

necessarily antithetical, can often be inextricably connected. In the instances of this phenomenon recorded by Nikitinski, however, we note considerable variation in the extent to which the ancient meaning of a word or phrase is retained in the understanding of its Neo-Latin use. For example, one of the primary meanings of *lectio* in ancient Latin texts (a reading aloud) is very much present, with almost no extension, when the word is used with a Neo-Latin sense in a university context (a lecture). But considerably more extension of meaning is involved when *conspicillum*, which signifies a lookout position or vantage point in Plautus (*Cistellaria* 91), is used to denote a telescope in Neo-Latin texts.

Nikitinski's lexicon offers observations on other phenomena, such as neologisms, which were taken in the early modern era to be ancient words, and on the reverse situation—namely, words now known to be ancient, which were once thought to be postantique additions. Occasionally Nikitinski, to shed light on different tastes in word choice, records material that has nothing to do with postantique words or meanings—such as the remarks of seventeenth- and eighteenth-century philologists on the very ancient, but non-Ciceronian *absque* (synonymous with *sine* [without]).

Moreover, Nikitinski voices the hope (xxvii) that his lexicon can be a useful tool for Latinists in our own time who wish to write polished Latin prose, and who therefore can benefit from the linguistic riches to be found in the relatively recent *auctores Latinitatis* represented in Nikitinski's *Wörterbuch*. To enhance the utility of the lexicon for modern users of Latin, Nikitinski has added a German-Latin word index in the final pages. In short, Oleg Nikitinski has produced a remarkable work, which will be useful to a range of people who have reason to study Neo-Latin texts.

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*The Invention of Rome: Biondo Flavio's "Roma Triumphans" and Its World.*  
Frances Muecke and Maurizio Campanelli, eds.

Travaux d'Humanisme et Renaissance 576. Geneva: Droz, 2017. 296 pp. \$57.60.

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Biondo Flavio's *Roma Triumphans* (1459) was the fruit of many years of engagement with the city of Rome and the complexity of Roman history: it was a key text of Italian humanism and the basis of the long-lasting discipline of antiquarianism. But despite its originality and cultural influence, it remains little known, because we can read it completely only in ancient editions: just in 2016 appeared the first volume, edited by Agata Pincelli, in the I Tatti Renaissance Library. *The Invention of Rome* presents a range of strategic explorations of the work's nature, contents, and influence.

The volume has three parts. The first part ("Context, Genre, and Purpose") contains three chapters. Chapter 1, by Anne Raffarin ("La célébration des triomphes de Rome dans la *Roma instaurata* et la *Roma Triumphans* de Flavio Biondo"), emphasizes the importance

of Biondo's conception of the ancient Roman triumph for his presentation of the triumph of the restored Christian Rome. Chapter 2, by Frances Muecke ("The Genre(s) and the Making of *Roma Triumphans*"), investigates the nature of the work ("history," "antiquarianism," "treatise," "encyclopedia?"): in assembling his work Biondo drew on a variety of ancient or late antique scholarly works, which also leave their structural traces. Chapter 3, by Angelo Mazzocco ("The Rapport Between the *Respublica Romana* and the *Respublica Christiana* in Biondo Flavio's *Roma Triumphans*"), insists on the differences between the two epilogues of *Roma Instaurata* and *Roma Triumphans*. The Christian state is measured against the ancient Roman state, and Biondo's disillusion is a reaction to the failure of the European leaders at the Congress of Mantua (1459) to deal with the Ottoman threat to Europe.

The second part ("Mores et instituta") has six chapters. Chapter 4, by Frances Muecke ("*Gentiles nostri*: Roman Religion and Roman Identity in Biondo Flavio's *Roma Triumphans*"), examines the inherent ambiguity in Biondo's attitude to the religion of the Romans, and his references to "survivals" of Roman religious life. James Hankins's "Biondo Flavio on the Roman Republic" (chapter 5) sets Biondo's reconstruction of republican institutions in the contexts of contemporary historico-political thought. Chapter 6, by Giuseppe Marcellino, "Un *excursus* umanistico sulle letterature dell'antichità: Biondo Flavio e i classici (*Roma Triumphans* IV, pp. 96–100)," analyzes Biondo's uses of classical sources. Ida Gilda Mastrososa's "Roman Military Discipline in Biondo Flavio's *Roma Triumphans*: Punishments and Rewards" (chapter 7) highlights the central importance of discipline for Roman military success. Maurizio Campanelli's "Il libro IX della *Roma Triumphans*: Una *querelle* umanistica degli antichi e dei moderni?" (chapter 8) examines the topics of the monumental remains of Rome. Peter Fane-Saunders addresses the same arguments in chapter 9, "Pyres, Villas, and Mansions: Architectural Fragments in Biondo Flavio's *Roma Triumphans*."

Part 3 ("Reception") contains four chapters. Maria Agata Pincelli (chapter 10, "*Librariis certatim transcribere contententibus*: La tradizione manoscritta e la prima ricezione della *Roma Triumphans* di Biondo Flavio") examines some aspects of the transmission of the text. Paul Gwynne's "Triumphs and Triumphators in the Wake of the *Roma Triumphans*" (chapter 11) comes back to Biondo's call for a Crusade and a new triumph of Rome. Anne Raffarin's "Fulvio lecteur de Biondo: Questions religieuses dans la *Roma Triumphans* et les *Antiquitates Urbis*" (chapter 12) studies Andrea Fulvio's *Antiquitates Urbis* (1527). Finally, William Stenhouse (chapter 13, "Flavio Biondo and Later Renaissance Antiquarianism") explores the survival of *Roma Triumphans* in the sixteenth century.

The book presents many important contributions for a deeper knowledge of Biondo's work: it can be a useful introduction to the next critical edition of *Roma Triumphans*, by Fabio Della Schiava and Marc Laureys for the Edizione nazionale delle opere di Biondo Flavio (Istituto storico italiano per il medio evo, Rome). It is only surprising that the editors, at the beginnings of their introduction, say that *Roma Triumphans* is "the last of

Biondo Flavio's major works after *Roma instaurata* (1446) and *Italia illustrata* (1453)": they completely forget *Historiarum ab Inclinatione Romani Imperii Decades*, the work of Biondo's life.

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*Pietro Bembo: A Life in Laurels and Scarlet*. Marco Faini.

Legenda. Cambridge: Modern Human Research Association, 2017. xii + 128 pp. \$99.

*Pietro Bembo on Etna: The Ascent of a Venetian Humanist*. Gareth D. Williams.

Oxford: Oxford University Press, 2017. xvi + 420 pp. \$65.

Pietro Bembo, who has recently come to be considered the "fourth crown" (Giuseppe Patota, *La quarta corona: Pietro Bembo e la codificazione dell'italiano scritto* [2017]), is experiencing an era of remarkable editorial splendor. Over the past few years, studies, translations, entire conference panels (such as at the RSA in 2015), and exhibitions have proliferated, attracting exceptional editorial and academic attention to the figure of one of the most important humanists of the European Renaissance. In Padua, for example, *Pietro Bembo e l'invenzione del Rinascimento* was quite an event and gathered more than a few treasures from Bembo's private collection.

This fever for the Venetian humanist is confirmed once again by these two works, which since their appearance and through their own merits have become fundamental to understanding Bembo's life and work. They supplement efforts by Susan Nalezty (*Pietro Bembo and the Intellectual Pleasures of a Renaissance Writer and Art Collector* [2017]), Luca Marcozzi (*Bembo* [2017]), and my humble contributions: the first translations into Spanish of the Latin correspondence between Bembo and Gianfrancesco Pico (*De Imitatione: Sobre la imitación* [2017]) and the *Prose della volgar lingua*, which I edited a few years ago (*Prosas de la lengua vulgar* [2011]), together with Bembo's translation of Gorgias's *Encomium of Helen* (in *Lectura y Signo 2* [2007]: 63–88).

Faini's and Williams's books are true songs to the beauty of the Renaissance and also to philology. Carefully executed, these two works are precious for the high-quality images they contain, and at the same time essential for the intellectual world that loves humanism. Faini's work is a biography of literary merit that places it in the wake of Carol Kidwell (*Pietro Bembo: Lover, Linguist, Cardinal* [2004]) and the older but exceptional novel by Gildo Meneghetti (*La vita avventurosa di Pietro Bembo, Umanista-poeta-cortegiano* [1961]). Faini seeks to bring to a nonspecialized audience some of the most striking events of the Venetian's life. These episodes range from the fight against several members of the Goro family that cost Bembo a hand wound, to the agitated life in the court of the queen of Cyprus; from the frequent trips from one end of Italy to the other, to the establishment of a literary and intellectual reference in Rome; from the scandalous