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| Nota di contenuto       | VI Frans Francken the Younger, The Cabinet of a Collector with Paintings, Shells, Coins, Fossils and Flowers, 1619, oil on panel, 85 x 56 cm. Antwerp, Koninklijk Museum voor Schone Kunsten. Photo: Hugo Maertens, Collection KMSKA -- Flemish Community (CC0).<br>IV Unknown Indo-Christian artist, The Virgin of Mount Potosi, c. 1740, oil on canvas, dimensions unknown. Potosi, Museo de la Casa Nacional de Moneda. Photo Julie Laurent/Julyinireland (Flickr). -- V Jacob Jonghelinck, medal of Philip II of Spain to commemorate the victory of Saint Quentin. Obverse: Philip II laureate, reverse: Saint Quentin with commemorative inscription, 1557, silver, 35 mm diameter. Location unknown. Artokoloro/ Alamy Stock Ph<br>II Jost Amman (designer), Hartman Schopper (author), Monetarius, 1568, woodcut and letterpress, 148 x 79 mm (print 90 x 61), from Panoplia Omnium Illiberalium Mechanicarum (The Book of Trades), Frankfurt: Sigmund Feierabend, 1568. Lebrecht Music & Arts -- III Unknown artist, Group Portrait of Mintmaster Clemens van Eembrugge and His Companions, 1581, oil on panel, dimensions unknown. 's-Heerenberg, Netherlands, Huis Bergh Castle.<br>10. Monetary Transactions and Pictorial Gambles in Georges de La Tour -- Dalia Judovitz -- Afterword -- The Work of Art: The Installations of Kelli Rae Adams -- Natasha Seaman -- Index -- List of Illustrations -- I Leonhard Beck, The Young Emperor Maximilian Visiting a Mint, c. |

1514-1516, woodcut, dimensions unknown, for Marx Treitzsauerwein, Der Weisskunig, privately circulated, 1526. Illustration from the edition commercially published by Joseph Kurzboeck, Vienna

Coins and Persons -- 5. The Heft of Truth: Inwardness and Debased Coinage in Shakespeare's Plays -- Rana Choi -- 6. Identity, Agency, Motion: Taylor's Twelpepence and the Poetry of Commodity -- Heather G.S. Johnson -- Coins in and out of Circulation -- 7. Margarethe Butzbach and the Florin Extorted by Blows -- Coins Securing Social Bonds in Fifteenth-Century Germany\* -- Allison Stielau -- 8. Centring the Coin in Jacob Backer's Woman with a Coin\* -- Natasha Seaman -- Credit and Risk -- 9. Accounting Faith and Seeing 'Ghost Money' in Masaccio's Tribute Money\* -- Roger J. Crum

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### Sommario/riassunto

This is the first book to focus on coins as material artefacts and agents of meaning in the arts of the early modern period. The precious metals, double-sided form, and emblematic character of coins had deep resonance in European culture and cultural encounters. Coins embodied Europe's impressive power and the labour, increasingly located in colonised regions, of extracting gold and silver. Their efficacy depended on faith in their inherent value and the authority perceived to be imprinted into them, guaranteed through the institution of the Mint. Yet they could speak eloquently of illusion, debasement and counterfeiting. A substantial introduction precedes paired essays by interdisciplinary scholars organised around five themes: power and authority in the Mint; currency and the anxieties of global trade; coins and persons; coins in and out of circulation; credit and risk. A thought-provoking afterword focused on an American contemporary artist demonstrates the continuing expressive and symbolic power of numismatic forms.

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