

EMARE

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Emare by A. B. Gough

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A. B. GOUGH

EMARE

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EDITED BY

L. MORSBACH AND F. HOLTHAUSEN

PROF. IN THE UNIVERSITY OF GÖTTINGEN PROF. IN THE UNIVERSITY OF KIEL

~~~~~ vol. II ~~~~~

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A. B. GOUGH



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**PROF. F. HOLTHAUSEN.**





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| <b>Text.</b> Introduction (stanza 1). <b>I.</b> <i>Emare</i> , only child of the emperor <i>Artyus</i> , loses her mother while yet an infant, and is brought up by <i>Abro</i> (2—6). <b>II.</b> <i>Tergaunte</i> , king of <i>Sicily</i> , visits <i>Artyus</i> , and presents him with a rich embroidered cloth (7—15). <b>III.</b> After his departure, <i>Artyus</i> sends for <i>Emare</i> , becomes enamoured of her, gives her a robe made of the wonderful cloth, and obtains a dispensation from the pope to marry her. On her refusal, she is exposed, wearing the robe, in a boat (16—26). <b>IV.</b> After a week the boat is driven to <i>Galicía</i> . Sir <i>Kadore</i> , steward of the king of the land, finds <i>Emare</i> , who changes her name to <i>Egare</i> . He brings her to his castle, where she works with the needle (27—32). <b>V.</b> She waits in her rich robe at a banquet given by <i>Kadore</i> to the king of <i>Galicía</i> , who falls in love with her, and marries her, against the will of his mother (33—40). <b>VI.</b> Being called by the king of <i>France</i> to fight the <i>Saracens</i> , he leaves his wife in the charge of the steward. She bears a son, who is named <i>Segramour</i> . The king's mother intercepts a letter announcing the birth to him, and forges another to the effect that the queen has borne a devilish monster (41—47). <b>VII.</b> Although greatly distressed, the king orders his wife to be well treated. His mother secures this letter also, and writes a command in the king's name that the queen in her rich robe, with her child, is to be set adrift in a boat. The servants are horror-struck, but at <i>Emare's</i> desire the command is carried out (48—56). <b>VIII.</b> After a week they drift to <i>Rome</i> , where a merchant named |       |

*Jordan* and his wife shelter them for seven years (57—62). **IX.** The king of Galicia, returned from the war, discovers his mother's treachery, and orders her to be burnt, but is persuaded to exile her instead (63—67). **X.** After mourning seven years, he takes ship to Rome to do penance, and lodges at *Jordan's* house. By *Emare's* instruction *Segramour* waits at table upon the king, whose heart is drawn towards his unknown child. Assured now of her husband's good will, *Emare* makes herself known to him (68—79). **XI.** *Artyus* also comes to Rome to do penance, and is met by the king of Galicia and his young son. The emperor shows favour to *Segramour*, who, bidden by his mother, asks him to come and speak with *Emare*. The reconciliation is celebrated by a feast. *Segramour* afterwards becomes emperor (80—86) . . . . .

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## Preface.

§ 1. *Manuscript.* The only known MS. of the romance of *Emare* occupies ff. 71—76 (69—74 according to the old numbering) of the volume *Catigula A II* in the Cotton collection at the British Museum. The former and older of the two MSS. which are bound together in this volume is a miscellany of prose and verse, including nine metrical romances, besides *Emare*. It is written on paper in double columns, and is apparently all the work of one hand, with the exception of the last entries in a prose chronicle, which a later scribe has carried down to the reign of Richard III. Furnival (*Percy's Folio MS.* II. p. 411) dates the MS. 1460, but Kaluza (*Libeaus Desconus*, Leipz. 1890, p. IX) assigns it to the 2<sup>nd</sup> quarter of the 15<sup>th</sup> century. He calls the scribe 'extremely careful' (*Lib. Desc.* p. XXXIII); but, if this is so, the scribe must have followed a somewhat corrupt text of *Emare*, as not only is the dialect impure, but the rhythm is frequently destroyed by interpolated words &c. The scribe often writes *ht* for *th*, *þ* for *d*, *ih* for *t*, and *w* for *ew*.

§ 2. *Edition.* The only edition is that by JOSEPH RITSON in his *Ancient English Metrical Romances* [sic], 3 vols. 8vo. London 1802. The text is in vol. II. pp. 204—247; original readings, vol. III. p. 222; notes, vol. III. pp. 323—333; glossary, vol. III. pp. 359—435; corrections, vol. III. p. 440; conjectural emendations, vol. III. p. 443.

§ 3. *Bibliography.* O. WILDA has examined the grammatical forms in his inaugural dissertation *Über die örtliche Verbreitung der zwölfzeiligen Schweifreimstrophe in England*, Breslau 1887, pp. 26—31. E. KÖLNING has published a collation of the text in *Englische Studien* XV. p. 247 f., with which my own collation almost exactly agrees. The first part of my inaug. diss. *On the Middle English Metrical Romance of Emare*, Kiel 1900, deals chiefly with the grammatical and metrical aspects of the text. Short notices of the poem will be found in WARTON, *History of English Poetry*, ed. 1840, III. p. 123, and A. BRANDL, *Mittenglische Litteratur*, in PAUL'S *Grundriss*, 1<sup>st</sup> ed. 1893, II. 1. p. 670.

§ 4. *Source.* *Emare* is a form of the wide-spread *Constance-saga*, literary forms of which exist in most European languages. For the relation of *Emare* to the other versions cf.

H. SCHNER, *Über die Sage von Offa und Drydo*, in PAUL & BRAUNER'S *Beiträge*, IV. pp. 512—521.

H. SCHNER, *Œuvres poétiques de Philippe de Remi, sieur de Beaumanoir* (soc. d. anc. textes fr., no. 13), Paris 1884, tome I. pp. XXIII—LXXX, CLIX f.