

## ***Travel Bursary Report: The reception of the Classics in the Studio Pisano***

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Thanks to a bursary generously offered by the SSMLL, I was able to start investigating the context in which late medieval Tuscan grammarians engaged with the Classical tradition within their educational circles, with a special focus on Pisa and the Valdelsa region. My research trip to Florence (May-June 2018), where I visited the Laurenziana Library and the Biblioteca Nazionale, allowed me to engage with one of the lines of enquiries outlined in my project, that of the reception of Pisan commentaries on the Classics, with a specific focus on Antonio da San Gimignano, Mattia Lupi, and Bartolomeo Nerucci's circles. Whilst pursuing this line of investigation, I stumbled upon a text in particular, namely the *Breve Compendium et utile super tota Dantis Allegherii Comedia*, which caught my attention mainly for its potential to reveal re-elaborations of Classical sources and insights into the cultural background in which it was composed, especially as it is known to have been produced within the Valdelsa educational circles. The text, so far unpublished, is transmitted in four MSS, which I was able to examine and study directly (Laurenziano Pluteo 42.16; Laurenziano Pluteo 42.17; Laurenziano Pluteo 90 sup. 138; BNCF, II II 16). This text, traditionally attributed to the famous *ludimagister* and Boethius's scholar Bartolomeo Nerucci of San Gimignano, who had strong links with the Pisan grammatical tradition, is a summary in middle Latin prose aimed at explaining Dante's *Comedy*. Although this work had already been partially investigated, my research trip to Florence allowed me to make significant progresses in relation to previous scholarship. In particular, I was able to establish that a) the attribution of the *Compendium* to Bartolomeo Nerucci cannot be confirmed; b) the text transmits an ample passage taken *ad litteram* from Giovanni Boccaccio's *Genealogie Deorum Gentilium* (namely I, xiv, 11-13), which earlier scholars mistakenly attributed to Hugutio Pisanus. This newly discovered Boccaccio's fragment follows the version of the autograph, discovered in 1902 by Oskar Hecker, namely the one transmitted in MS Laurenziano Pluteo 52.09, that Boccaccio completed between 1365 and 1370. Toward the end of my research trip, I got in touch with the editor in chief of the series 'Edizione Nazionale dei Commenti danteschi' (Salerno, Rome), who has kindly invited me to collaborate to the project by providing a critical edition of the *Compendium*, which now seems to be relevant not only to the field of Dante studies, but also of the reception of the Latin Boccaccio within late medieval Tuscany educational circles.