for historical knowledge. Antiquarian studies became closely intertwined with the collection and display of antiquities, further consolidating the integration of textual scholarship, material culture, and historical interpretation. In this way, the Renaissance concept of antiquity emerged as a dynamic and multifaceted construct: not a static inheritance, but a field of inquiry shaped by critical analysis, empirical observation, and creative engagement with the past.

Lit. Momigliano 1950; Weiss 1958; Burke 1969; Weiss 1969; Southern 1970; Rizzo 1973; Southern 1995; Barkan 1999; Southern 2002; Siraisi 2003; Tafuri 2006; Herklotz 2007; Missere Fontana 2009; Stenhouse 2009; Goeing, Grafton and Michel 2013; Jovanović 2013; Gudelj 2014a; Novaković 2014; Stenhouse 2014; Laureys and Mazzocco 2016; Stenhouse 2017; Špoljarić 2017; Blanchard and Severi 2018; Christian and De Divitiis 2018; Schnapp 2019.

Damiano Acciarino

2.2.1 Cassius Dio

Dione historico delle guerre & fatti de romani: tradotto di greco in lingua vulgare, per m. Nicolo Leoniceno. Con le sue figure à ogni libro, opera nuovamente venuta in luce, ne più in lingua alcuna stampata

Impresso in Vinegia: per Nicolo d'Aristotile di Ferrara detto Zoppino, 1533.

220x160mm

Rovinj City Museum, Inv. No. S 2.432

This 1533 Italian edition presents Cassius Dio's account of Roman history from its legendary foundation to the early third century CE. Combining political narrative, military history, and biographical portraiture, the work examines in depth the rise and fall of the Republic, the emergence of imperial rule, and the exercise of power by emperors and elites.

The work of Cassius Dio resurfaced in Europe during the Renaissance, when the first scholars began systematically returning Greek manuscripts to the continent from Constantinople. It was Giovanni Aurispa who brought Dio's *Roman History* back from obscurity. The codex he consulted has not yet been definitively identified, but it may be related to Laurentianus Plut. 70.10 in Florence, which was copied by Georgius Chrysococces. Aurispa himself produced the first Latin translations of excerpts from Dio's history (book 38), focusing mainly on the dialogues and discourses. These would also appear in print in 1510.



Both manuscript and printed version of the book attracted a great deal of attention from fifteenth- and sixteenth-century scholars. It certainly passed through the hands of Guarino Veronese. Thanks to Bessarion's donation to the Library of Saint Mark in Venice, two additional manuscripts of Dio (Marc. gr. 395 and 396) circulated among the learned community. The presence of Dio's work is also signalled in Rome, in the collection of Pope Sixtus IV (Vat. gr. 144 and 993).

By the end of the fifteenth century, philological interest in Dio's work had developed – for example, Politian discussed two controversial passages in his *Miscellanies* (1489).

The *editio princeps* of Dio's Greek text was sent to the printers rather late, in 1548, by Robert Estienne, even though Marcus Musurus had been pushing for its publication since 1515. Finally, Nicolò Leoniceno published the first complete translation of the work in 1526 (Latin) and in 1533 (Italian).

Lit. Boissevain 1895–1931; Sabbadini 1905; Pfeiffer 1976; Fryde 1983; Wilson 1996; Mallan 2023, pp. 109–131.

Damiano Acciarino

2.2.2 Johannes Rosinus

Romanarum antiquitatum libri decem ex variis scriptoribus summa fide singularique diligentia collecti a Ioanne Rosino Bartholomaei F. Isennacensi Thuringo. Cum indicibus locupletissimis

Lugduni: Sybille de La Porte, 1585.

360x240mm

Rovinj City Museum, Inv. No. S 2.687