

Riche's Story "Of Phylotus and Emilia"

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In the last revision of the poem this prophecy, which, whether it had been fulfilled or falsified, had ceased to be of living interest, is replaced by another, presumably relating to the time when the revision was made. The words are, as printed by Skeat (C ix, 351-2):

Pre shupes and a shaft · with an vm. folwyng,  
Shal brynge bane and bataile · on bothe half þe mone.

I think it probable that the Ilchester MS. is right in reading 'viij.' instead of 'vm.' If the 'shaft' stands for the numeral letter *l*, and the 'three ships' for *xxx*, the date indicated will be 1388. I should feel better satisfied with this suggestion if I were able to find a corresponding explanation for the apparently similar passage, B iii, 324-4:

And er this fortune falle · fynde men shal the worste,  
By syx sonnes and a schippe · and half a shef of arwes.

'Half a shef' presumably means twelve, but the sense of the line is quite obscure to me.

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#### RICHE'S STORY 'OF PHYLOTUS AND EMILIA.'

It will be remembered that while Hunter found the most likely source of Shakespeare's *Twelfth Night* in the Italian comedy *Gli Ingannati*<sup>1</sup>, Collier (with whom most later critics have been in agreement) declared that the 'indisputable source' of the play was the story 'Of Apolonius and Silla' in *Riche his Farewell to Militarie Profession* (1581)<sup>2</sup>. This story, it would appear, was drawn by Barnabe Riche from Belleforest who had it from Bandello, Riche perhaps adding a detail or two, such as the heroine's shipwreck, from a cognate story in Cinthio's *Hecatommithi*; while both Bandello and Cinthio seem to be indebted for their main incidents to *Gli Ingannati*.

It seems not to have been observed that another story in Riche's collection belongs to the same family: viz., the eighth—'Of Philotus and Emilia.' This story appears again in a Scottish play *Philotus* (Edinburgh, 1603 and 1612) which was reprinted for the Bannatyne Club in 1835, and is in stanzas of 8 lines. The relation of Riche's tale to the Scottish

<sup>1</sup> Mr Morton Luce in his edition of *Twelfth Night* ('Arden Shakspeare') holds the same view, while Mr H. H. Furness and Professor Schelling hold it in the modified form that they believe Shakespeare knew the play *Gli Ingannati* in its closely related Latin form *Lælia*. Peacock's translation of *Gli Ingannati* may be consulted in the 'New Variorum' *Twelfth Night*, pp. 341—359.

<sup>2</sup> Edited for the Shakspeare Society in 1846.

comedy is not very easy to determine. The editor of the comedy assumed that it was based on Riche, and adduced the list of corrections introduced into the edition of 1612 as evidence that the author was living. The corrections however are in the direction of anglicisation, and seem very unlikely to have been the work of the original dramatist. And the play is of so rude and childish a type that (without more knowledge of the state of the drama at Edinburgh in 1603) one is inclined to accept the suggestion<sup>1</sup> of Riche's editor of 1846 (Collier?) that Riche's story and the comedy alike go back to some lost common source. However, if that is so, both versions must be extraordinarily close to their original: as beyond the introduction of an extra character in the comedy—the 'Macrell' or bawd—the two stories are practically identical.

Their immediate source, if there was one, is lost, but the ultimate source is, I think, evident. I say so with some diffidence, as it was not detected by Professor Koeppel in his work on the sources of Riche's stories in *Studien zur Geschichte der italienischen Novelle in der englischen Literatur* (1892), pp. 47—50.

New motives have been added, but the skeleton of the story in Riche and in the comedy is the familiar situation of *Gli Ingannati*. Here again we have two old men, Alberto and Phylotus. Alberto has two children, a son Phylerno, whom he had not seen since his childhood, and a daughter Emilia. Phylotus desires Emilia in marriage. To escape him she takes refuge in the dress of a page in the household of a man whom she prefers, Flavius. (In this version of the tale Flavius has procured her her disguise and receives her as his wife.) Her escape from home in boy's dress is reported by a servant to her father, and he and her old suitor Phylotus run out 'like a couple of madde menne' in search of her. They meet Phylerno who has just arrived at Rome from Naples to find his father and mother, and is so like his sister Emilia that they at once take him for her. (We have an exactly corresponding scene in *Gli Ingannati* and *Lælia*—and what follows is the same in both cases.) Emilia's clothes are sent for, and Phylerno is induced to enter Phylotus' house. Here in his character as a girl he is shut up with Phylotus' daughter Brisilla with the result that they take one another for husband and wife. There are fresh motives here. (1) Phylerno pretends to Brisilla a sudden transformation of sex, (2) he goes through a form of marriage with Phylotus, after which he beats him—still in the character of being his wife. But these points seem unessential. Flavius

<sup>1</sup> *Riche his Farewell* (Shaks. Soc., 1846), p. ix.

has been present at the marriage of Phylotus and Phylerno (Flavius here is not a suitor for Brisilla as in *Gli Ingannati*) and having taken Phylerno for Emilia, turns the true Emilia out of his house (not as having been false to him, but as being a spirit). When all parties are brought together Phylerno confesses his union with Brisilla, Flavius receives back his Emilia, and 'bothe the marriages consumat in one day.' So that Phylotus is left, like Gherardo in *Gli Ingannati*, as the only party who is not 'well pleased and contented.'

I should add that my attention was called to the story of Phylotus and Emilia by a paper in *Modern Language Notes*, xxiv, No. 4, kindly sent me by the author, Professor C. R. Baskervill, of the University of Texas, who sees in Riche's tale the source of Shirley's *Love Tricks*.

I thought that if Shakespeare were indeed indebted to Riche's *Apolonius and Silla* for the story he used in *Twelfth Night*, it might turn out that he had taken some hints at any rate from Riche's other version of the *Gli Ingannati* story in *Phylotus and Emilia*. In that expectation I have been disappointed. Like as the latter tale is to *Gli Ingannati*, it is most like it in points in which *Twelfth Night* does not follow it.

I think, however, that Shakespeare did make some use of Riche's collection apart from his use of *Apolonius and Silla*, in which I strongly believe. Mr W. A. Neilson, in the *Atlantic Monthly* for May 1, 1902<sup>1</sup>, suggested—I think rightly—that Malvolio's imprisonment in the dark house was partly based on a similar incident in Riche's fifth story—'Of two Brethren and their Wives.' And perhaps we may go further. In Riche's book, p. 154, we read that 'the Doctor tooke sparmaceti, and suche like thynges that bee good for a bruse' which may have suggested Hotspur's speech in *I Hen. IV*, I, 3. 57,

telling me the sovereign'st thing on earth  
Was parmaceti for an inward bruisse.

Again on pp. 138, 139 we read 'what hope is...to be looked for in these kites of Cressides kinde?' When Shakespeare calls Doll Tearsheet 'the lazar kite of Cressid's kind' (*Hen. V*, II, 1. 80) he is generally said to have had in mind Gascoigne's 'Kits of Cressides kinde' in his *Dan Barthlomew of Bathe*. Perhaps we should rather say that he found the phrase in Riche, Riche having borrowed it from Gascoigne, who was his friend, and who died in 1577.

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<sup>1</sup> Luce, ed. *Twelfth Night*, p. 189.