

Chapter 4

THE FATES OF THE MANUSCRIPTS FROM THE VALLICELLIANA LIBRARY OF ROME AT THE END OF THE NINETEENTH CENTURY

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THIS ESSAY REPRESENTS a preliminary investigation into the disappearance of manuscripts from the Vallicelliana Library of Rome. These books were among the enormous number of premodern manuscripts that changed hands in the early twentieth century. However, they seem to have disappeared from the Library between 1798 and 1810 and, for the most part, have only been identified on the antiquarian book market a century later.

Between 1798 and 1814, Rome was twice invaded by the French army: first by the Jacobins when it became known as the Roman Republic (1798–1799); and then by Napoleon's troops, who annexed it to the French Empire (1808–1814).¹ The Vallicelliana Library of Rome was the library of the Congregation of the Oratory; it lost at least thirty-seven manuscripts from its shelves, which the Oratorians probably hid from the pillages of the occupying armies. These historical events are recounted in the memoirs of Ruggiero Falzacappa, librarian of the Congregation and an eye-witness of the invasion. He wrote about the many “well-meaning curators,” who, rather than let the books and manuscripts be stolen, kept them hidden to give them back to their rightful owners, and how these individuals had been compelled to sell these items when they fell into poverty.²

The Library's most precious manuscripts were probably hidden during the time of the Roman Republic, but their final removal most likely occurred in the subsequent thirty-year period. In the first half of the nineteenth century, the contents of the manuscript holdings were assessed on several occasions. An inspection dated 1810, found at the end of the topographical inventory, identified almost fifty manuscripts as missing,

1 Marina Formica, *La Città e la Rivoluzione, Roma 1798–1799* (Rome: Istituto per la Storia del Risorgimento italiano, 1994). See also Andreina Rita, *Biblioteche e requisizioni librerie a Roma in Età napoleonica: Cronologia e Fonti romane*, Studi e Testi 470 (Vatican City: Biblioteca Apostolica Vaticana, 2012).

2 “Tenga pure la sacra Penitenzieria il religioso inviolabile segreto; non cerco prove perché ho per me la pubblica voce, e fama, e più di tutti ho il fatto”; Ruggiero Falzacappa, *Origine, progresso e stato della Biblioteca Vallicelliana nel 1838* (Rome, Biblioteca Vallicelliana, MS Z 107, 10); see also Chapter 13 in this volume.

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and a similar account can be observed in a report written by the librarian and dated 1838–1839. The disappearance of the manuscripts during the 1810s was mentioned several times in 1874, when the Vallicelliana was absorbed by the Italian State. According to official documents, on May 13, 1874, sixty-two manuscripts were missing, of which thirty-seven had been stolen during the French occupation. Yet various manuscripts that were not found in the aforementioned appraisals are now present in the holdings of the Vallicelliana. One manuscript (A24) was missing in 1810, present in 1837, but is missing again today, while another with the same history (E39) is currently on the shelves (see appendix). This seems to vouch for the fact that the Oratorians themselves had hidden the manuscripts in safe places, and in some cases—but unfortunately not the majority—the items were returned.³

In what follows, I will analyse some case studies from among the thirty-seven missing manuscripts. All but one of the items under investigation have been progressively tracked in different libraries around the world (see appendix). They mostly comprise works by classical Latin authors, illuminated manuscripts, Bibles, and copies of Dante's and Petrarch's literary works; and they appeared on the antiquarian book market between the end of the nineteenth and the beginning of the twentieth century. Most of these manuscripts were traced to the British Library in London; others have been found in France and the United States. The titles, an approximate dating, and information about the material and the number of the leaves are known thanks to the topographical inventory in three volumes written by the librarian Vincenzo Vettori in 1749, which proved instrumental in recognizing the plundered manuscripts.⁴

Manuscript F111 is the best documented of the missing books. Recorded for the last time in the Vallicelliana in 1809, today it is preserved in the Cornell University Library in Ithaca, New York, with the shelf mark D51. It forms part of the Fiske Dante collection, the most important Dante collection in the United States alongside the one at Harvard created by Charles Elliot Norton in 1890.⁵ The codex is dated to 1513 and contains *La Vita Nuova*, along with other works by Dante Alighieri, Guido Cavalcanti, Cino da Pistoia, and Guittone d'Arezzo.⁶ The manuscript, besides being dated, is signed by Jacopo

3 Elena Pinto, *La Biblioteca Vallicelliana di Roma* (Rome: Società Romana di Storia Patria, 1932), 103. In other cases, the removal of items was not noticed because the manuscript was dismembered without damaging the binding.

4 Vincenzo Vettori, *Inventarium Omnium Codicum Manuscriptorum Graecorum et Latinorum Bibliothecae Vallicellanae Digestum Anno Domini MDCCXLIX*, 3 vols. (1749); *Index Alphabeticus Universalis Cognominum, Nominum Auctorum Sanctorum et Virorum Illustrium, Auctorum Vitarum et Monumentorum quae in Codicibus Manuscriptis Grecis et Latinis Bibliothecae Vallicellanae Continentur Digestus Anno Domini MDCCXLIX*, 2 vols. (1749). The volumes are preserved at the Vallicelliana Library.

5 On the collection, see Thomas Frederick Crane, "The Dante Library," *Cornell Magazine* 6 (1894): 273–81. See also the digitized version of two leaves of the manuscript: https://rmc.library.cornell.edu/collector/dante/dante_6.html, accessed May 12, 2023.

6 *The Catalogue of the Dante Collection* describes the contents as: 1. *Vita nova di Dante Alighieri Fiorentino*; 2. *Canzoni XIV dell'Istesso*; 3. *Canzoni di Guido di Messer Cavalcante*; 4. *Canzoni e sonetti di Messer Cino da Pistoja*; 5. *Canzoni di Gitton [sic] d'Arezzo*; 6. *Argomento di 75 terzetti della prima*

Antonio Benalio from Treviso.⁷ After its disappearance from the Vallicelliana, it was purchased in 1858 by the Milanese lawyer Michele Cavaleri, who brought it to the Dante exhibition that took place in 1865 in Florence.⁸

It is useful here to sketch the history of the Cavaleri Museum of Milan, which experienced one of the greatest and most monumental losses in the history of Italian bibliographic and artistic heritage. Michele Cavaleri is known to have gathered an immensely rich collection by exploring antiquarian bookshops and acquiring manuscripts emerging from suppressed religious houses. Cavaleri proposed the purchase of his collection to the municipality of Milan, with the creation of a public museum to display it. A long and controversial series of legal processes followed, which ended with the city administration refusing his proposition, principally for political reasons.⁹ The Cavaleri Museum collection was then sold in April 1872 to the naturalized French banker Enrico Cernuschi, thanks to the brokerage of Giuseppe Ferrari, a member of Parliament and friend of Cavaleri, who tried to avoid its dispersal.¹⁰ In 1873, the Museum officially closed and 120 crates filled with manuscripts and artworks departed for Paris. Some kind of *damnatio memoriae* shrouded the event and the inventory of the Museum has never been found.

Subsequently, manuscript F111 passed into the hands of the collector and book merchant Daniel Willard Fiske, who may have acquired it from Cernuschi during one of his visits to Paris. Fiske's letters in 1893, together with the fact that he was using as a reference for his acquisitions William Coolidge Lane's catalogue of Harvard's Dante Collection,¹¹ demonstrate that his initially fortuitous interest in collecting Dante-related bibliographical antiquities became methodical from 1893.¹² At this time, "Dante-mania" was becoming established in American scholarly circles, which had looked upon the author with suspicion until the second half of the nineteenth century. In addition to

parte della Commedia di Dante intitolata l'Inferno. See Theodore Wesley Koch, *Catalogue of the Dante Collection, presented by Willard Fiske*, 2 vols. (Ithaca: Cornell University Press, 1898–1900), 1:83.

7 Laura Banella, "Leggere Dante lirico nel primo Cinquecento: Jacopo Antonio Benalio da Treviso," *Medioevo Letterario d'Italia: Rivista Internazionale di Filologia, Linguistica e Letteratura* 16 (2019): 75–97.

8 *Esposizione Dantesca in Firenze Maggio 1865*, 3 vols. (Florence: Le Monnier, 1865), 1:95.

9 The pieces had been exhibited in the Palazzo Busca (Milan) from April 1871 to November 1872, as the collector explains in Michele Cavaleri, *Il Museo Cavaleri e il Municipio di Milano* (Milan: Stabilimento Giuseppe Civelli, 1875). The collection comprised hundreds of manuscripts, parchment leaves, and illuminated books, including several dantesque copies and a dated manuscript of the Divine Comedy with tiny marginal notes. See also Silvio Mara, "Il Museo Cavaleri: Il mancato acquisto del Comune di Milano (1870–1873)," *Annali di Critica d'Arte* 9 (2013): 313–28.

10 Silvia Davoli, "I Corali di San Sisto nelle Collezioni ottocentesche: Michele Cavaleri ed Enrico Cernuschi," in *I corali Benedettini di San Sisto a Piacenza*, ed. Milvia Bollati (Bologna: Compositori, 2011), 67–78 at 73.

11 William Coolidge Lane, *The Dante Collections in the Harvard College and Boston Public Libraries* (Cambridge, MA: Harvard University, 1890).

12 Christian Yves Dupont, "Collecting Dante from Tuscany: The Formation of the Fiske Dante Collection at Cornell University," *Studies in Bibliography* 58 (2007–2008): 185–210 at 195.

Italy, Fiske obtained Dante pieces from the London market, and he travelled extensively throughout Europe. He was in Paris in 1893, and it is likely that he purchased the manuscript thanks to the partial dismantling of the Cernuschi museum, which ended up dispersed among various private collectors.¹³ As revealed by the preface to his Dante Collection catalogue, Fiske began to send materials to the Cornell Library in 1893, where he was the first librarian. In 1904, the Dante collection and the entire collection of books were bequeathed to the Library at Cornell.¹⁴

Manuscript B49 had an unusual trajectory, travelling to England and then returning to Florence. This codex has been the focus of much scholarly attention due to its musical content.¹⁵ After being looted, it changed hands in England several times before eventually returning to Italy when it was acquired in 1884 by the Laurentian Library in Florence, together with items from the Ashburnham Library. This manuscript (B49) is now kept with the Ashburnham codices (MS Ashburnham 1051) and, following the incorporation of the collection into the Laurentian Library, was recorded as “belonging to the Escorial Library.”¹⁶ The manuscript is also marked with the *ex libris* of Augustus Frederick, duke of Sussex. After his death, some of his manuscripts were sold to Guglielmo Libri in 1844. In the Ashburnham catalogue, the manuscript is marked as part of Libri’s library.¹⁷ Libri’s collection consisted of tens of thousands of manuscripts and printed volumes obtained from auctions, purchases of important private holdings, and, as it was demonstrated posthumously, through embezzlement.¹⁸ After the first suspicion of theft, Libri sold a large proportion of his precious collection of manuscripts to Lord Bertram, fourth Earl of Ashburnham in 1847. In 1884, Ashburnham’s heir, the fifth Earl, sold the Libri manuscripts to the Laurentian Library, together with some

13 Nino Del Bianco, *Enrico Cernuschi: Uno straordinario protagonista del nostro Risorgimento* (Milan: Angeli, 2006), 234–35.

14 Among the four thousand books in the Fiske collection that went to Cornell, there were seven Dante manuscripts, twenty-four Petrarch manuscripts, and two Boccaccio manuscripts. Dennis Dutschke, “Collecting Italian Manuscripts in the United States: Dante, Petrarch, Boccaccio, and Others,” *Manuscripta* 51.1 (2007): 1–20 at 11.

15 The very rich bibliography on the manuscript includes Paul Oskar Kristeller, *Iter Italicum: A Finding List of Uncatalogued or Incompletely Catalogued Humanistic Manuscripts of the Renaissance in Italian and Other Libraries*, 6 vols. (London: Warburg Institute, 1963–1996), 1:93; and Margaret T. Gibson, Lesley Smith, and Marina Passalacqua, eds., *Codices Boethiani: A Conspectus of Manuscripts of the Works of Boethius*, 4 vols. (London: Warburg Institute, 1995–2001), 3:120–21n94.

16 It was ostensibly part of the bequest left to the Vallicelliana by the Portuguese humanist Achille Stazio (1524–1581). Following the incorporation of the collection into the Laurentian Library, it was described as: “De Musica Tractatus varii...Cod. membr. in folio, del XIV secolo. With drawings. In ancient times it belonged to the Escorial Library.”

17 Seymour de Ricci, *English Collectors of Books & Manuscripts (1530–1930) and their Marks of Ownership* (Cambridge: Cambridge University Press, 1930), 131–38. On Guglielmo Libri see also Giuseppe Fumagalli, *Guglielmo Libri*, ed. Berta Maracchi Biagiarelli (Florence: Olschki, 1963).

18 In 1841 Libri was made secretary of a new commission set up to oversee the publication of a union catalogue of manuscripts in French public libraries. See A. N. L. Munby, “The Earl and the Thief: Lord Ashburnham and Count Libri,” *Harvard Library Bulletin* 17.1 (1969): 5–21 at 6–7.

other Italian manuscripts. The fifth Earl was not interested in collecting, so he sold part of his father's collection to the British Museum, and returned other components proven to be stolen to foreign libraries, in order to demonstrate that his father had purchased the implicated manuscripts in good faith.¹⁹ The Escorial provenance of MS Ashburnham 1051 is put into doubt by more than one source: by the manuscript itself, in the form of an anonymous note on the first leaf;²⁰ and by those who endorsed the theory of Libri's forgery. Indeed, the false provenance is likely to have helped the circulation of the manuscript.

It is intriguing to observe that the contrived passage from the Escorial also recurs in two other missing Vallicelliana manuscripts. A recent study based on the accurate reproduction of the miniatures by Giuseppe Bianchini during the first half of the eighteenth century, tracked two Greek illuminated manuscripts back to their Vallicelliana origins: F90, an illuminated *Tetravangelo*, and D4/1, a lectionary.²¹ Today they are held respectively by the British Library in London (Burney MS 19) and the Pierpont Morgan Library in New York (M.639). The former is recorded as missing since 1810, as only the printed version remained in the Library, in the collection of incunabula;²² the latter had been sold at the auction of John Dent's library in London in 1827.²³ This transaction involved the London-based art merchant Samuel Woodburn, who was also involved in the history of MS Ashburnham 1051; and like the Ashburnham manuscript, F90 has a faked provenance associating it with the monastery of Escorial.²⁴

Manuscript F90 is not the only Vallicelliana manuscript that reached the Burney collection in the British Museum in 1818, following the acquisition of Charles Burney's library from his son Charles Parr Burney. Indeed, seven illuminated manuscripts, most of which came from Florence and dated to the fifteenth century, were recently identified as part of the ongoing investigation into the British Library's Burney collection, that was initiated by the discovery of the two Greek manuscripts and the Ciceronian codex E53 (Burney MS 165), already identified.²⁵ Another dated manuscript, Vallicelliano D45, is

19 Natalia I. Petrovskaia, "L'Innocenza di Guglielmo Libri: Il Viaggio raro di Ashburnham 1051," *Dialogoi: Rivista di Studi Comparatistici* 2 (2015): 77–92 at 83.

20 The note is transcribed in Henri Cochin, "Sur le Socrate de Pétrarque. Le Musicien flamand Ludovicus Sanctus de Beeringhen," *Mélanges d'archéologie et d'histoire de l'École Française de Rome* 37 (1918/1919): 3–32 at 30. See also Andries Welkenhuysen, "Louis Sanctus de Beringen, ami de Pétrarque, et sa 'Sentencia subiecti in musica sonora' rééditée d'après le ms. Laur. Ashb. 1051," in *Sapientiae Doctrina: Mélanges de théologie et de littérature médiévales offerts à Dom Hildebrand Bascour O. S. B.*, ed. Roland Hissette, Guibert Michiels, and Dirk Van den Auweele (Leuven: [Abbaye du mont César], 1980), 386–427 at 396; and Petrovskaia, "L'Innocenza di Guglielmo Libri," 87.

21 Simona Moretti, "Sulle Tracce di Bisanzio: Due (anzi tre) codici miniati dispersi e ritrovati," *Rivista di Storia della Miniatura* 20 (2016): 57–70.

22 As for manuscript D4/1, it is likely that the disappearance was not immediately perceived because only the first codicological unit was stolen.

23 de Ricci, *English Collectors*, 99.

24 Moretti, "Sulle Tracce di Bisanzio," 63.

25 On manuscript E53 (Burney MS 165), see Terence J. Hunt, *A Textual History of Cicero's 'Academici*

also now held by the British Library (Add. MS 24887), and was sold at the auction of Guglielmo Libri's library in 1861.

The only item possibly traced to the Bibliothèque nationale de France is B109: an Aldine edition of 1502 with manuscript notes written by the Portuguese humanist Aquiles Estaço. The copy had been absent from the Vallicelliana since the French invasions, and was identified with an item now preserved at the Bibliothèque nationale by the Latin scholar Berthold Louis Ullman in 1908 while completing his study of Catullo's manuscripts.²⁶ It is noteworthy that a letter by Aldo Manuzio had been removed from B106, a manuscript containing Estaço's letters, before the end of the nineteenth century.²⁷ The "double theft" of the Aldine edition and letter proves an in-depth knowledge of the library's holdings, a specific interest and an intention to sell them in particular to the market of collectors.

The identification of the missing manuscripts in some of the most famous collections in the world testifies to the extraordinary importance of the books from the Vallicelliana. The most encouraging fact, however, is that over thirty percent of these items were found thanks to random investigations, which augurs well for the identification of further missing documents in the future. To conclude, I will cite an example of a remarkable lost manuscript: R49, an illuminated copy of the *Divine Comedy* missing since the French invasions, which on the occasion of the Dantesque celebration of 2021 we attempted to locate in the principal available catalogues.²⁸ The manuscript was dubbed the *pulcherrimo* (the most beautiful) by the librarian Vincenzo Vettori in his index organized by author and title of the manuscripts. He described it as a volume adorned by beautiful figures, which was restated in the topographical inventory: "with beautiful miniatures."²⁹ This appreciation, very rare in the catalogues of that period, underlines the unusual magnificence of the codex, which has yet to be found.

Libri' (Leiden: Brill, 1998), 186.

26 Berthold Louis Ullman, *The Identification of the Manuscripts of Catullus cited in Statius' Edition of 1566* (Chicago: University of Chicago Press, 1908), 18–19.

27 Ester Pastorello, *Inedita Manutiana 1502–1597: Appendice all'Inventario* (Florence: Olschki, 1960), 300.

28 The following resources were consulted: Marcella Roddewig, *Dante Alighieri, Die Göttliche Komödie: Vergleichende Bestandsaufnahme der Commedia-Handschriften* (Stuttgart: Hiersemann, 1984); Peter Brieger, Millard Meiss, and Charles S. Singleton, *Illuminated Manuscripts of the Divine Comedy*, 2 vols. (Princeton: Princeton University Press, 1969); Lucien Auvray, *Les Manuscrits de Dante des Bibliothèques de France: Essai d'un catalogue raisonné* (Paris: Thorin, 1892); Meta Harrsen and George K. Boyce, *Italian Manuscripts in the Pierpont Morgan Library* (New York: Morgan Library, 1953); *Catalogue of Manuscripts in the British Museum, New Series Vol. 1, Part 2: The Burney Manuscripts* (London: British Museum, 1834–1840); Gianni Pittiglio, "Le Immagini della Divina Commedia: Tradizione, deroghe ed eccentricità iconografiche tra XIV e XV secolo" (PhD thesis, University of Rome Sapienza, 2018); "Illuminated Dante Project," <https://eadh.org/projects/illuminated-dante-project-idp>, accessed May 12, 2023; and "Schoenberg Database of Manuscripts," <https://sdbm.library.upenn.edu/>, accessed May 12, 2023.

29 Vettori, *Inventarium*, 3: fol. 215r.

The analysis of the different routes taken by the Vallicelliana manuscripts demonstrates the arduous process of tracing their movements. The reason for this is that the various trajectories comprise sales occurring at different times and pertaining to different collectors—not as one sale but as separate sales. Once a complete list of missing manuscripts has been published, the aim is to find all the manuscripts and rebuild the collection virtually, with the hope that they will all be preserved in public institutions.

APPENDIX

List of the manuscripts and printed books with significant manuscript additions missing from the Vallicelliana Library since 1810.³⁰

1	A24	<i>M. Boetii Severini Libri de consolatione philosophiae</i> . Parchment; 4°; fifteenth century.	
2	B49	<i>De musica tractatus varii</i> . Parchment; folio; fourteenth century; 170 fols.	Florence, Biblioteca Medicea Laurenziana, MS Ashburnham 1051
3	B87	<i>Apollodori Atheniensis bibliothecae sive de deorum origine libri tres grece</i> . Printed in 1555. Marginal notes by Benedetto Egio.	
4	B109	<i>Catullus, Tibullus, Propertius</i> . Printed in Venice in 1502. Marginal notes by Achilles Estaço.	BnF, RES P-YC-375?
5	C58/I	<i>Vitae sanctorum et opuscula variorum</i> . Parchment; 4°; fifteenth century; 109 fols.	
6	C85	<i>Crispi Sallusti de bello Iugurtino et de coniuratione Catilinae</i> . Parchment; 4°; Fabriano 1477; 80 fols.	BL, Burney MS 245
7	C96	<i>Q. Horatii Flacci Venusini opera omnia</i> . Parchment; 4°; thirteenth century.	BL, Burney MS 177
8	C98	<i>Trionfi di meser Francesco Petrarca poeta fiorentino</i> . Parchment; 8°; fifteenth century; 46 fols.	
9	C117	<i>Palladio Rutilio Tauro libri medici de lavori e coltivazioni della terra portati dal latino all'italiano</i> . Parchment; 4°; fifteenth century; 155 fols.	
10	C119	<i>P. Terentii Afri comediae VI cum argumentis. Index comediarum: Andria, Eunucus, Heautontimorumenos, Adelfos, Phormio, Hecyra</i> . Parchment; 12°; fifteenth century; 209 fols.	No. 51 in Bernard Quaritch's catalogue no. 951 (1975).
11	C132	<i>Psalterium vulgatae editionis dispositum per hebdomadam iuxta ordinem divinorum officiorum cum figuris XII</i> . Parchment; 18°; fifteenth century.	
12	D29	<i>Valerii Maximi IX de dictis et factis memorabilibus Romanorum ad Tiberium Caesarem imperatorem</i> . Parchment; folio; 1429; 94 fols.	BL, Burney MS 208.

³⁰ This information is derived from Vettori, *Inventarium*.

13	D45	<i>Petri de Crescentiis civis bononiensis libri XII Ruralium commodorum.</i> Paper; folio; 1467.	Auction catalogue, books of Guglielmo Libri, July 18–26, 1861 (lot 4490); BL, Add. MS 24887.
14	D57	<i>Nonii Marcelli de proprietate Latini sermonis cum figuris praestantissimis Pennicillo expressis.</i> Printed; folio; 1476.	
15	D60	<i>Historia naturale di C. Plinio secondo tradotta di lingua latina in fiorentina per Cristoforo Landino fiorentino al serenissimo Ferdinando re di Napoli.</i> Printed; folio; 1476.	
16	E9	<i>Comedia di Dante Alighieri.</i> Paper; folio; 83 fols.	
17	E17	<i>Evangeliarum pervetustum continens IV Evangelia cum argumentis, capitulis et prologis S. Hyeronimi Presbyteri. Et Eusebii epistola ad Cyprianum.</i> Parchement; 4°; tenth century; 231 fols.	
18	E19	<i>Biblia Sacra cum Prologis S. Hieronymi presbyteri, Rabani Mauri et aliorum.</i> Parchment; 4°; fourteenth century; 439 fols.	
19	E20	<i>M. Tulli Ciceronis epistolarum libri XVII emendati et collati cum antiquis manuscriptis codicibus anno Domini 1502.</i> Parchment; 4°; 225 fols.	
20	E23	<i>M. Tullii Ciceronis libri III de officiis ad Marcum filium.</i> Parchment; 4°; fifteenth century; 60 fols.	BL, Burney MS 150
21	E25	<i>Opere spirituali in versi del B. Frà Iacopone dell'ordine di S. Francesco da Todi; Profezie in versi di Frà Tomasuccio da Nocera e dell'Abbate Gioacchino.</i> Parchment; 4°; fifteenth century; 116 fols.	
22	E27	<i>De Sapientia divina et humana auctoris anonymi.</i> Parchment; 4°; fourteenth century; 142 fols.	
23	E53	<i>M. Tullii Ciceronis Tusculanarum quaestionum libri V ad M. Brutum. Eiusdem de finibus bonorum et malorum ad M. Brutum libri VI.</i> Parchment; 4°; fourteenth century; 184 fols.	BL, Burney MS 165
24	E57	<i>Marii Victorini rethoris urbis Romae Expositio in primum et secundum Rethoricorum Ciceronis.</i> Parchment; 4°; thirteenth century; 72 fols.	
25	E58	<i>Il Corbaccio invettive contro le donne di Giovanni Boccaccio.</i> Parchment; 4°; fourteenth century. With portrait of the author.	

26	F5	<i>Q. Curtii Rufi Historiae Alexandri Magni libri duodecim desunt in codice primi libri duo necnon finis decimi et undecimus totus et principium duodecimi. Parchment; 4°.</i>	BL, Burney MS 168
27	F8	<i>Opuscula varia. Parchment; 4°; 260 fols. (but in Venturelli's account, 1810, it is: Quinto Curtio, Istoria di Alessandro Magno).</i>	
28	F38	<i>Publii Victoris de regionibus orbis liber. Sexti Rufi V.C. de regionibus urbis liber alter. Paper; 4°.</i>	
29	F55	<i>M. Vitruvii Pollionis de architectura libri X ad imperatorem Augustum quorum primis septem agit de aedificatione tum publicarum tum privatarum aedium. Octavus de aqueductibus, nono de gnomonice, decimo de mechanice. Parchment; 4°.</i>	
30	F75	<i>Eulistides. Poema auctoris veronensis anonymi de rebus Perusinorum et Laurenti Veronensis de Majoricano Triumpho Pisanorum. Parchment; 4°.</i>	Sold at Sotheby's June 5, 1899, lot 539 (Phillipps MS 6374).
31	F78	<i>Plutarchi vitae virorum illustrium romanorum latinorum et graeco(rum) in latinum translatae a Leonardo Aretino.</i>	
32	F79	<i>Componimenti poetici di M. Alain Charretier. In Provençal French. Parchment; 4°.</i>	
33	F90	<i>Commentarius de Familia Principum Comnenorum. Evangelia omnia grece cum figuris SS. Evangelistarum. Mosis Pentateuchus hebraice. Parchment; 4°; 351 fols. [Missing only the Greek part].</i>	BL, Burney MS 19
34	F103	<i>Guisiade tragedie nouvelle. Paper; 4°.</i>	
35	F111	<i>Vita nova di Dante Alighieri fiorentino. Canzoni dell'istesso. Canzoni [Guido Cavalcanti, Cino da Pistoia, Guittone d'Arezzo]. Paper; 4°.</i>	Ithaca, Cornell University Library, MS D 51
36	R49	<i>Commedia di Dante Alighieri con bellissime miniature. Parchment; in folio; 218 fols.</i>	
37	R66	<i>Giornale di entrata e uscita a mano del Rev. Padre Nicolò Gigli dal 1581 al 1591 riguardante la Congregazione. Paper; 4°, sixteenth century.</i>	
38	R67	<i>De Verona episcopis memoria ex probalis auctoribus decerpta et in Ughello pratermissa. Paper; 24°.</i>	