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REVIEWS

Le virtù di Griselda: storia di una storia. By RAFFAELE MORABITO. (Biblioteca dell'Archivum Romanicum', Serie 1: Storia, Letteratura, Paleografia, 462) Florence: Olschki. 2017. 143 pp. €22. ISBN 978-88-222-6479-4.

Raffaele Morabito's study of the story of Griselda is grounded in a long-standing scholarly interest in the concluding *novella* of the *Decameron*. It develops previously published articles and presentations going back to the late 1980s and supplements them with further valuable reflection on this most disconcerting and, in terms of its subsequent history, most fertile of Boccaccio's stories.

Morabito begins with a sketch of its overall *fortuna*, at both popular and more learned levels, emphasizing the degree to which the main features of the story remain remarkably constant, though with some signal exceptions. He then turns to the problem of sources, surveying possible literary precedents (notably Marie de France) and what little can be guessed about oral ones. His surely correct conclusion is that so far as Europe is concerned the starting point is indeed Boccaccio, who creates a decisively original synthesis of whatever he may himself have read or heard. The ambiguities of that synthesis within the context of the *Decameron* are the subject of Morabito's third chapter. If Boccaccio had Aristotle or Aquinas in view, he has Dioneo make comments that undermine any straightforward moralistic reading of the story and implicitly ask for it to be seen against the complex web of the collection as a whole. The next chapter explores how Petrarch's Latin translation detaches the story from its context and encourages the reader to see it as an allegory of the ideal disposition of the soul towards God. It is Petrarch's version that will be decisive at a European level. Within Italy, as Morabito discusses in his next chapter, there are instances of moralistic recastings of Petrarch, in the vernacular as well as in Latin, but the Boccaccian original was not forgotten, whether straightforwardly and sometimes comically moralized in popular reworkings, or problematized in more elevated debates about the nature and virtues of women.

Morabito's most comprehensive chapter, which updates and expands an article of 1990, charts in full bibliographical detail the history of the Griselda story from the fourteenth century onwards in Europe generally, listing Italian, Latin, Catalan, French, English, Portuguese, and Spanish retellings and translations, and taking into account reissues. There is also discussion of Dutch and German versions. If most kept the basic story intact, there were increasingly departures in other directions. Stage versions in particular tended to introduce other characters or give minor figures a prominent role, partly because the main story was not in itself very theatrical, but also because the figure of Griselda became increasingly remote. Morabito cites as a particularly striking instance Friedrich Halm's remarkably popular 1835 drama, in which Griselda refuses the final reconciliation with her husband. It was a sign of a deep cultural distancing now underway, even though in one form or another traces of Griselda linger on into the twentieth century.

Those now apparently uninteresting virtues of faithfulness, constancy, humi-

lity, and above all patience that Griselda embodies were attributes that pre-modern moral philosophy regularly foregrounded in relation to human behaviour generally. Morabito's last main chapter opens up wider perspectives by surveying in broad terms the history of each of these virtues from the Bible to the Enlightenment. The book concludes with an appendix looking at the not particularly frequent representations of Griselda in painting and sculpture (though artists do include Piero della Francesca and Angelica Kauffmann, among others), followed by a comprehensive bibliography.

Morabito offers in effect a Griselda encyclopedia that must be of great interest and use to anyone interested in the changing reception of the *Decameron* and also to historians attempting to chart wider and deeper shifts in European culture.

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Moving Scenes: The Circulation of Music and Theatre in Europe, 1700–1815. Ed. by PIERRE-YVES BEAUREPAIRE, PHILIPPE BOURDIN, and CHARLOTTA WOLFF. (Oxford University Studies in the Enlightenment) Oxford: Voltaire Foundation. 2018. xii+391 pp. £75. ISBN 978-0-7294-1206-3.

Michel-Paul de Chabanon writes in *De la musique considérée en elle-même* (1785): 'Dans l'état de civilisation, et de communication mutuelle où sont entre eux tous les peuples de l'Europe, il existe pour eux un commerce de beaux arts, de goût, d'esprit et de lumières, qui fait fluer et refluer d'un bout de ce continent à l'autre, les mêmes découvertes, les mêmes principes, les mêmes méthodes' (p. 21). This collection of twenty-one essays offers a more multifaceted account of cultural circulation in the long eighteenth century than that identified by Chabanon. It challenges the classic model of a homogenized 'Europe française', examining in detail the complex processes and results of mobility, transmission, and entangledness. For instance, French musical and dramatic repertoires may have circulated within the princely courts and the professional companies, but it is clear that these border crossings did not result from, or support, a hegemonic cultural initiative that had been planned in Paris. Six of the volume's essays are especially compelling. Rahul Markovits, to whose monograph *Civiliser l'Europe* (Paris: Fayard, 2014) many of the present contributions are indebted, describes specific modes of censorship in French-occupied Turin and Hamburg. While Napoleon's administrators attempted to use theatre as an instrument of cultural integration, they also conceived of the theatre as a lens through which to make sense of those conquered societies; as a result, some foreign literature was promoted in such a way as to challenge France's perceived artistic superiority. Philippe Bourdin also explores the limits of cultural imperialism under the Napoleonic regime; in the face of economic realities, uneven familiarity with the French language, and the pre-existence of what might be anachronistically termed 'national repertoires', the penetration of French drama (both spoken and sung) in the conquered territories was only slight. Virginie Yvernault offers an excellent account of the circulation of Beaumarchais's plays, which enjoyed considerable popularity, though they were sometimes adapted and translated beyond