 Hist.

Right: Enea Vico, Reverse of an ancient imperial coin. Engraving among the coins of Claudius, in: Antonio Zantani and Enea Vico, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligent eorum quae reperiri potuerunt numismatum, aversae partis delineatione*. Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII (1553).

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THREE NOTABLE LATER EDITIONS OF ANTONIO ZANTANI AND 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*, ed. pr. [Venezia] Enea Vico Parm. F. L'anno 1548

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INTRODUCTION:

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1. Antonio Zantani and Enea Vico, *Le imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi, Libro primo*, [Venezia]: Aeneas Vicus Parm. F. Anno M.D.LII [1552] (München, Bayerische Staatsbibliothek, Res/4 Num. ant. 206 k)
2. Antonio Zantani and Enea Vico, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligentie eorum quae reperiri potuerunt numismatum, aversae partis delineatione*. Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII [1553], with a letter to Pope Julius III (München, Bayerische Staatsbibliothek, Res/4 Num. ant. 200)
3. Enea Vico, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligentie eorum quae reperiri potuerunt numismatum, aversae partis delineatione*. Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII [1554] (München, Bayerische Staatsbibliothek, Res/4 Num. ant. 203)

PART ONE:

Antonio Zantani and Enea Vico, *Le imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi, Libro primo*, [Venezia]: Aeneas Vicus Parm. F. Anno M.D.LII [1552] (München, Bayerische Staatsbibliothek, Res/4 Num. ant. 206 k)

A scarcely known and nearly universally neglected second issue of Antonio Zantani and Enea Vico's, *Le imagini con tutti i riversi trovati et le vite de gli imperadori tratte dalle medaglie et dalle historie de gli antichi, Libro primo*, [Venezia] Aeneas Vicus Parm. F. Anno M.D.LII [1552], is found in the Bayerische Staatsbibliothek München, with the shelf mark Res/4 Num. ant. 206 K.¹ In 1833 a volume of this description was first discussed by Angelo Pezzana in his continuation of Ireneo Affo's *Memorie degli scrittori e letterati parmigiani*.²

¹Antonio Zantani and Enea Vico, *Le imagini con tutti i riversi trovati et le vite de gli imperadori tratte dalle medaglie et dalle historie de gli antichi, Libro primo*, [Venezia] Aeneas Vicus Parm. F. Anno M.D.LII [1552], Bayerische Staatsbibliothek München, Res/4 Num. ant. 206 K.

Pezzana (1772-1882), a learned bibliophile and director of the library at Parma,³ had acquired a copy of this edition and furnished a description of it. Neither Pezzana's copy, the whereabouts of which has not been determined, nor any other example, appears to have been considered in the literature concerning Zantani and Vico's *Imagini*. Thus the identification of another example, one which is, in fact, more extensive than the one described by Pezzana, is of considerable interest. The 1552 printing provides additional evidence for an attempt to reconstruct Zantani and Vico's intentions for successive editions of the work. It expands, moreover, our knowledge of the editorial history of the *Imagini* and of the ever-increasing number of numismatic and antiquarian studies in the mid-sixteenth century. An edition of 1552 is not mentioned in the older literature concerning Vico's publications, that is, in the works of Marco Foscarini (1752),⁴ Giusto Fontanini (1753),⁵ Ireneo Affò (1793)⁶ and Emmanuele Antonio Cicogna (1827).⁷ Furthermore, Pezzana's discussion has escaped notice in the modern literature. An edition of the *Imagini* of 1552 is not cited among the works of Antonio Zantani and Enea Vico in *Edit16*,⁸ nor is it listed by Giulio Bodon in his extensive treatment of printed works by Enea Vico.⁹ It is also not mentioned by Cecilia Cavalca in her article concerning Vico's books on the Roman emperors.¹⁰

² Ireneo Affò and Angelo Pezzana, *Memorie degli scrittori e letterati parmigiani raccolte dal padre Ireneo Affò e continuata da Angelo Pezzana*, Tomo settimo ed ultimo, Parma: Dalla Ducale Tipografia, 1833, p. 666.

³ For Angelo Pezzana, see: [http://www.treccani.it/enciclopedia/angelo-pezzana_\(Enciclopedia-Italiana\)](http://www.treccani.it/enciclopedia/angelo-pezzana_(Enciclopedia-Italiana).).

⁴ Marco Foscarini, *Della letteratura veneziana libri otto*, vol. I, Padova: Nella Stamperia del Seminario, 1752, pp. 381-391.

⁵ Giusto Fontanini, *Biblioteca dell'eloquenza italiana di Monsignore Giusto Fontanini con le annotazioni del signor Apostolo Zeno*, vol. 2, Venezia: Presso Giambatista Pasquali, 1753, pp. 199-209.

⁶ Ireneo Affò, *Memorie degli scrittori e letterati parmigiani, raccolte dal padre Ireneo Affò*, vol. IV, Parma: Dalla Stamperia Reale, 1793, pp. 107-122.

⁷ Emmanuele Antonio Cicogna, *Delle inscrizioni veneziane, raccolte ed illustrate da Emmanuele Antonio Cicogna, cittadino veneto*, Volume II, Venezia: Presso Giuseppe Picotti stampatore, Editor l'autore, 1827, "Inscrizioni nella chiesa del Corpus Domini", pp. 3-47, No. 3 (online in *FONTES* 79).

⁸ *Edit16*, The Census of Italian Books of the Sixteenth Century in Italian libraries. See: L'Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane e per le Informazioni Bibliografiche (ICCU), Censimento nazionale delle edizioni italiane del XVI secolo (*Edit16*), http://edit16.iccu.sbn.it/web_iccu/ihome.htm.

⁹ Giulio Bodon, *Enea Vico fra memoria e miraggio della classicità*, Roma: "L'Erma" di Bretschneider, 1997, pp. 161-166, Appendix I: "Elenco delle edizioni delle opere a stampa del Vico."

¹⁰ Cecilia Cavalca, "Dalle vite degli imperatori ai commentari di Giulio Cesare: L'immagine cesarea nelle incisioni e nelle parole di Enea Vico," in: *Archivio storico per le province parmensi*, vol. 46, 1995, pp. 547-563.

The volume of 1552 in the Bayerische Staatsbibliothek München is, as of this writing, not identifiable in the electronic catalogue (OPAC) of the library. Bound together with Jacopo Franco's edition of the *Reliqua librorum Aeneae Vici Parmensis* of 1601, the work – confused with another by Vico – is erroneously catalogued as Enea Vico, *Le imagini delle donne auguste con le vite de gli imperadori*, Venice 1552.

An example of the first edition of the *Imagini* of 1548 (Antonio Zantani and Enea Vico, *Le imagini con tutti i riversi trovati et le vite de gli imperadori tratte dalle medaglie et dalle historie de gli antichi, Libro primo*, [Venezia] Enea Vico Parm. F. L'anno MDXLVIII), is also to be found in the Bayerische Staatsbibliothek (ESlg/4 Num.ant. 206). A comparison of the two volumes permits the following conclusions.

The title of the edition of 1552, set within Vico's ornamental frame of 1548, has been recomposed. The lettering is new, and it is inelegant in comparison with the letters of the title of the first edition. Although the lineation is retained unchanged, the lines are crowded, printed with little space between them. The word “*imperatori*” in the title of the 1548 edition has been changed to “*imperadori*.”

The coat-of-arms of the Zantani (sometimes Centani) family on the frontispiece of the edition of 1548 has been replaced by a coat-of-arms with the Venetian lion of San Marco. The impressum of the 1548 Italian edition reads: ENEA VICO PARM. F. / L'ANNO .M DXLVIII; the impressum of the 1552 Italian edition: AENEAS VICVS PARM. F. / ANNO. M.D.LII. Neither edition identifies the place of publication.¹¹ Pezzana demonstrates that the frontispiece of 1552 is the same frontispiece elaborated for the Latin edition of the *Imagini* published in 1553, with the recomposed old title of the Italian edition applied over the new Latin title.¹² A fragment of the vine found beneath the title on the frontispiece of the 1553 Latin edition is, as Pezzana points out, present below the applied Italian title of 1552. A copy of the Latin edition of 1553 in the Bayerische Staatsbibliothek confirms Pezzana's analysis, and thus it also demonstrates that the frontispiece for the Latin edition of 1553 had existed a year prior to its publication.¹³

The Italian edition of the *Imagini* of 1552 opens with the *Privilegio* of 1548. This is followed by the two Italian prefaces to the reader by Antonio Zantani, both reprinted from the edition of 1548. Finally, the edition of 1552 contains, on the *verso* of the last page, the same printer's mark as in 1548: the device of Antonio Zantani, with the motto “SOLVS HONOR.

¹¹ Venice is generally considered to be the place of publication of the *Imagini* of 1548 and, given the coat-of-arms with the lion of San Marco, Venice is the likely place of origin of the publication of 1552.

¹² Pezzana, in Affò-Pezzana (note 2, *supra*).

¹³ See Antonio Zantani and Enea Vico, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita perbrevi cuiusque vitae descriptione, ac diligenti eorum, quae reperiri potuerunt numismatum, aversae partis delineatione. Libri primi, editio altera*. Aeneas Vicus Parm. F. Anno. MDLIII. (Res/4 Num. ant. 200). See *infra* for this volume.

MALO MORI QVAM TRANSGREDI.”¹⁴ The *Privilegio* and Zantani’s prefaces were missing in Pezzana’s copy, as was the printer’s mark. And, while Pezzana states that his copy is otherwise the same as that of 1548 (“*Nel resto l’ediz. è la stessa*”), a careful comparison of the 1552 Munich copy with the first edition of 1548 reveals numerous differences.

Briefly stated, these are as follows. Eight of the twelve brief, inscription-like *vite* of the Caesars, found beneath their medallic images, have been recomposed and re-set in a different type face in the second edition, this specifically for the lives of Julius Caesar, Augustus, Nero, Galba, Otho, Vitellius, Vespasian and Titus. Four of the brief *vite*, those of the emperors Tiberius, Caligula, Claudius and Domitian, were reprinted without change. The inscription of the short *vita* of Vespasian contains a correction, *i.e.*, 1548: “ESPASIANO”; 1552: “VESPASIANO.”¹⁵ All of the coins in the edition of 1548 are present in the edition of 1552. There are no additional coins. Occasionally if rarely, however, the printing of *rectos* and *versos* and the sequence of the plates differ. The arrangement of the coins according to material (bronze, silver, gold – *In rame*, *In argento*, *In oro*) is retained. In both editions the first page of each of the twelve Caesars’ lives is numbered.

The following observations may also be made.

- (1) Julius Caesar: The brief, inscription-like *vita* of 1552 was recomposed and reset; the longer *vita* of Caesar is reprinted without change. Both editions contain 4 pages, that is, 4 plates showing the same images of coin reverses. The order of the pages is the same.
- (2) Augustus: The brief, inscription-like *vita* of 1552 was recomposed and reset; the longer *vita* of Augustus is reprinted without change. Both editions contain 12 pages, that is, 12 plates showing the same images of coin reverses. The *recto* and *verso* are printed in several cases differently, and the pages are not bound in the same order.
- (3) Tiberius: The text beneath the inscription-like *vita* is unchanged from the first edition. This is also the case for the text of the longer *vita*. The second issue has the same 4 pages, that is, 4 plates showing the same images of coin reverses. The pages of *rectos* and *versos* are shown in reverse order in 1552.

¹⁴ For the Zantani coat-of-arms, see Orazio Toscanella’s dedication to Antonio Zantani in: [Orazio Toscanella] *I nomi antichi, e moderni delle provincie, regioni, città, castella, monti, laghi, fiumi, mari, golfi, porti e isole dell’Europa, dell’Africa e dell’Asia; con le graduationi loro in lunghezza, e larghezza e una breve descrittione delle suddetti parti del mondo*, In Venetia, Per Francesco Franceschini, 1567. The dedication is reprinted in Martha Feldman, *City Culture and the Madrigal at Venice*, Berkeley: University of California Press, 1995, Appendix E, and in full text here *infra*, Appendix II. For Toscanella, see also *infra*, note 18.

¹⁵ In other examples of the 1548 edition, that, for example, in the Herzog August Bibliothek in Wolfenbüttel (35.3 Hist), the error has been corrected by hand. For this example, containing corrections and additions most likely by Enea Vico himself, see Margaret Daly Davis, *Archäologie der Antike, Aus den Beständen der Herzog August Bibliothek, 1500-1700*, Aussstellungskatalog, Wiesbaden: Harrassowitz, 1994, pp. 102-104.

(4) Caligula: The text beneath the inscription-like *vita* is unchanged from the first edition. This is also the case for the text of the longer *vita*. Both editions contain 4 pages, that is, 4 plates showing the same coin images. The sequence of the pages is the same in both editions.

(5) Claudius: The text beneath the inscription-like *vita* is unchanged from the first edition. This is also the case for the text of the longer *vita*. Both editions contain 4 pages, that is, 4 plates showing the same coin images. The sequence of the pages is the same in both editions.

(6) Nero: The brief, inscription-like *vita* of 1552 was recomposed and reset. This is also the case for the text of the longer *vita*. Both editions contain 5 pages, that is, 5 plates showing the same coin images. The sequence of the pages is the same in both editions.

(7) Galba: The brief, inscription-like *vita* of 1552 was recomposed and reset; the longer *vita* of Caesar is reprinted without change. Both editions contain 4 pages, that is, 4 plates showing the same coin images. The sequence of the pages is the same in both editions.

(8) Otho: The brief, inscription-like *vita* of 1552 was recomposed and reset; the longer *vita* of Otho is reprinted without change. Both editions contain 3 pages, that is, 3 plates showing the same coin images. The pages of *rectos* and *versos* are shown in reverse order in 1552.

(9) Vitellius: The brief, inscription-like *vita* of 1552 was recomposed and reset; the longer *vita* of Vitellius is reprinted without change. Both editions contain 4 pages, that is, 4 plates showing the same coin images. The sequence of the pages is the same in both editions.

(10) Vespasian: The brief, inscription-like *vita* of 1552 was recomposed and reset. The error in the first edition, “ESPAÑIANO” is corrected to “VESPASIANO.” The printing of the 8 pages, that is, 8 plates showing the same coin images, does not follow the same order of *recto* and *verso*. Thus the pages do not follow the same sequence.

(11) Titus: The brief, inscription-like *vita* of 1552 was recomposed and reset. The text of the longer *vita* is reprinted without change. Both editions contain 6 pages, that is, 6 plates showing the same coin images. The sequence of the pages is the same in both editions.

(12) Domitian: The text beneath the inscription-like *vita* is unchanged from the first edition. This is also the case for the text of the longer *vita*. Both editions contain 8 pages, that is, 8 plates, showing the same coin images. The sequence of the pages is the same in both editions.

It is difficult to know for what purpose the 1552 edition, with relatively few emendations and alterations, was printed. The frontispiece is, as Pezzana demonstrates, based on that prepared for the Latin edition of 1553. The Italian title, the “*Privilegio*”, Zantani’s prefaces and the revised *vite* seem to indicate that the work represents a way station in a never issued

sequel to the first edition of the *Imagini* of 1548, a sort of corrected re-issue, one which was rendered superfluous owing to the publication of the Latin edition of 1553, which contained numerous additional coins as well as an extensive index of all of the imagery on the reverses (see *infra*).¹⁶ It is noteworthy that none of the images of the additional coin reverses, engraved and published by Vico and Zantani in the Latin edition of 1553, has been included, since these, like the title page, must to a large extent have already existed in 1552. What the example in the Bayerische Staatsbibliothek does show is that the *Imagini* of 1548 must have encountered sufficient interest among readers, and thus sales, for the authors and publishers to contemplate a reissue of the book in Italian.

PART TWO:

Antonio Zantani and Enea Vico, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligenti eorum, quae reperiri potuerunt numismatum, aversae partis delineatione. Libri primi, editio altera. Aeneas Vicus Parm. F. Anno. MDLIII. [1553].* Example in the Bayerische Staatsbibliothek: Res/4 Num. ant. 200

Zantani and Vico's *Imagini* of 1548 was translated into Latin and published in 1553 and, in a reprint of that edition, again in 1554.¹⁷ The Latin translation includes Zantani's two

¹⁶ Only one example of the edition of 1553 is listed in *Edit16* (note 8, *supra*), that found in the Biblioteca Braida in Milan. There are, however, twenty examples of the 1554 edition listed in Italian libraries. Does this reflect accidental survival or is this an indication that, in 1553, far fewer books were printed? In any event the census does not include all of the copies found in Italian libraries. The example of the 1554 edition in the Biblioteca Marciana in Venice (shelf mark: Aldine 361) is not included, nor is the copy of the 1554 edition in the library of the Museo Correr, Venice (Biblioteca, Museo Correr, shelf mark: N.G. 30). Although the indices do not appear in the Munich example of 1553, they are included in the example of 1553 in the possession of the Boston Public Library (see note 24, *infra*).

¹⁷ For an example of the edition of 1554, also in the Bayerische Staatsbibliothek, see Antonio Zantani and Enea Vico, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligenti eorum quae reperiri potuerunt numismatum, aversae partis delineatione. Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII [1554]* (München, Bayerische Staatsbibliothek, Res/4 Num. ant. 203).

The editions of 1553 and 1554 were described in: Antoine Augustin Renouard, *Annales de l'Imprimerie des Aldes, ou Histoire des trois Manuce et de leurs éditions*. Troisième édition. Paris: Chez Jules Renouard, 1834, pp. 158, 164, p. 158 and 164.

“1553:

21. *OMNIUM CAESARUM VERISSIMAE IMAGINES EX ANTIQUIS NUMISMATIS DESUMPTAE. ADDITA PER BREVI CUIUSQUE VITAE DESCRIPTIONE AC DILIGENTI EORUM, QUAE REPERIRI POTUERUNT NUMISMATUM, AVERSAE PARTIS DELINEATIONE. AENEAS VICUS PARM. F. ANNO. MDLIII. IN-4°.*

61 feuillets non chiffrés, y compris le titre qui est gravé, plusieurs préfaces, dont une de l'auteur au pape Jules III, les planches de médailles et leurs explications imprimées en caractères ronds.

Cette première édition, certainement Aldine, quoique sans nom de lieu ni d'imprimeur, est mieux exécutée que la réimpression de 1554, dont le texte est en caractères italiques.

prefaces (“*Antonius Zantanis Comes, et Eques benigno lectori*” and “*Idem ad lectoris*”). A substantial number of images of ‘new’ coins – about 95 – had been identified by the authors since the publication of the first edition of 1548. These were drawn and engraved by Vico and added to the new Latin edition. Moreover, two indices to the edition were prepared and printed at the end of the volume (see *infra*). Not all of the examples of the 1553 edition that are known today are, however, identical.

An example of the 1553 edition found in the Bayerische Staatsbibliothek in München, for instance, differs from other copies of the publication of 1553. It is one of the special redactions of this work dedicated to Pope Julius III (1487-1555). Julius reigned as Pope from early Februay 1550 until his death near the end of March 1555. In this context it is significant that while Zantani’s two prefaces to the *Imagini* of 1548 are entitled: “*Antonio Zantani a’ lectori*”, the first preface to the Latin edition of 1553 is entitled: “*Antonius Zantanis Comes, et Eques benigno lectori*”, the second “*Idem ad lectoris*. Thus, sometime between 1550 and 1553, Zantani had received titles of “*Comes*” and “*Eques*” (count and cavalier). We know from his contemporary and friend, Orazio Toscanella, that these titles were conferred upon Zantani by Pope Julius III (“*conte e cavaliere da Giulio III*”), who also provided him with an exceedingly generous benefice, the likes of which, Toscanella, in his time, had never seen (“*tanto ampio, ch’io non sò, se vedessi mai il piu ampio à miei giorni*.”) Toscanella describes the conferral of the titles and the benefices on Zantani as a recognition of Zantani’s family, in particular, of his grandfather, Antonio Zantani, who suffered a *gloriosa morte* in the Turkish assaults at Modone, a Venetian naval base in the Peleponnese.¹⁸

Une première édition en langue italienne, et pareillement sans nom d’imprimeur, avoit paru en 1548, in-4°.

Un exemplaire de la Bibliothèque de Parme a quelques feuillets de plus, mais cette différence vient de trois feuilles blancs, et de ce que plusieurs descriptions gravées y sont imprimées d’un seul côté sur autant de feuillets, au lieu de l’être des deux côtés.”

“1554:

25. *OMNIUM CAESARUM VERRISSIMAE IMAGINES EX ANTIQUIS NUMISMATIS DESUMPTAE. ADDITA PERBREVI CUIUSQUE VITAE DESCRIPTIONE AC DILIGENTI EORUM, QUAE REPERIRI POTUERUNT NUMISMATUM, AVERSAE PARTIS DELINEATIONE. LIBRI PRIMI, EDITIO ALTERA. AENEAS VICUS PARM. F. ANNO. MDLIIII. In-4°.*

60 feuillets non chiffrés, y compris le titre qui est gravé, et les planches de médailles. Ensuite un Index de seize feuillets à deux colonnes. Le 35^e feuillett est blanc.

Copie de l’édition de 1553 avec les mêmes planches de médailles, et le même titre gravé auquel est ajouté un I à la date, M. D. LIIII.

Cette réimpression, en lettres italiques, est moins belle; ou n’y voit plus la préface de l’auteur au pape Jules III, mais elle a de plus un ample Index.

Sur quelques-uns des exemplaires de 1553 est un I ajouté après coup, pour les faire croire de 1554.”

¹⁸ See Toscanella (note 14, *supra*). Toscanella dedicated his edition of *Nomi antichi e moderni* to Antonio Zantani, and his dedication underlines the close relationship between the two men. Toscanelli’s pages contain notices about Zantani and his family and, in particular, information about Antonio as an antiquarian and collector as well about his decades’ long investigations as a numismatist (see Appendix I). Toscanelli draws specific attention to the *Imagini* of 1548 (providing its full title) and furnishes the intriguing notice that Zantani was, at the time that Toscanella was writing

In light of the very generous papal benefices and the titles “*Comes, et Eques*” conferred by Julius III on Zantani, one might assume that the dedication to the Pope was in recognition of his munificence. It was Enea Vico, however, who composed the dedicatory letter to the pope and who signed it. The letter is entitled: “IVLIO III. PONTIFICI MAXIMO / AENEAS VICVS PAR- / MENSIS. S. P. D.” Antonio Zantani’s prefaces to the reader in Latin and his new Latin translations of the *Vite* of the emperors, accompanying Vico’s enlarged corpus of engravings, follow.¹⁹ The elaborate and very important indices that were prepared for the Latin edition of the *Imagines* are not present in the redaction dedicated to the Pope. In his dedication of the volume to Julius III, Vico refers at the outset to the Pope’s support of men of gifts whose labours rendered other men immortal, an allusion perhaps to the editors’ immortalization of the Caesars with the publication of their portraits and lives. The greatly enlarged edition of 1553 was doubtless an enterprise of considerable expense, and thus it would seem almost self-evident to ask if the editors were not seeking financial support for their ongoing numismatic publications. The Pope’s recent generosity may have emboldened Vico to compose a dedication to him of the *Imagines*, a work, he relates, which was drawn from his ‘*thesauri*’, his repository of precious things that he had in the past years assembled with great labour and diligence. The engravings of the true portraits of the Caesars – Vico refers to these as speaking images (“*quae quasi loquentes imagines sunt*”) – were, he continues, accompanied by images of their coin reverses for these were important for understanding and interpreting many obscure historical events. Vico states further that he has added texts; Vico calls them “*Elogia*”, that is, inscriptions or written testimonials.²⁰ Thus just as the face, eyes and expression (*frons, oculi, vultus*) of the Caesars are recognizable from their portrait images, so, too, from the *Elogia*, are his character (*animi mores*) and virtue (*virtutes*) discernable. And although the Pope might prefer his decisions and virtues (“*consiliorum, et virtutum*”) to be expressed in words, rather than in marble or metal, a splendid documentation of his culture, probity and munificence (*humanitas, probitas, munificentia*) will nonetheless soon appear. For, while others will represent the commendable and regal ways (*commendabiles, ac regios mores*) of Pope Julius in poetry and prose, Vico will take care to show his countenance portrayed with imperial dignity in print.

(1567), composing a further book on ancient coins. See *infra*, Appendix II: “*Quanto poi si diletti d’anticaglie quel bellissimo libro, intitolato, Le Imagini, con tutti i Riversi trovati, et le vite de gli Imperatori, tratte dalle Medaglie, et dalle Istorie de gli antichi lo fa chiarissimamente conoscere, et lo farà anco meglio l’altro lib. di Medaglie, che adesso và componendo.*”

¹⁹ The first page of the Munich copy contains the dedication. The following nine pages, including the *vita* of Julius Caesar and the prefaces by Zantani, have been bound out of order.

²⁰ Vico’s description of Zantani’s texts as *Elogia* is illuminating in light of Paolo Giovio’s portrait collection of *uomini illustri* in Como and the *elogia* he appended to these portraits, which consisted of brief inscriptions and longer texts. See: Paolo Giovio, *Elogia veris clarorum virorum imaginibus apposita, quae in Museo Gioviano Comi spectantur. Addita in calce operis Adriani Pont. Vita, Venetiis: Apud Michaelem Tramezinum, 1546*, available online at the Bayerische Staatsbibliothek München. Giovio appended to the *Elogia* of 1546 a life of Pope Hadrian.

Vico engraved and published a very beautiful portrait of Julius III, dedicating it to Pietro Camaiani from Arezzo, a protégé of and advisor to Pope Julius III.²¹ It is not present in published editions of the book and was most likely drawn and engraved after 1553.²² Vico's portrait of the Pope documents his likeness – his *frons*, *oculi* and *vultus* – just as his portrait engravings of the Caesars, published in the edition of the *Imagines* of 1553, preserved their countenance and their character. As Vico had sought the patronage of Cosimo de' Medici with his portrait of the Florentine Duke of around 1549 or later, perhaps he sought to gain the support of Pope Julius III with his handsome portrait of the pontiff.²³

The copy of the edition of 1553 in the Staatsbibliothek München does not contain the indices present in some other examples of this edition and in the reprinted edition of 1554.²⁴ The 1553 edition as described by Renouard (which also contains Vico's dedicatory letter to the Pope) also lacks the “*ample Index*” that Renouard knew from the reprint of 1554.²⁵ The composition of the copy of the 1553 edition in the Staatsbibliothek might suggest that the dedicatory examples were printed first, before the Latin version was fully composed in type, in order to offer an anticipatory printed example to the Pope, before the book was issued to the public. It does not seem likely that the indices would have been considered superfluous at the papal court, and their omission suggests that they may not yet have been printed.

²¹ Camaiani was also in the service of Cosimo de' Medici as “*relatore*” to the Duke of Florence from the Council of Trent between 1552 and 1566. See Gerhard Rill, “Pietro Camaini”, in: *Dizionario Biografico degli Italiani*, vol. 17, 1974; online: [http://www.treccani.it/enciclopedia/pietro-camaiani_\(Dizionario-Biografico\)](http://www.treccani.it/enciclopedia/pietro-camaiani_(Dizionario-Biografico)); Giorgio Vasari: *Principi, letterati e artisti nelle carte di Giorgio Vasari*, exhibition catalogue, Arezzo, 26 September – 29 November 1981, ed. Laura Corti, Margaret Daly Davis, Charles Davis, Julian Kliemann, Firenze: Edam, 1981, pp. 69, 70 (Maddalena Trionfi Honorati), 203, 207 (Charles Davis). Cf. Pietro Aretino and Pietro Camaiani, in: Charles Davis, *Carteggio Vasariano: A Letter from Carlo Serpa and Twelve Related Documents*, Heidelberg: Universitätsbibliothek der Universität Heidelberg, 2012 (FONTES 70) <http://archiv.ub.uni-heidelberg.de/artdok/volltexte/2012/2098>.

²² For earlier portraits engraved by Enea Vico for Anton Francesco Doni, see David McTavish, “Anton Francesco Doni (1513-1574), Le medaglie del Doni Fiorentino d'oro, d'argento, di rame et false divisi in quattro libri (Venezia, 1550?)”, in: *Giorgio Vasari: Principi, letterati e artisti* (note 21, *supra*), pp. 198-199.

²³ Vico's portrait of Cosimo is not dated. It bears the inscription: AENEAS. VIC. PAR. P. P. ILLVSTRSSI. MOECENATI. OPT. D. D. See British Museum: http://www.britishmuseum.org/research/collection_online/about_the_database.aspx.

²⁴ See the example in the Boston Public Library, 1553, containing indices, but no dedication, available online: <https://archive.org/details/omnivmcaesarvmve00vico>.

²⁵ See Renouard, *Annales* (note 17, *supra*).

PART THREE: An edition of Antonio Zantani and Enea Vico, *Imagines*, 1553, and reprint, 1554, with Indices

As noted above, the publication of the 1553 edition and its reprint in 1554 (though not in all of the copies of 1553 with a dedication to Pope Julius III) contained two impressive indices, which represent the results of Zantani's and Vico's numismatic research.

The first is an index of the coins that had been added to each emperor's life and is entitled: “*Numismatum omnium in hac secunda aeditione additorum Index.*” The additional coins of Claudius, for example, are noted as follows:

“*In Claudio.*

In aere. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. *In auro.* 10.”

At the end of this index, in a note to the reader, “*Lectori advertenda,*” Vico explains that the poor condition of many of the coins included in the first edition rendered them difficult to read. Thus corrections have been made, and Vico lists these. Regarding the coins of Claudius, for example, he notes:

“*In CLAUDIO.*

In aere .1. et .26. loco cong. II. DAI. correximus Cong. II. DAT. In argento .8. loco Augusta, adiunximus, et Augustus. In 6. loco. correximus. In auro .4. loco prubio, adnotavimus pace. P. R. ubiq.”²⁶

The lengthy second index by Enea Vico presents, in alphabetical order, all of the memorable things that have been represented in the book. It is entitled: “*Numismatum et rerum omnium memorabilium, quae in hoc libro sculptae visuntur Aeneae Vici Parmensis Index.*” The entries of the index include portraits of emperors and members of their families, representations of gods and goddesses, allegorical and symbolical figures, statues and images, animals, buildings (above all, temples), monuments and *instrumentaria*, in particular crowns, standards and sacrificial vessels.²⁷ The index documents Vico's efforts over many years to understand and relate the images on the emperors' coin reverses to the emperors' *vite* by means of ancient texts and surviving works of art and artefacts.

The images of the coin reverses in the expanded Latin editions of 1553 and 1554, now placed against a dark background, retain their arrangement by material – bronze (or copper),

²⁶ Vico concludes the first index with the statement that the coins are arranged in three parts, that is, bronze or copper, silver and gold, and that each coin is numbered, thus facilitating the use of the index (“*Hoc porrò opus in tribus partibus pro quolibet Imperatore est divisum, videlicet aere, argento, et auro, Unumquodque autem numisma suum habet numerum, ut quaerentibus ex indice inveni facilius esse possit.*”).

²⁷ Vico's entries document a particular attention to ancient Roman temples and the various types of Roman crowns. The entries for “*corona*”, wrongly placed in the alphabetical succession of the headings of the index, were perhaps added at the last minute.

silver and gold – but they are now numbered within each category. Thus the retrieval of “all of the memorable things” in the index was immensely facilitated. The following entries indicate the breadth of Vico’s antiquarian and historian interests:

“*Agrippinae Augustae, videlicet uxoris Claudii effigies, in argen. Claudii .2. In similitudine, Cereris in auro. 4.*”

“*Arcus, sive porta cum quadriga ob signa à Parthis restituta, in argen. August. 44.*”

“*Castrum praetorium, et inscriptione, Imp. recepto, in auro Claud. 5.*”

“*Cithara Apollini sacra, in argen. Aug. 31. 43. 79. 87. auro. 10. Tib. aere. 14. Neron. 13. Domit. argen.*”

“*Dianae Ephesiae templum, et simulacrum, in argen. Claud. 3.*”

“*Divae Iuliae Augustae divi Titi filiae carpentum, sive rheda à duobus mulis vectum, in aere Domit. 55. Pars adversa. 56.*”

“*Elephantorum quatuor currus cum Divi Augusti statua area, qui in Circensibus in Vivi Augusti memoriam vehebatur pompis. in aere Tiberii. 15.*”

“*Martis simulacrum sub ara, in argen. Caes. 16.*”

“*Navalis corona, id est rostrata cum scuto et literis C. A. in aere Aug. 5.*”

“*Simulacrum Minervae, in aere Claud. 7. 10. ij. Domit. 10. 19. 22. argen. eiusd. 14. 16. 17. 18. 22. 23. 24. et aliorum numinum, vide pro suis nominibus.*”

“*Templum Romae à Tiberio Augusto à civitatibus Asiae (Pergamenorum exemplo Divo Augusto) erectum, in aere Tiberii. 16. cuius pars adversa, Caesar pont. max.*”

Vico’s entry, cited above (*incipit: Elephantorum*), referring to a bronze coin of Tiberius with the representation of a statue of the deified Augustus being conveyed in a wagon drawn by four elephants, is an accurate description both of a surviving bronze sestertius of Tiberius and of the engraving he made after this coin.



“*Elephantorum quatuor currus cum Divi Augusti statua area, qui in Circensibus in Vivi Augusti memoriam vehebatur pompis. in aere Tiberii. 15.*”

Left: Zantani-Vico, ed 1553. Obverse representing coin of Tiberius showing a statue of the deified Augustus being conveyed in a wagon drawn by four elephants, each with its own mahout.

Right: A corresponding coin of Tiberius bearing the same inscription.

The following illustrations show Vico's engravings of coins of Claudius together with the relevant ancient coin of the emperor, and, below, Vico's entry in the index explaining the coin.



"Claudii Aug. in habitu pontificis statua cum inscriptione Ti. Claudius Caesar Aug. p. m. tr. p. Imp. p. p. in aere Claud. 16. Pars adversa. 13."



"Claudii liberi cum Cornucopiae, nempe Antonia, et Octavia, cum Druso Pompeio, sive Britannico eius fratre, in aere Claud. 19."

"Liberi tres Claudii Augusti, videlicet Drusus Pompeius (aut Britannicus) Antonia, et Octavia (quae postea Neronis fuit uxor) cum cornucopiae, et inscriptione, Liberis Aug. Colo. AA. P.[sic = Col. A. A. P.] in aere Claud. 19."

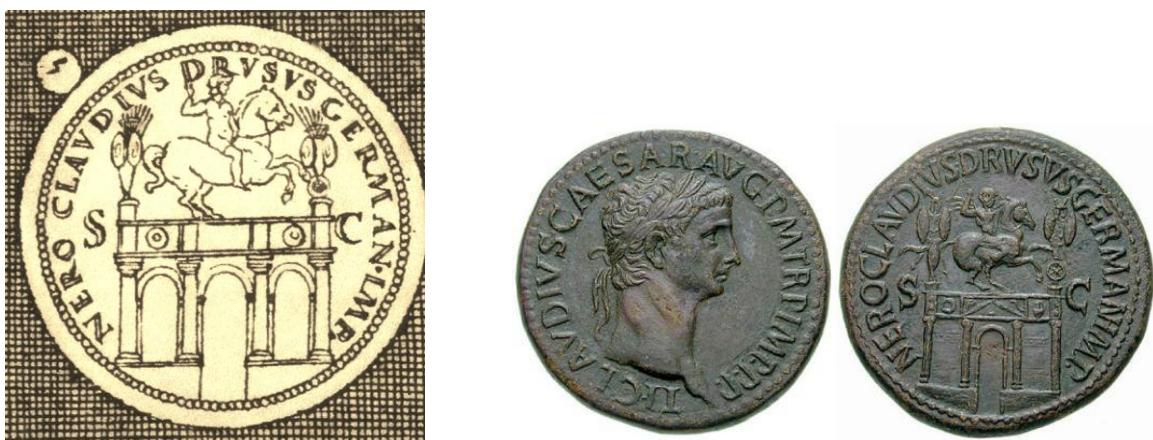
"Cornucopiae typus abundantiae, in argen. Caes. 2. 16. Aug. aere. 30. eiusdem argen. 38. 83. auro. 5. Tiber. aere. 1. Calig. 3. auro. 1. Claud. aere. 19. argen. 8. auro. 6., Galbae aere. 12. 18. 20. argen. 7., Othon. argen. 3., Vitellii aere. 1. 8. 9. 51. argen. 7., Vesp. aere. 2. 3. 4. 5. 6. 7. 9. argen. 10. 21. 35. 40., Titi aere 3. 7. 10. 11. 12. 13. 17. 24. 26. 29., argen. 17. 19., Domit. aere. 4. 18. 20. 25. 27. 33. 39. 45. 51., argen. 15."



"Libripendorum, id est stipis ponderandae pensatorum statera, cum P. NR. sic legimus pecuniae nostra, vel pecunia nostra, et inscriptione. TI. Claud. Caesar, in aere Claud. 20. Pars adversa. 21."



"Ephesiae Dianae templum, et simulachrum, in argen. Claud. 2.[= 3]"



"Arcus cum equestri statua et Germanorum spoliis Druso Claudii patri erectus, cum inscriptione Nero Claudio. Drusus Germanicus Imp. in aere. Claud. 5."

"Britannici triumphi arcus cum statua equestri, et Britannorum spoliis, Neroni Claudio Druso Divi Claudii patre dicatus, in aere Claud. 5."

All of Vico's entries pertaining to the images on the coins of the Emperor Claudius have been excerpted from the second index, *Numismatum et rerum omnium memorabilium, quae in hoc libro sculptae visuntur (...) Index*, and are presented here in Appendix III.²⁸ They are representative of Vico's entire index and are followed, on four pages, by 41 numbered engravings by Vico after the coin reverses of Claudius. Each entry includes a brief description of the image; many of these are followed by a brief elucidation. References to the illustrated coin reverse conclude each entry. Vico's index to "all the memorable things to be seen on the coins in this book" can scarcely be overestimated in tracing his development as a numismatist. The studies and investigations basic to the elaboration of the index were fundamental to the formulation of Chapter XI of Vico's *Discorsi sopra le medaglie de gli antichi* of 1555 ("Che cosa si contenga ne' riversi delle medaglie de' Cesari") as well as to the elaboration of his lives and portraits of the *Donne auguste* of 1557.²⁹ Vico's numismatic investigations are essential to a complete understanding of the wide range of antiquarian studies in the second half of the sixteenth century and of the complex relationship between the study of ancient history, the art and artefacts of antiquity and the *antiquitates*, in a Varronian sense. See *FONTES* 77 and 79 and subsequent numbers of *Il rovescio della medaglia*.

²⁸ Vico and Zantani's attention to the coins and the life of Claudius has also been treated in *FONTES* 79.

²⁹ Chapter XI of the *Discorsi* has been treated by the editor in *FONTES* 77. Vico's book treating the emperors' consorts and female relations, *Le imagini delle donne auguste intagliate in istampe di rame: Con le vite, et espositioni di Enea Vico sopra i riversi delle loro medaglie antiche, Libro primo*, Vinegia: Appresso Enea Vico Parmegiano et Vincenzo Valgrisio all'Insegna d'Erasmo, 1557, will be treated in a subsequent number of *FONTES*.

APPENDIX I

Full text of Enea Vico's Dedication to Pope Julius III

IVLIO III. PONTIFICI MAXIMO

AENEAS VICVS PAR-
MENSIS. S. P. D.

Maiorem, vel certe non minorem laudem iis deberi arbitror, beatissime pater, qui authoritatis, et inventionis aliorum comprobatores, atque etiam aemuli sunt, quām iis, qui principes rerum, et inventores habentur. in his enim commendatione digna est excogitatio rerum pulcherrimarum, in illis autem earundem prudens approbatio, et praeterea liberalis animi gratitudo, quae vel attestatione alieni meriti, vel concordia, aut instauratione laboris gratiam persoluit. Inducitur saepe voluptate quadam, iucundoque animi sensu, qui egregium quoddam opus molitur, laudemque expetit: quam nisi ab aliis consequatur, inutilem laborem studiumque; suum censem. Siquis autem alienae gloriae perbenigne favet, quodque approbat, id gratum, acceptumque omnibus habendum praedicat, nec patitur quicquam vel iniuria temporis, vel obscuritate inscitiae de aliena laude demi aut imminui, is statim perhumanus, pergratus, et pius merito iudicandus est. hanc rem cum ita esse in animo induxerim meo, cumque omnium praedicatione te neverim, P. sanctiss. huiusmodi esse, ut et ingenia foveas, et quod regium est, liberaliter amplectaris eos, qui eo studio conentur ut aliorum labores eorum opera non pereant, decrevi tuo numini dicare quae superioribus annis summo labore, ac industria in thesauros studiorum meorum congessi. eaque sunt adpictae verarum Imperatorum imagines cum iis, quae ex adversa parte varia, et recondita historiarum significatione, et interpretatione digna cernuntur. Elogia quoque apposui eorundem, quae quasi loquentes imagines sunt, ut quemadmodum ex effigie frons, oculi, vultusque cernuntur, ita ex sermone animi mores, et virtutes intelligantur. quam rem praegratam multis fore puto, praesertim si amplissimo tui numinis patrocinio munita edetur in lucem. Pater es pietatis, pater humanitatis, pater beneficentiae: cumque consiliorum, et virtutum tuarum effigiem malis summis ingeniis exprimendam, et poliendam, quām aere sculpendam relinquere, scies, et adumbratam gloriae imaginem marmoribus et metallis tibi non defuturam, et eminentem virtutis effigiem, quae humanitatis, probitatis, ac munificentiae tuae indicium est praeclarissimum, iamiam affuturam. Nam donec alii commendabiles, ac regios mores tuos, vel carminibus vel oratione soluta aeternitati mandabunt, ego interim, siquid ars nunc mea pr[aesta]re poterit, aere Imperio dignam illam speciem tuam imprimentam c[urabo].

in: Antonio Zantani and Enea Vico, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligenti eorum quae reperiri potuerunt numismatum, aversae partis delineatione.* Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII (München, Bayerische Staatsbibliothek, Res/4 Num. ant. 200)

IVLIO III. PONTIFICI MAXIMO

AENEAS VICVS PAR-
MENSIS. S. P. D.

ENEA VICOS LATEINISCHE WIDMUNG AN DEN PAPST PAUL III.
IN EINER DEUTSCHEN ÜBERSETZUNG VON GREGOR MAURACH

Größeres Lob, jedenfalls kein geringeres, glaube ich, Heiligster Vater, gebührt denen, die anderer Männer Rang und Leistung würdigen oder gar nacheifern, als denen, die als die Erstfinder von Dingen gelten. Diesen gehört das Ausdenken schöner Gegenstände, wert der Hochschätzung, den anderen dieser Dinge kluges Gutheißen, und dazu edlen Geistes Dankbarkeit, die durch das Anerkennen fremden Verdienstes und durch Übereinstimmung oder Weiterführung (solcher) Arbeit ihren Dank abstattet. Derjenige wird oftmals angeregt von einer Lust und einem Wohlgefühl, welcher ein großartiges Werk vorantreibt und er heischt Lob, und wenn er es von seiner Umgebung nicht erhält, glaubt er seine Arbeit und Mühe vertan. Wenn aber jemand aufs großzügigste fremden Ruhm befördert und das, was er hochschätzt, als für alle genehm und willkommenswert preist und nicht zulässt, dass er was an fremder Lobwürdigkeit durch die Ungunst der Zeit oder das Dunkel der Unkenntnis fortgenommen oder verkleinert werde, den muss man sogleich als höchst menschenwürdig und zu Recht als ehrlich ansehen.

Da ich mir die Überzeugung gebildet habe, dass es sich so verhält, und da ich, Heiligster Vater, aus dem Lobpreis aller weiß, dass Du von dieser Art bist, dass Du Begabungen förderst und – was eine königliche Eigenschaft ist – freigebig die an Dich ziehst, welche sich darum bemühen, dass durch ihr Tun die Werke Anderer unvergänglich bleiben, habe ich mich entschlossen, Deiner Heiligkeit zu widmen, was ich in den vergangenen Jahren mit großer Anstrengung und Fleiß die Schatzkammer meiner Studien zusammengetragen habe, wobei ihnen wahrheitsgetreue Bildnisse der Kaiser gestochen beigegeben sind zusamt dem, was aus dem Verso einer vielfältigen und verborgene Hindeutung auf geschichtliche Ereignisse und einer Erklärung wert erschien. Auch Würdigungen derselben habe ich dazu gesetzt, welche gleichsam sprechende Bildnisse sind, so dass wie aus dem Portrait Antlitz Augen und Züge erkennbar werden, so aus den Worten Artung und Vorzüge erkennbar werden. Das wird vermutlich vielen sehr angenehm sein, besonders wenn es mit Deiner Heiligkeit Empfehlung herausgegeben wird.

Vater bist Du der Frömmigkeit, Vater weltlicher Bildung, Vater der Wohltätigkeit, und obschon Du ein Abbild Deiner Entschlüsse und Klugheit lieber von höchsten Geistern

auszusprechen und mit Glanz zu versehen, als in Erz zu bildende hinterlassen möchtest, so wirst Du doch sehen, dass ein Bild Deines Ruhmes, in Marmor oder Metall gegeben, nicht ausbleiben wird und dass eine Darstellung Deiner überragenden Tätigkeit als herrlicher Beweis Deiner Bildung, Rechtschaffenheit und Freigebigkeit gar bald erscheinen wird. Denn während andere Deine begeisternde und königliche Art in Gedichten oder in Prosa der Ewigkeit überantworten werden, will ich, falls mein Können irgend etwas jetzt zu leisten vermag, bis dahin dafür sorgen, dass Dein Antlitz, eines Kaiserportraits würdig gedruckt werde.

APPENDIX II

Full text of Orazio Toscanella's Dedication to Antonio Zantani (1567)

**AL CLARISSIMO
M. ANTONIO ZANTANI
Conte, et Cavaliero.
ORATIO TOSCANELLA.**³⁰

Viddero alcuni belli ingegni Clariss. Sig. che la lettura dei nomi antichi dava molto travaglio alli studiosi de i tempi nostri, perche le Provincie, et gli altri luochi con nomi differentissimi hoggidì si chiamano; però si diedero a porre di rimpetto a gli antichi, quei che a' nostri tempi s'usano. Con questa consideratione il dottissimo RVSSELLI³¹ fece il suo Tolomeo, et il valorosissimo CASTALDI³² alcune carte, et altri pellegrini spiriti, altre cose in questo proposito tutte utili, et degne. A questo medesimamente considerando M. BOLOGNIN ZALTIERI,³³ che sempre pensa di giovare a' letterati à tutto poter suo, diede carico a me in particolare di raccorre per ordine d'Alfabeto i Nomi antichi, et moderni, accioche i lettori non solo sapessero, come adesso si chiamano, ma à un tratto ordinatissimamente gli sapessero. Così feci adunque; ma perche io solo non potea far questa impresa: trovò una persona intendentissima di questa professione, la quale volentieri nominarei sel suo nome sapessi, che non puo essere altro, che honoratissimo: et fece, ch'ella supplì à quello, che io non haveva potuto fare, et così s'è fatto questo volume di Nomi antichi, e moderni delle Provincie, regioni, città, monti, laghi, fiumi, mari, golfi, porti, et isole di tutto il mondo, picciolo di corpo certo, ma di utilità grandissimo. Et perchè egli se ne viene a farsi vedere dalla luce del mondo, ho voluto dedicarlo a V. S. C. la quale prende maraviglioso piacere delle cose di Cosmographia, et di Geografia, anzi d'ogni sorte di dottrine, et d'arti onorate. E pur

³⁰ [Orazio Toscanella] *I nomi antichi, e moderni delle provincie, regioni, città, castella, monti, laghi, fiumi, mari, golfi, porti, et isole dell'Europa, dell'Africa e dell'Asia; Con le graduationi loro in lunghezza, e larghezza et una breve descrittione delle suddette parti del mondo*, In Venetia, Per Francesco Franceschini, 1567 (Venice, Biblioteca Nazionale Marciana, 62.D.198; München, Bayerische Staatsbibliothek, Eur. 166). A transcription is also found in: Martha Feldman, *City Culture and the Madrigal at Venice*, Berkeley: University of California Press, 1995, Appendix E.

³¹ Girolamo Ruscelli, *Espositioni et introduzioni universali di Girolamo Ruscelli sopra tutta la Geografia di Tolomeo. Con XXXVI nuove tavole in istampe di rame, così del mondo conosciuto da gli antichi, come del nuovo. Con la carta da navicare, et con più altre cose intorno alla Cosmografia, così per mare, come per terra*, In Venetia: Appresso Vincenzo Valgrisi, 1561.

³² Jacopo Castaldi, *I nomi latini tratti dall'antico greco et i volgari hora nominati, d'una gran parte dell'Europa nuovamente descritti*, Opera nuova di Giacopo de' Castaldi Piamontese Cosmographo in Venetia [In Venetia: Appresso Domenico de' Nicolini, 1560] (München, Stabi, Eur. 166; bound with Toscanella, *I nomi antichi*).

³³ Bolognin Zaltieri was a printer and publisher in Venice, ca. 1555-1576. See: Michael Bury, *The Print in Italy, 1550-1620*, London: The British Museum Press, 2001, p. 236 and *ad indicem*, with further literature.

notissimo, ch'ella s'è di Musica in guisa dilettata, che lungo tempo pagò la compagnia de' Fabretti, et de' Fruttaruoli cantatori, et sonatori eccellenissimi, i quali facevano in casa di lei Musiche rarissime, et tenne anco pagato à questo effetto GIULIO dal Pistrino Sonator di Liuto senza pari. Ove concorrevano Girolamo Parabosco, Annibal organista di S. Marco, Claudio da Correggio Organista di S. Marco, Baldassare Donato, Perissone, Francesco Londarit, detto il Greco, et altri Musici di fama immortale.³⁴ Si sà ottimamente che V. C. S. ha fatto fare compositioni preziose, et Stampar Madrigali, intitolati Corona di diversi. Non è nascoso ancora, che S. S. C. dipinge, riccama, et intaglia sopra ogni credenza bene. Quanto poi si diletti d'anticaglie quel bellissimo libro, intitolato, Le Imagini, con tutti i Riversi trovati, et le vite de gli Imperatori, tratte dalle Medaglie, et dalle Istorie de gli antichi lo fa chiarissimamente conoscere, et lo fara anco meglio l'altro lib. di Medaglie, che adesso vā componendo. Si diletta somigliantemente di Architettura tanto, che ha fatto diverse belle cose, et tra le altre, il modello della chiesa dell'ospitale de gl'Incurabili, il quale le reca non minor laude di quello che si fa lo essere ella stata inventrice di detta chiesa, et lo essersi mossa per zelo di carità fino ad accattar per Dio con lunghe et dure fatiche, accio che detta fabrica ad onor della Maestà divina si faccia. E in oltre così cortese, et fautrice et larga benefatrice dei virtuosi, che se fosse un'Alessandro, ò un'Augusto fiorirebbono piú che mai tutte le scienze, et discipline, et arti. Ultimamente è tanto affettionata alla sua patria, che arde in desiderio di spendere in suo servizio la robba, et il sangue, et da à conoscere al sicuro, che le fù padre il Clarissimo M. Marco fu del Clariss. M. Antonio Zantani, il quale per le fatiche durate in prò della Patria, d'uno in altro grado salendo, arrivò a Consigliere, et in quella dignità ci fu molte volte. Che dirò io della buona memoria del Clarissimo M. Antonio Zantani? dirò ch'essendo Rettore à Modone nell'assedio del Turco, per non volersi rendere, fu segato vivo fra due tavole, et patì prima che morisse tanta fame, che tutti nella terra furono constretti à mangiar cavalli, cani, gatti, et simili animali, a partir quel poco licor, che havevano coi fondi delle scodelle. Per la gloriosa morte di così gran gentilhuomo i Zantani, che successero, onde havevano prima per Cimiero un leopordo [= leopardo] in un siepe legato ad un pino, levarono poscia sopra l'elmo una corona d'oro, che ha dentro un braccio armato, et una Scimitara, che passa il braccio, con una palma per banda del detto bracc[i]o. La corona, et la palma significano, che fu coronato del martirio, et la Scimitara, la morte, con un breve che dice PRO DEO ET PATRIA, perche era morto per Dio, cioè per la fede, et per la patria. Di qui nacque principalmente, che il santiss. Pontefice Giulio III. Si [= si] mosse ad onorare V. M. C. del titolo di Conte, et cavaliero, con un privilegio tanto ampio, ch'io non sò, se vedessi mai il più ampio à miei giorni. S'io volessi raccontar come casa sua è ripiena di Medaglie d'alto prezzo, di Quadri fatti per mano di pittori illustri, et d'altre anticaglie ricche di Maestà, s'io volessi dire, che fa l'Ascendenza, et Discendenza di tutta la Nobilità Vinitiana, et che tesse tuttavia una bellissima Historia; non verrei mai à fine di questa lettera. Però lasciando da canto il gran numero de' suoi meriti, vengo a pregarla che non si sdegni, ch'io habbia dedicata questa opera; ma l'accetti con allegro core, che Iddio le dia lunga vita, et felicità.

Di Venetia ai xxii. Agosto. M. D. LXVII

³⁴ See Feldmann (note 1, *supra*), who identifies most of these musicians.

APPENDIX III

REFERENCES TO COINS OF THE EMPEROR CLAUDIUS IN ENEA VICO'S SECOND INDEX TO THE *IMAGINES* OF 1553 AND 1554

Excerpts from:

NUMISMATUM ET RERUM OMNIUM MEMORABILIUM, QUAE IN HOC LIBRO SCULPTAE VISUNTUR AENEAE VICI PARMENSIS INDEX,
in: Antonio Zantani and Enea Vico, *Omnium Caesarum verissimae imagines ex antiquis numismatis desumptae. Addita per brevi cuiusque vitae descriptione, ac diligentie eorum quae reperiri potuerunt numismatum, aversae partis delineatione.* Libri primi. Editio altera. Aeneas Vicus Parm. F. MDLIII (1553; reprint 1554).

- *Agrippinae Augustae, videlicet uxoris Claudii effigies, in argen. Claudii. 2. In similitudine, Cereris in auro. 4.*
- *Agrippinae M. filiae Germanici Caes. uxoris effigies, in aere Claud. 15. pars adversa. 18.*
- *Antoniae Augustae, Claudii matris effigies, in aere Claudii. 13. pars adversa. 16.*
- *Aquila legionum praecipuum signum, in aere Calig. 1. Claud. in auro. 5. Neron. in aere. 5. Galbae .2. 8. 10. Vesp. 23. 36. eiusdem in argen. 4. 33. Titi .6. Domit. 37. argen. eiusdem. 12.*
- *Aquila, sceptrum Romanorum magistratun [sic], in argen. Caes. 7. Aug. 22. 24. 26. 48. 49. 51. 54. 82. in auro eiusdem. 9. 12. in argen. Tib. 2. Claud. auro. 7. Galbae aere. 14. Vitellii in argen. 4.*
- *Arcus cum equestri statua et Germanorum spoliis Druso Claudii patri erectus, cum inscriptione Nero Claudius. Drusus Germanicus Imp. in aere. Claud. 5.*
- *Asiae ab communitatibus, Romae et Claudio templum conditum, in argen. Claud. 1.*
- *Augusto et Romae templum à communitatibus Asiae Claudio dicatum, in argen. Claudii. 1.*
- *Bellona Dea, in aere Claud. 7. 10. 11. Domit. 19. 53. argen. 16. 17. 18. 22.*
- *Britannici triumphi arcus cum statua equestri, et Britannorum spoliis, Neroni Claudio Druso Divi Claudii patre dicatus, in aere Claud. 5.*
- *Britannici triumphi trophyea et Drusi Neronis Claudii patris equestris statua, cum inscriptione, De Britannis, in auro Claud. 9.*
- *Britannorum spolia, arcus, et statua equestris Neroni Claudio, in aere Claudii. 5.*

- *Britannorum trophyea, in auro. 9.*
- *Caduceus in pluribus locis, in argent. Caes. 2. 15. 17. auro. 2. Aug. in aere. 42. argen. 11. 36. Tiberii. aere. 1.3. 21. Claudii argen. 4. auro. 2. Galbae aere. 11. 12. Othon. argen. 2. Vesp. aere. 2. 6. 14. 19. 27. argen. 1. 3. 12. 17. 20. 43. in auro. 1. Titi, in aere. 12. 26. Domit. 27. 51.*
- *Carpentum Antoniae Augustae Claudii matris, quod in circensibus ob eius memoriam decernendum curavit, in auro Claud. 8.*
- *Castrum praetorium, et inscriptione, Imperatore recepto, in auro Claud. 5.*
- *Cereris effigies in Agrippinae Germanici filiae, et Claudii uxoris, in auro Claud. 4.*
- *Civica, quae est Palatia, in aere Augusti. 12. 16. 17. 23. argen. 4. 39. auro. 11. 13. Tiberii aere. 4. 8. Calig. 2. Claud. 8. 23. auro eiusdem. 1. Neron. aere. 30. argento eiusdem. 5. auro. 1. Galbae aere. 5. argent. 8. Vitellii aere. 2. argen. 3. Vesp. aere. 24. 28. argen. 38.*
- *Claudii Aug. in habitu pontificis statua cum inscriptione Ti. Claudius Caesar Aug. p. m. tr. p. Imp. p. p. in aere Claud. 16. Pars adversa. 13.*
- *Claudii liberi cum Cornucopiae, nempe Antonia, et Octavia, cum Druso Pompeio, sive Britannico eius fratre, in aere Claud. 19.*
- *Claudius uxoris Agrippinae effigies, in argen. Claud. 2. auro. 4.*
- *Claudio et Romae templum à communitatibus Asiae erectum, in argen. Claudii. 1.*
- *Claudius, Pontifex max. tr. pot. Imp. p. p. cos. II. in aere Claud. 21. Pars adversa. 20.*
- *Communitatibus Asiae, Romae, et Claudio templum erectum, in argen. Claud. 1.*
- *Concordiae symbolum, in aere Tiberii. 1. 21. Claud. 19. Vesp. 2. Titi. 26. Domit. 51.*
- *Constantiae simulachrum. in aere Claud. 6. huius partis adversae inscriptio. Ti. Claud. Caes. Aug. p. m. tr. p. Imp. p. p. in auro. 3.*
- *Cornucopiae typus abundantiae, in argen. Caes. 2. 16. Aug. aere. 30. eiusdem argen. 38. 83. auro. 5. Tiber. aere. 1. Calig. 3. auro. 1. Claud. aere. 19. argen. 8. auro. 6., Galbae aere. 12. 18. 20. argen. 7., Othon. argen. 3., Vitellii aere. 1. 8. 9. 51. argen. 7., Vesp. aere. 2. 3. 4. 5. 6. 7. 9. argen. 10. 21. 35. 40., Titi aere 3. 7. 10. 11. 12. 13. 17. 24. 26. 29., argen. 17. 19., Domit. aere. 4. 18. 20. 25. 27. 33. 39. 45. 51., argen. 15.*
- *Currus elephantorum quatuor Liviae honori Claudio in Circensibus decernendum curavit, cum Augusti, et Liviae Divorum, simulacris, in auro Claud. 7.*
- *Dianae Ephesiae templum, et simulacrum, in argen. Claud. 3.*

- *Elephantorum quatuor currus Liviae honori Claudius in Circensibus decernendum curavit, cum Augusti et Liviae Divorum simulacris, in auro. Claud. 7.*
- *Ephesiae Dianae templum, et simulachrum, in argen. Claud. 2.*
- *Equester ordo principi iuventutis Neroni, scutum aureum posuit in curia, in auro Claud. 10. Pars adversa. 11.*
- *Flos spei typus, in aere Claud. 1. 3. Vesp. 22. argen. eiusdem. 34. Auro. 4. Titi aere. 16. auro. 1. Domit. aere. 24. auro. 6.*
- *Fulgur Iovis arma, in aere Aug. 20. 27. 31. arg. 10. 45. Claud. argen. 6. Neron. 3. 6. eiusdem auro. 5. Galbae aere. 2. Vesp. argen. 11. 18. Titi. 7. eiusdem auro. 6. Domit. aere. 7. 22. 43. 52. argen. 24.*
- *Germanici effigies C. Caesaris patris, in aere Calig. 11. argen. 2. Claud. 14.*
- *Germanicus Caesar Tiberii Augusti filius Divi Augusti nepos inscriptio, cum Germanici effigie, in aere Claud. 14. Pars adversa. 17.*
- *Germanorum spolia, et Claudii insidentis statua triumphalis, in aere. Claud. 9.*
- *Gladiatores duo, in argen. Claud. 5.*
- *Imperatori Divo Augusto cum Palladis stratiae, hoc est militaris simulacro, numus Claudii memoriae à Domitiano Imperatore restitutus, in aere Claud. 10.*
- *Iovis stantis inter quinque sydera cum fulmine in dextra, in sinistra vero tridentem tenente, in argen. Claud. 6.*
- *Liberi tres Claudii Augusti, videlicet Drusus Pompeius (aut Britannicus) Antonia, et Octavia (quae postea Neronis fuit uxor) cum cornucopiae, et inscriptione, Liberis Aug. Colo. AA. P. [sic = Col. A. A. P.] in aere Claud. 19.*
- *Libertatis cum pileo simulacrum, in aere Claud. 4. Galbae. 1. (cuius partis adversae inscriptio. Ser. Galbae. Imp. Caes. Aug. tr. p. et Ser. Sulp. Galba Caesar, etc.) in argen. Galbae. 1. auro. 1. Vitellii. 5.*
- *Libripendorum, id est stipis ponderandae pensatorum statera, cum P. NR. sic legimus pecuniae nostrae, vel pecunia nostra, et inscriptione. TI. Claud. Caesar, in aere Claud. 20. Pars adversa. 21.*
- *Luna (exemplo Cleopatrae) Octavia Claud. f. et Nero Caes. (exemplo Alexandri) Sol, vocabantur, in aere Claudii. 2.*
- *Nero Claudius Caesar Drusus Germanicus Princeps Iuventutis inscriptio, et Neronis adolescentis effigies, in auro Claud. 6.*

- *Neroni Claudio Druso Germanico Consuli designato ab Equestri ordine Principi Iuventutis scutum aureum exemplo Cai et Lucii Caesarum in curia repositum, et eiusdem adolescentis effigies, in auro Claudii. 10. et. 11.*
- *Neronis Claudii Caesaris Imperatoris, et Octaviae Claudii Augusti filiae uxoris effigies cum Solis, et Lunae signo, (exemplo Alexandri, et Cleopatrae) Sol et Luna vocabantur, in aere Claud. 2.*
- *Neronis Cl. Drusi Germ. Claudii. Imp. patris arcus, et eius equestris statua supraposita cum Germanorum spoliis, in aere Claud. 5.*
- *Neronis Cl. Drusi Germanorum victoris, et triumphantis statua, hostium spoliis supraposita, cum inscriptione Ti. Claudius Caesar Aug. p. m. tr. p. Imp. p. p. in aere Claud. 9. Pars adversa Claudii augusti patris effigiem habet insculptam.*
- *Numi à Tito Imperatore Divo Claudio restituti, in aere Claud. 3. 11.*
- *Numus à Domitiano Imperatore, Claudii memoriae restitutus, in aere Claudii. 10.*
- *Octaviae Claudii Augusti filiae, et Neronis mariti effigies, cum Solis et Lunae signo (exemplo Alexandri, et Cleopatrae,) Luna et Sol vocabantur, in aere Claud. 2.*
- *Pacis Deae simulacrum, in argen. Claud. 4. auro. 2. Galbae aere. 11. 18. Vitellii. 1. Vesp. 19. 27. 41. argen. eiusdem. 1. 3. 12. auro. 1. Ti. in aere. 3. 34. argen. eiusdem 19. Domit. aere. 39.*
- *Pacis symbolum caduceus, in argen. Caes. 2. 15. 17. auro. 2. Aug. aere. 42. argen. 11. 36. Tiberii aere. 1. 3. Claud. argen. 4. auro. 2. Galbae aere. 11. 12. Othon. argen. 2. Vesp. aere. 2. 6. 14. 19. 27. argen. 1. 3. 12. 17. 20. 43. auro. 1. Titi aere. 12.*
- *Pallas Strativa, hoc est Militaris, in aere Claud. 7. (huius partis adversae inscriptio, T. Claud. Caesar Aug. p. m. tr. p. Imp. p. p.) 10. 11. Domit. 19. 53. argen. eiusdem 16. 17. 18. 22.*
- *Palatia corona, in aere Aug. 10. 16. huius nempe. 16. partis adversae literae, Divus Augustus pater. 17. 23. argen. 4. 37. huius nempe. 37. partis adversae inscriptio, Caesar Augustis. 39. 81. auro. 11. 13., Tiberii aere. 4. 8., Calig. 2. (adversae partis inscriptio C. Caesar Divi Aug. pron. Aug. p. m. tr. p. III., p. p.) Claud. 8, 23. auro. 1., Neron. aere. 30. argen. 5. auro. 1., Galbae aere. 5. argen. 8. Vitell. aere. 2. argen. 3. Vesp. aere. 24. 28. argen. 38. Titi 18.*
- *Princeps Iuventutis Nero qui postea fuit Augustus, in auro Claud. 6. 10.*
- *Romae et Claudio Augusto à communitatibus Asiae templum aedificatum, in argen. Claud. 1.*
- *Romae Victricis simulacrum sedens, in aere Neron. (cuius adversae partis inscriptio Nero. Claud. Caesar Aug. Germ. p. m. tr. p. imp. p. p.) 6. 9. 16. arg. 7. auro. Galbae aere. 3. Vesp. 11. Tit. 5. 18. 35.*

- *Scuta Brittanorum, sive spolia, in auro Claud.* 9.
- *Scuta Germanorum, sive spolia, in aere Claud.* 5. 9. argen. 7. Vitell. aere. 7. Domit. 1. 3. 5. 6. 9. 13. 15. 23. 28. 34. 36. 42.
- *Scutum aureum ab equitibus Rom. Neroni Principi Iuventutis datum, in auro Claud.* 10. Pars adversa. 11.
- *Simulacrum Constantiae, in aere Claud.* 6. auro 3.
- *Simulacrum Libertatis cum pileo, in aere Claud.* 4. Galbae. 1. argen. eiusdem. 1. auro. 1. Vitelli. 5.
- *Simulacrum Minervae, in aere Claud.* 7. 10. ii. Domit. 10. 19. 22. argen. eiusdem 14. 16. 17. 18. 22. 23. 24. et aliorum numinum, vide pro suis nominibus.
- *Sol Nero Caesar (qui postea fuit Augustus) vocabatur, et Octavia Claud. f. ipsius uxor Luna (Alexandri, et Cleopatrae exemplo) in aere Claud.* 2.
- *Spei simulacrum cum flore, in aere Claud.* 1. 3. Vesp. 22. argen. 34. Titi aere. 16. (cuius partis adversae inscriptio Imp. T. Caes. Vesp. Aug. p. m. tr. p. p. cos. VIII.) auro. 1. Domit. 24. auro. 6.
- *Statera ponderandae pecuniae cum literis. P. N R. et inscriptione Ti. Claud. Caesar, in aere. Claud.* 20. pars adversa. 21.
- *Statua Claudii in habitu pontificis cum acerra (sive sympullo ut nonnulli volunt) in manu, in aere Claud.* 16. Pars adversa. 13.
- *Templum Dianae Ephesiae et eius simulacrum, in argen. Claud.* 3.
- *Templum Romae, et Claudio Augusto à communitatibus Asiae aedificatum, in argen. Claud.* 1.
- *Ti. Claudius Caesar Aug. Germ. pont. max. tr. pot. Imp. p. p. in aere Claud.* 9. 17. 18. et in primo Claud. numismate, pars adversa. 14. 15.
- *Ti. Claudius in habitu pontificis cum simpullo, sive acerra in manu, in aere Claud.* 16. Pars adversa. 13.
- *Ti. Claudius Germanorum vitor, in argen. Claud.* 7.
- *Ti. Claudius Caesar Aug. p.m tr.p.Imp.p.p. vide in dictione typus Spei, et Palladis Strativae, et Constantiae.*
- *Ti. Claudius Caesar Aug. pon. max. tr. p. Imp. p. p. COS. II. in aere Claud.* 20. et 21.
- *Trophaeum de Britannis cum statua equestri et arcu triumphali, in auro Claud.* 9.

- *Typus Felicitatis temporum, in aere Tiberii. 21. Claud. 19.*
- *Typus Germaniae captae, in aere Claud. 8. argen. 7. Domit. aere. 3. 5. 6. 13. 15. arg. 9.*
- *Typus Spei flos, in aere Claud. 1. 3. Vesp. 22. argen. eiusdem, 34. Titi aere 16. auro. 1. Domit. aere. 24. auro. 6. Claudii inscriptio Ti. Claudius Caesar Aug. p. m .tr. p. Imp.p .p.*
- *Vexillum inter Gemanorum spolia, in argen. Claud. 7. Domit. aere. 5.*

ANTONIO ZANTANI (1509-1567): BIOGRAPHICAL AND BIBLIOGRAPHICAL NOTE

Antonio Zantani (also called Antonio Zentani, Antonio Centani; Venice, 1509-1567) is known today primarily by historians of music for his patronage of Venetian musicians and for his attempt to publish four madrigals. A biography of Zantani based on primary sources and much new archival research is provided by Martha Feldman (*City Culture and the Madrigal at Venice*, Berkeley: University of California Press, 1995, pp. 63-80). Born into a Venetian noble family, Zantani married Helena Barozzi, who was noted for her beauty. Zantani's relationship to the world of artists and men of letters in Venice was close. Helena Barozzi was painted by Titian and Giorgio Vasari and written about by Lodovico Domenichi and Pietro Aretino, among others. In later years, as governor of the Ospedale degli Incurabili in Venice, Zantani authorised the building of a new church, designed by Jacopo Sansovino. Zuan Iacomo Zorzi, in his dedication of *La eletta di tutta la musica intitolata corona di diversi novamente stampata, libro primo* (Venice 1569) to Antonio Zantani, refers to Zantani as “*il padre de Musici, de i letterati, de gli Scultori, de gli architetti, de Pittori, Antiquarii, e finalmente d'ogni altra sorte di huomini honorati (...)*.” Zantani was also an avid collector and student of ancient coins. “*Antonio Zantani Cavalliere*” is found among the “*Anticarii nomati, nelle cui mani al presente si truovano le medaglie, e l'altre cose citate in questi libri*” in Enea Vico's *Discorsi (...) sopra le medaglie de gli antichi divisi in due libri* (Venice 1555), p. 16; see also p. 97. Zantani was the author of the prefaces and the lives of the emperors published in the *Imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi*, and the images most probably reflect many from his own collection. Zantani doubtless was also substantially involved in the printing of the work. This may be inferred from his second letter to the reader as well as from the representation of his coat-of-arms on the title page.

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ENEA VICO (1523-1567): BIOGRAPHICAL AND BIBLIOGRAPHICAL NOTE

Enea Vico was mentioned by Giorgio Vasari in the first edition of his *Vite* of 1550 as Enea Vico, “engraver of prints in copper, who is working today successfully” (“*Enea ancora Parmigiano, intagliatore di stampe di rame che oggi lavora felicemente*”); see: Giorgio Vasari, *Le vite de piú eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri, nell'edizione per i tipi di Lorenzo Torrentino*, Firenze 1550, ed. Luciano Bellosi and Aldo Rossi, Torino: Einaudi, 1986, p. 812 (‘*Vita di Valerio Vincentino*’). In the second edition of the *Vite* (1568), Vasari writes knowledgeably, first about the engravings of Vico and then about his accomplishments as an antiquarian and numismatist; see: Giorgio Vasari, *Le opere di Giorgio Vasari* [1568], ed. Gaetano Milanesi, vol. V, Firenze: Sansoni, 1906, pp. 428-429 (‘*Vita di Marcantonio Bolognese e altri intagliatori di stampe*’).

As Milanesi noted, there remain only a few notices for this “*valente artefice*”. Vico was born in Parma in 1523, where he trained as an engraver. He died in Ferrara, in the service of the Duke Alfonso II, in 1567. By around 1541 he was in Rome, where he worked with the engraver Tommaso Barlacchi (fl. 1527-1542). A series of engravings with grotesque ornaments in imitation of ancient paintings was published by Barlacchi in 1542. The frontispiece bears the initials E.V. Subsequently, perhaps in 1545, Vico was in Florence in the circle of artists working for Cosimo de' Medici. Vico remained in Florence until 1549, when he applied for and received residency in Venice. There he remained until 1563, when he was called by Duke Alfonso II to Ferrara as antiquarian and custodian of the ducal collections.

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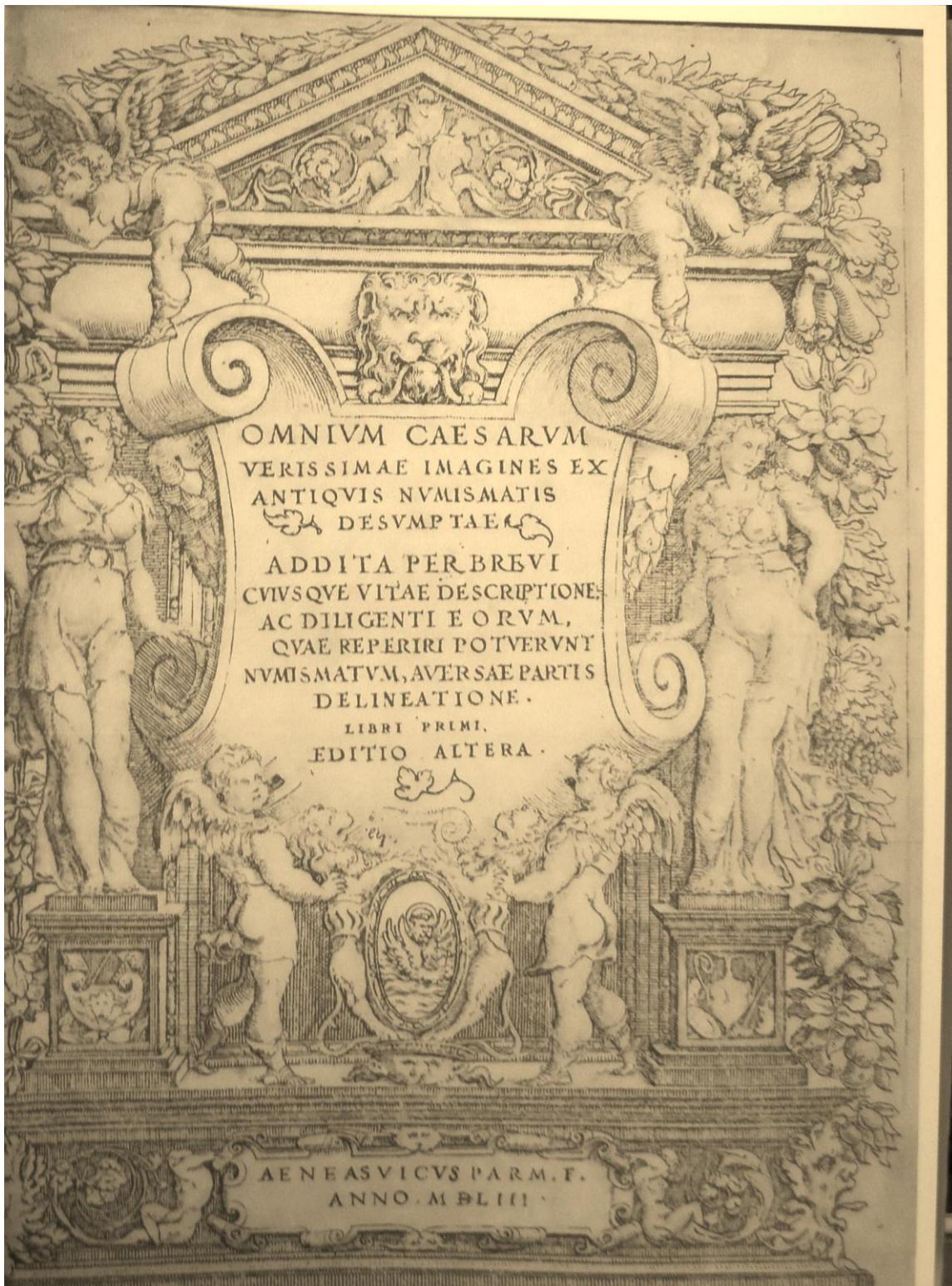
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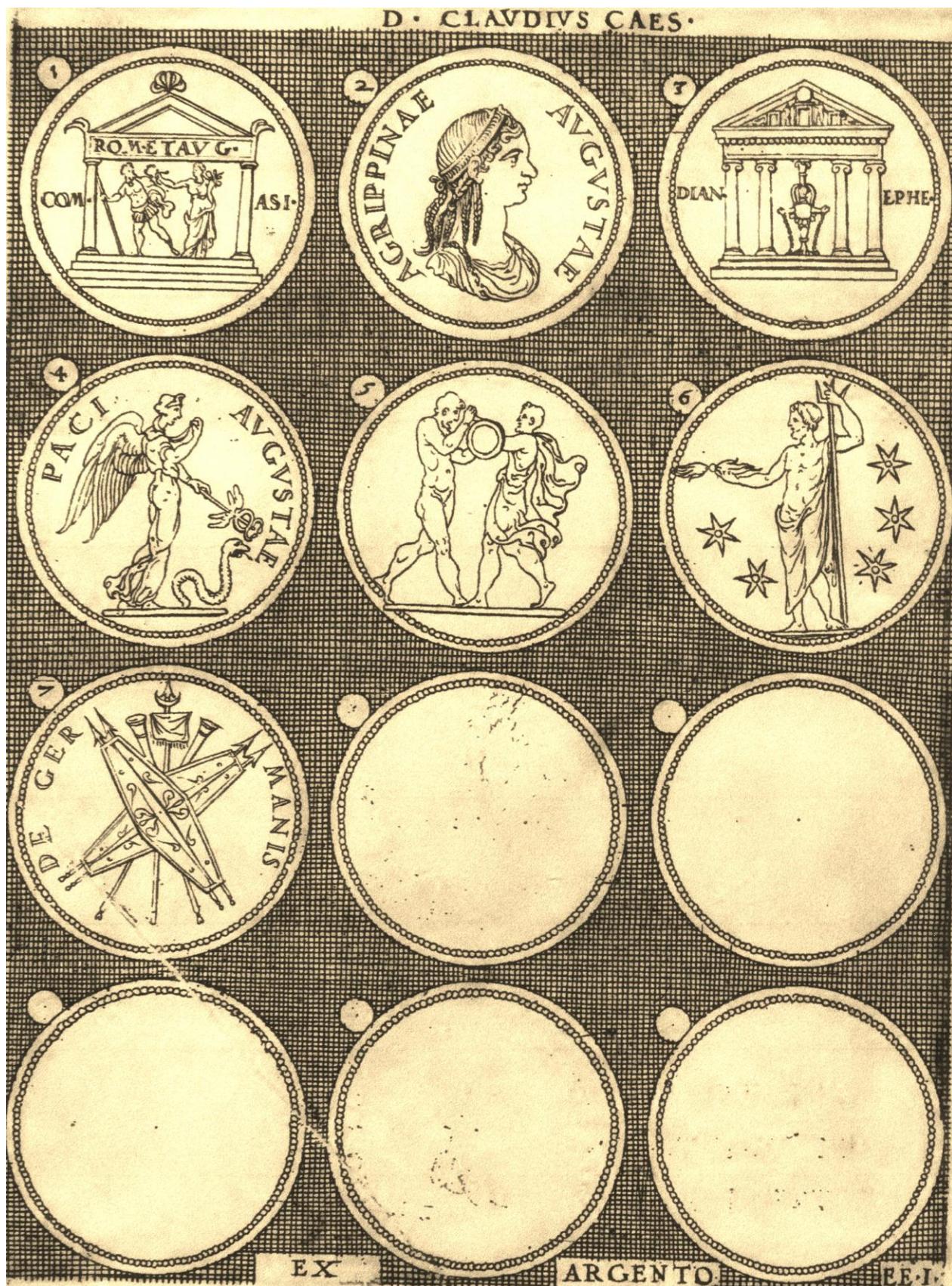
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