

## PREFACE TO JEHAN ET BLONDE, POEMS, AND SONGS

*Jehan et Blonde*, the second and last romance of Philippe de Remi, forms the second element of Paris BNF fr. 1588, occupying fols. 57r-96r and comprising 6262 lines. The rest of this manuscript is taken up by eight independent verse compositions by Philippe, arranged in the order followed here, and finally by the *Roman du Hem* of Sarrasin, all copied by the same hand. The remainder of the works ascribed to Philippe by himself and also by the copyist, a set of eleven songs, is preserved in a *chansonnier*, BNF fr. 24406, fols. 52a-56d. A group of "Resveries" in BNF fr. 837, fols. 174-175, has by some modern scholars been attributed to him.

All of Philippe's literary activity has seen a renaissance of critical interest in the last two decades, owing in part to 1983 having been the seventh centenary of the *Coutumes du Beauvaisis*. Although that compilation of customary law in French prose is now by consensus attributed to Philippe de Beaumanoir, second son of the poet, still the poet's fame has benefited from discussions and studies focusing on the double body of work long credited to a single person.

*Jehan et Blonde* has been edited edited four times. M. Le Roux de Lincy (1858) and Sylvie Lécuyer (1984) have presented it by itself (and the latter has put it into modern French prose in 1987). It also forms part of Philippe's collected works as contained in BNF fr. 1588, published by Henri-Léonard Bordier (1873, rpt. 1980, giving less than half the romance), and then completely by Hermann Suchier, 1884-85. Of these, Suchier's remains a model of conscientious editing and of philological and literary-historical analysis. In the century since its preparation, though, new information has become available concerning the author, his life, his complete *oeuvre*, the sources on which he drew, and his influence on later writers; Suchier's edition also regrettably remains out of print. Lécuyer's is a very careful presentation of the text, more conservative than Suchier's and in places perhaps excessively so; her critical apparatus is selective and highly condensed. No edition to date has made available the whole contents of BNF fr. 1588 (leaving aside the *Roman du Hem*) and in addition the songs and the "Resveries" from the other two manuscripts. The present one does so, the *Roman de la Manekine* appearing in a separate volume (1999).

Given the attention paid to the identity of the author (Philippe de Remi, i.e., Philippe père, early 1200's to 1265), to his life, family, descendants, and to the dating of his two major works, in the Introduction to *La Manekine*, such discussion is mostly omitted here. This holds true as well for the description and artistic context of BNF fr. 1588 and also for its history, amply treated in the preceding volume by Alison Stones and Roger Middleton respectively. The *chansons* and the "Resveries" will be prefaced by short notices on the codices preserving them.

Rather than repeat the extensive bibliography appended to *La Manekine*, I limit the bibliography of the present volume to editions and studies immediately focused on the works of Philippe contained in these covers and figuring in the Introductions and the Notes.

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