

## RECORDS OF EARLY FRENCH DRAMA: Archival Research on Medieval French Theatre

*Graham A. Runnalls*

Nowadays, any scholar intending to carry out research into the performance history or social background of the drama of medieval Britain will start by consulting, among other things, the numerous volumes published by the Canadian-sponsored Records of Early English Drama (REED) project. Each of these volumes contains all the known archival references to dramatic and paradramatic activities in the city, county or region of the UK which is the subject of the volume; these references have been discovered, transcribed and annotated, in a systematic manner, by the members of the REED team. The value for the theatre historian of the vast amount of material produced by this enterprise needs no underlining here, since it speaks for itself.

The scholar working on medieval French drama has no such luck. In spite of the wealth of local records and the large amount of drama known to have survived from medieval France, no similar project — i.e. no systematic gleaning of all local French archives for drama-relevant records — has been, or is likely to be, undertaken in France. In some ways, this is surprising. Since the Revolution of 1789, France has been concerned to preserve and organise systematically its state, provincial, and municipal archives. Some of the earliest laws on this subject were passed during or soon after the Revolution; and, as a highly centralised country, France benefits from a more or less uniform archive classification system, which was imposed nation-wide in the early nineteenth century. Moreover, France possesses a highly-trained body of professional archivists, taught in the exacting and competitive environment of the Paris *Ecole des Chartes*, which produces the country's top Parisian and provincial archivists. The absence of a REED-like project is probably due to the fact that, although there is no lack of scholars working on medieval French literature, few of these have shown a great interest in medieval drama; besides, most of those who have worked on medieval theatre have concentrated on its literary or theological aspects. Although there are a few notable exceptions, there has been little research into the practical side of medieval play performances. Significantly, too, there is absolutely no tradition of modern performances of medieval drama. Lastly, there has been no equivalent in France to the major North-American input into the study of medieval English drama.

The purpose of this article is to try to provide some general guidance for non-French scholars who find that they need to do some kind of archival work in connection with their research into medieval French drama. The subject is too vast for this to be anything more than a simple introduction; the best I can hope to do is provide some basic facts and to give some hints and suggest some short cuts. But sooner or later, the researcher is going to have to take the plunge into the deep end of the vast swimming-pool of French archives.

Contemporary written material relating to medieval French drama can loosely be divided into two sorts, play texts and documents. On the whole, texts — manuscripts or early printed books — will be found in libraries, whereas documents will be found in archives, either national, regional or local (*archives nationales*, *départementales* or *communales*). This might seem obvious, but it is worth remembering that occasionally texts are found in local archives and, inversely, documentary evidence often survives attached to a play text.

## A. Archives

### 1. *The Archive system in France*

As stated above, there are three main sorts of archives. In theory, they each have a different function, although there are inevitably contradictions and overlaps. The *Archives Nationales* contain all archives and other documentary material relating to the functioning of the French state since the earliest times, as well as numerous private family and business archives; it also contains much material relating to the capital. Local and regional archives may be found either in the *Archives Départementales* or the *Archives Communales*. Every French *département* (county) has a building containing its archives; this building is normally in the main town of the *département*, the *préfecture*. The *archives départementales* are sometimes lodged in the *préfecture* building itself or in the *hôtel de ville* or *mairie*. The material preserved in the *archives départementales* relates, in principle, as one would expect, to the history of that *département* and all the towns, villages, etc., that go to make it up. However, many major and not-so-major towns (*communes*) possess their own separate archives, the *archives communales*; these will usually be found in the *hôtel de ville* or *mairie* of the *commune* in question, or else in the local *bibliothèque municipale*.

There seems to be no easy way to tell in advance whether a medium-sized town's records will form part of the appropriate *archives départementales* or whether they will be independent. Sometimes, the various sets of local

*archives communales* are actually stored in the same building as the central *archives départementales*. On the other hand, in some larger towns, there are two separate buildings for the *archives départementales* and the *archives communales*.

The addresses of these two sorts of archives can be found in the main repertoires of world or French libraries, which also give information about holdings, opening hours and public holidays. The ones I use are:

- a. *World Guide to Libraries* (11th edition, K.G. Saur, London and München, 1993; regularly updated);
- b. *Répertoire des Bibliothèques et Organismes de Documentation* (Direction des Bibliothèques de France, Paris, 1971; regularly updated);
- c. Erwin K. Welsch *Libraries and Archives in France: A Handbook* (Council for European Studies, New York, 1979).

This last book, although not easily available and now getting out of date, describes the French archive system and gives bibliographical details of inventories of many Parisian and provincial archives. It should be pointed out, however, that none of these repertoires of archives is totally complete. All departmental archives are probably there, but many of the smaller *archives communales* are not. Provincial archives are usually run by teams of archivists under the leadership of a *conservateur*. Writing to a *conservateur* with questions may bring a very helpful, detailed answer, or no answer at all.

## **2. Organisation of documentation.**

As far as I am aware, all French archives (except the *Archives Nationales*, which has its own system, described in its excellent *Guide*) have organised their stocks of material (*fonds*) according to the same general principles. Material is grouped under a letter of the alphabet, according to its subject matter; A — I covers pre-Revolutionary documents, K — Z covers post-1790 material. A single letter (A) is used for sub-sections of *archives départementales*, double letters (AA) are used for *archives communales*. Here, as an example, is the arrangement of the pre-Revolutionary *fonds* of the *Archives Départementales de la Haute Vienne*:

A: Actes du pouvoir souverain et du domaine public; B: Cours et juridictions; C: Administrations provinciales; D: Instruction publique, sciences et arts; E: Seigneuries, communes, bourgeoisie, familles, notaires; F: Divers; G: Clergé séculier; H: Clergé régulier; I: Fonds ecclésiastiques divers.

The *Archives Communales* of the *communes* of the same department are organised thus:

AA: Actes constitutifs et politiques de la commune; BB: Administration communale, registres consulaires; CC: Impôts et comptabilité; DD: Propriétés communes, travaux publics; EE: Affaires militaires; FF: Justice, police; GG: Cultes, instruction publique, confréries; HH: Agriculture.

The individual documents (*pièces*) in these various *fonds*, are usually numbered and grouped into separate folders (*liasses*), according to chronology or to some other logical or semi-logical principle. Students of medieval drama will most often find themselves consulting *fonds* labelled B, C, BB and CC.

### 3. *Inventories and Descriptions of documentation*

Unless starting with precise and accurate references to particular documents, most scholars will depend entirely, at least for their first encounter with any set of archives, on the inventories and other forms of published descriptions of the stocks of a given archive. This is likely to provide a major stumbling block.

a) *Guides*. Most major provincial archives have published a one-volume guide to the local archives, usually with a title like *Guide des Archives départementales de ...* These are immensely useful. They are likely to provide a succinct history of the archives (and sometimes even a history of the *département* itself) as well as a description of the classification system used and a detailed account of the various *fonds* preserved, usually underlining the particular richness or lacunae of the documentation. They contain bibliographies of local history and a systematic description of all the catalogues and inventories, published or unpublished, relevant to the archive. They also provide practical information, like the address of the building, the name of *conservateur*, opening hours, public holidays, and the geographical arrangement of the building. Such *Guides*, however, can soon go out of date.

b) *Inventories*. This is the real problem area. Inventories of provincial archives are extremely variable in quality. The best inventories are ones which have been published quite recently, which cover all the various *fonds* and sub-sections, providing descriptions of the content not only of each numbered *liasse*, but also of each *pièce*, and which contain a full alphabetical index of names and subject matter at the end of each volume or group of volumes. When inventories are like this, life is easy; the researcher can start by looking up relevant words in the index, then consult the brief description in the inventory proper, and finally ask to see the document at the archives. However, even in a good inventory, such as that of 1874 for the archives of the town of Amboise, not all the folios in each *liasse* may be commented on. Thus it is pretty obvious that going to the Archives themselves would

probably reveal more useful information — as it did for me, when I was working on mystery plays in Amboise.

Unfortunately, very few archives have inventories which possess all these desirable features. Although, as I have said, almost all sets of archives have been arranged according to subject matter or year, not all have been fully examined (*dépouillées*) and inventoried. Several *archives communales* consist simply of piles of otherwise unidentified pieces of paper, grouped according to year. This, however, is relatively rare. Usually archives have been examined at least once. In fact, most major provincial archives were inventoried in the late nineteenth and early twentieth centuries, and the inventories published soon after. The problem here is that the quality of the work of the different local archivists varied greatly; some are very thorough and detailed, others much less so. More importantly for the modern foreign researcher, some are provided with indexes and others not. Also, the earlier an inventory was published, the more likely it is to be out-of-date. One often finds that documents cited in an inventory are no longer in the archives (*en déficit*), or that the archives contain more than is in the inventory.

However, most local archives have unpublished inventories, either in the form of hand-written or typed lists of documents drawn up by earlier *conservateurs*, or drawers of card indexes. The local *Guides des Archives ...* or the present *conservateur* should be able to provide information about these unpublished inventories, which, of course, can only be consulted on the spot.

#### 4) *Accessibility*

Vists to provincial French archives are unpredictable but usually enjoyable experiences; but even finding the correct building or part of the building can pose problems. The welcome given to foreign researchers can be cool or extremely helpful, though fortunately the latter is more frequent. It is really necessary to speak some French, since although many French archivists speak English, you cannot rely on it. Admission to local archives nearly always requires a reader's card, but this can usually be provided immediately, without much formality. It is always a good idea to start by explaining your particular problem to one of the staff, rather than working by yourself on the basis of knowledge previously acquired from reference books. The attitude of the staff towards the material preserved in a given archive can vary enormously, as much as the buildings themselves. Some archives are kept in immaculate, purpose-built, air-conditioned buildings with excellent lighting and modern microfilm and photocopying facilities; others are poky holes in the corner of a room where other local authority staff are working on quite different subjects.

In some, the documents are treated like sacred relics, with photocopying forbidden or strictly controlled; in others, you can photocopy anything you want without supervision. Archives often open early, but have long lunch breaks, which are frustrating if you have limited time. Some are accustomed to receiving numerous French and foreign researchers; in others, your visit will be an unexpected event. The moral is, be ready for anything!

## B. Libraries

### 1. *Parisian Libraries*

Most medieval French play texts, whether manuscripts or early printed books, are preserved in the the Paris *Bibliothèque Nationale de France* (usually known as the *BNF*). Manuscripts are in the *Salle des Manuscrits*, which has a wide range of excellent printed catalogues available in the *Salle* itself, with good indexes and accurate succinct descriptions of each manuscript. Early printed books are in the *Salle de la Réserve* of the *Salle des Imprimés*; catalogues here are also good. You need to go to the *BNF* itself to consult the full range of the manuscript catalogues, since very few, if any, other libraries possess copies of all of the printed catalogues. Other Parisian libraries possessing play manuscripts are the *Bibliothèque de l'Arsenal* (a library that has the theatre as one of its special domains) and the *Bibliothèque Sainte-Geneviève*. A very useful library for work on the history of the capital itself is the *Bibliothèque Historique de la Ville de Paris*. Each has a full card-indexed catalogue, but no published catalogues.

Computerised cataloguing of printed books (but not manuscripts) has now reached the *BNF* and the *Sainte-Geneviève*. The *BNF* expects to complete the *informatisation* of all its printed books by January 1997, which is the expected date of opening of the new building on the left Bank of the Seine. The move of all printed books (but not manuscripts, which will stay where they are now) from the present site in the *rue de Richelieu* to the new site at Tolbiac is obviously a major undertaking; there will be disruption during the latter part of 1996 and the first part of 1997.

The computerised catalogue of printed books in the *Bibliothèque Nationale de France* is now available online on the Internet at the following URL: <http://www.bnf.fr/> When the **BNF** home page appears, click: **Le Catalogue BN-Opale de la BNF**. When the **BNF Catalogue BN-Opale** page appears, click: **Connectez-vous**. You then get a Unix type screen, with the request: **patientez quelques secondes**. After a few seconds, the word **login** appears;

you then type **opale**; then press Return (**ENV** in French). You then just follow the instructions.

Another major library with play manuscripts near Paris is the *Musée Condé* at Chantilly. Readers' cards are needed for admission to all these libraries. Obtaining these can be problematic; the process may take 30 minutes or more and may require photographs, letters of support and other documentation. It is advisable to phone or write to the *Musée Condé* before going there.

## 2. *Provincial libraries*

Provincial libraries have their own catalogues of printed books and manuscripts. Very usefully for us, there is a series of volumes containing lists of all the manuscripts preserved in French public provincial libraries, the *Catalogue Général des manuscrits des bibliothèques publiques de France*. This is arranged first according to town and then according to the shelf-marks (*cotes*) of the manuscripts. Information provided usually consists of the number of the manuscript, a brief title, its approximate date, the number of folios and their size, and the first and last lines of the text. This vast resource (about 65 volumes) is reasonably well indexed; each volume contains a subject-matter index.

## C. Strategic Advice

The above outline shows, I hope, that, although France does not have its equivalent to REED, there is no reason why foreign students of medieval French drama should not be able to find a great deal of interesting and revealing material in French archives and libraries. Indeed, the lack of French researchers in our field and the uneven nature of the cataloguing and inventorying of French archives means that there is almost certainly much material of value yet to be discovered. However, there is no doubt that there are practical difficulties for foreign researchers who wish to pursue certain lines of archival research into French material. For example, how, especially when you do not live in France, can you find out in advance whether there is likely to be any archival material of interest to you, and, if so, how you can get your hands on it? I have mentioned the existence of numerous published inventories and guides to local archives; but almost certainly these books are not available outside France. Indeed, even in France, they are not easily consultable, since some are out-of-print or were only printed in small numbers of copies. Unless you are lucky, you are going to have to go to Paris. But, with France being a centralised country, you can find out a great deal about

French provincial archives and libraries and their contents without leaving the capital. The essential place to go to, in order to start any archival research, is the *Centre d'Accueil et de Recherche des Archives Nationales* (CARAN). There, you will find copies of virtually all the published Guides and Inventories to the various *Archives départementales* and the *Archives communales*; you will also find the complete set of volumes of the manuscript collections of the French public libraries. The same material is also easily consultable in the *Bibliothèque Nationale de France*, in particular the *Salle des Catalogues* in the basement of the *Salle des Imprimés*. In other words, copies of most of the published material I have mentioned above can be found all together in these two different places in Paris. A few days spent in the *Archives Nationales* or the *BNF* can give you a fair idea of where to go to find what you want, provided, of course, that the department and town that you are interested in possesses published inventories. Otherwise, you will just have to take your courage in your own hands, head for the archives in a provincial town, and start looking in its unpublished inventories.

#### **D. Other Sources of Information**

##### **1. The *Institut de recherche et d'histoire des textes* (IRHT)**

This is an extremely useful institution, but one which is not too well-known outside France, perhaps because other countries do not seem to have an equivalent establishment. The *Section romane* of the *IRHT* consists of three or four rooms containing tables for a few researchers, with microfilm and microfiche readers, and shelves with complete runs of the major periodicals on medieval French literature and editions of most medieval French literary texts, including plays. More importantly, it has two main resources: (a) a vast store of microfilms of the manuscripts of virtually all medieval French literary texts, including those preserved in libraries in countries other than France (except manuscripts in the *BN*); and (b) several complementary catalogues of these microfilms, each organised according to a different principle: library (world-wide) and shelf-mark, title of work, author, genre. It therefore contains only microfilms, no original manuscripts, and texts rather than archive material. But the value of such a corpus of material in one place needs no amplification. Scholars can consult microfilms in the *IRHT*; these can sometimes be produced more or less immediately, but a large proportion of the stock is kept in Orléans, from which microfilms can be brought up to Paris in a couple of days. If all you want to do is to consult the original manuscript of an edited or unedited play text preserved in a provincial



French library (or any other library in the world), you may not need to leave Paris in order to do so. The *IRHT* will probably be able to satisfy your needs.

## 2. *Petit de Julleville*

Most researchers in the field of medieval French drama will not need to be informed about the works of Louis Petit de Julleville, in particular his two major monographs: *Les Mystères* (1880) and the *Répertoire du Théâtre Comique* (1886). These two works contain lists and detailed descriptions of the texts of all the medieval comic and religious plays that were known at that time, and of the performances of many others now lost, as well as frequent references to relevant archives. My own work has shown that Petit de Julleville's footnotes are very reliable, even if work is often necessary to trace some of his vaguer references. Petit de Julleville was one of the many, highly effective 'gentlemen scholars' of the last century (like Emile Picot, Paulin Paris, etc.) who, through their reputation and academic or social distinction, were able to gather large quantities of information from provincial archivists. Reading between the lines — and foot-notes — of Petit de Julleville's works, it is obvious that he wrote to all the local archivists he knew, asking for information about medieval drama in their town or county. They provided him with a great deal of the documentary evidence which went into his two main works, and thus these are still very useful as archive resource books for historians of medieval French drama. Often he refers to particular numbered documents in archive inventories. But in 1880, many local archives had not yet been fully inventoried, or else the inventories had not yet been published (and in some cases, are yet to be published). However, the local archivists knew their archives personally and did not need to depend on published inventories in order to feed their most interesting material to Petit de Julleville. Nowadays, it is usually possible to track down Petit de Julleville's references to then uncatalogued archives by using subsequently published inventories, or by visiting local archives quoted by Petit de Julleville. No scholar working on medieval French drama should underestimate the enduring value of Petit de Julleville's two works.

## E. Illustrative Anecdotes

The purpose of this last section is to lighten the tone of the preceding rather dry pages by providing some examples of my own personal experiences, which can serve both to illustrate the archive system that I have been describing and to recount some of the problems and solutions that I have come across in my own work in French archives.

I have been fortunate enough to discover several medieval plays, complete or fragmentary, whose existence was not known of before, and which I have subsequently edited. Several of these texts emerged during my work on the typology of medieval French play manuscripts. In order to complete this task, I managed to consult *de visu* virtually every surviving French-language mystery play manuscript, including actors' rôles. This inevitably led me to consult large numbers of inventories and catalogues and to visit many provincial archives all over France, Belgium and Switzerland.

It was while I was systematically going through the volumes in the *Catalogue Général des manuscrits des bibliothèques publiques de France* that I found a reference to an item in the library of the town of Angers entitled simply *Fragment de Mystère*. The description and lines quoted corresponded to nothing I recognised. I went straight to the Paris branch of the IRHT, which fortunately had a microfilm of this manuscript. It was a fragment of a hitherto unknown mystery play based on the well-known poem called the *Advocacie Notre Dame*, which I later published.<sup>1</sup>

In two other cases, I discovered texts because the archives actually contained more than their inventories stated. In the first case, I went all the way to Digne, to the *Archives des Alpes de Haute Provence*, in order to consult a rare actor's rôle, which consisted of barely half a page. I knew the correct *cote* and asked for it. The archivist brought me two documents, however, only one being the manuscript I was expecting. The other turned out to be a complete and hitherto unknown French farce, which I subsequently published as *La Farce du Vilain, sa Femme et le Curé*.<sup>2</sup> Similarly, when I went, for one day, to the *Archives d'Etat* in Fribourg in Switzerland, to consult the manuscripts of the various fragmentary actors' rôles published in the early part of the century by Paul Aebischer, I found them, apparently classified as *Fonds Aebischer 1* and *1 bis*. I spent most of the day consulting the already published fragments in *Fonds Aebischer 1*, before looking at *1 bis*. To my surprise, this second item consisted of 30 more fragments of actors' rôles, which Aebischer must have known about, but which he never saw fit to publish or even to mention, probably because they were all quite small and very difficult to read. With only about 30 minutes of my planned stay left, I was glad to find that the *Archives d'Etat* possessed excellent photocopying facilities and a carefree attitude to its documents. Before closing time I was able to photocopy, unsupervised, all I wanted, for later publication.<sup>3</sup> The moral of these two anecdotes is that academic 'success' is often more a matter of persistence and luck, of 'serendipity', than of great skill, and that there is

no substitute for tracing, consulting and actually touching the documents you are working on.

The opposite kind of experience emerged from my work on the so-called Harvard Passion Play fragment. This was a manuscript containing a complete day of a hitherto unknown Passion Play, discovered by John R. Elliott in Harvard Theatre Library. He sent me a photocopy of it, since none of his American colleagues could read it; together we did a critical edition and English translation of it.<sup>4</sup> I was convinced the play came from the Auvergne, and this led me in the next few years to work on a number of mystery plays performed in the Auvergne, including the unedited *Passion d'Auvergne*.<sup>5</sup> As a result of the knowledge acquired during this research, I was able eventually to visit the *Archives du Puy-de-Dôme* in Clermont-Ferrand, and ask the archivist to give me a certain document, of which I was able to provide the exact cote; after some minutes, she came back, in some embarrassment, to say that, although my reference was correct, the document was not there. I was then able to say that I knew where it was: it was now in the Harvard University Theatre Collection, and I presented her with a photocopy of it; it was *The Baptism and Temptation of Christ*. I had been able to work out almost exactly what had happened to the manuscript. In about 1870, a local historian in Clermont-Ferrand, Ambroise Tardieu, found the text of this mystery play in the Clermont archives, whilst he was working on his *Histoire de Clermont*; since he didn't know much about medieval theatre, he borrowed the document from the archives and sent it for evaluation to Paulin Paris and Emile Picot in Paris, two of the great authorities on medieval French literature at the time. It thus fell into the hands of Emile Picot. He never returned it; on his death, it was sold along with many of his papers. It was eventually bought — but never studied or properly catalogued — by Harvard University. Harvard Theatre Collection 262 is thus the same as Archives de Clermont, Inventaire Mazure 3 E 113. This is therefore an example of a case where the French archives no longer contain what the Inventory says they contain.

It is also an example of the carefree attitude towards archives and medieval manuscripts of the last century. Influential scholars could get archivists to lend them documents, for consultation at home. Many documents have been lost or mislaid in this way. My last anecdote will show how this still goes on today. It concerned the Book of Accounts of the Châteaudun Passion Play.<sup>6</sup> I had learnt of the existence of this book of accounts from references to it in a report of a meeting mentioned in the 1888–1890 volume of the journal of the Châteaudun local history society, the *Société Dunoise d'Archéologie*. Members of the society apparently listened to descriptions of a lengthy document which

described in full the performance of a Passion Play in 1510; they decided it was a significant document that deserved to be published. But no further references to it were made in later volumes of the journal and I could find no trace of any such publication or any such document in any relevant archive inventories. So I went to Châteaudun and met several members of the present-day local history society. Such archives as they possessed were few and far between, and totally uncatalogued; I found nothing, though an elderly retired local librarian vaguely remembered something that seemed to correspond to what I was talking about. I had more or less given up and had returned to Edinburgh, when I was telephoned out of the blue by someone from Châteaudun asking if I was still interested in this document; he told me that it was in the possession of a person he was not on good terms with, a certain Marcel Couturier, retired Professor of the *Ecole des Hautes Etudes en Sciences Sociales* in Paris, now a resident of Chartres, and the President of the *Société Archéologique de l'Eure-et-Loir*. To cut a long story short, I contacted Couturier and discovered he had had the document in his possession for many years, and had been working on it in a desultory way, but had stopped because, although he was knowledgeable about local history, he knew nothing about the theatre. I proposed a collaboration and he accepted; the result was our book. The interesting aspect of this story relates to the history of the document itself. It had probably been in the Châteaudun Archives until about 1880, when it was borrowed by Henri Lecesne, then president of the society, who had intended to publish it; I subsequently discovered that he even got as far as producing partially complete page proofs. But then he died, and his papers were inherited by his successor, Maurice Jusselin; on the latter's death, they passed into the hands of Couturier, who was Jusselin's pupil, friend and literary executor. Couturier never returned the document to the Châteaudun archives because he had a very low opinion of the people in Châteaudun. He wanted the document to be placed in the *Archives Départementales de l'Eure-et-Loir*, in Chartres, where he was (and still is) a very influential figure. But he didn't dare put it in the *archives départementales* and give it a shelf-mark because he was afraid the Châteaudun people would claim it back. Meanwhile, he got the *conservateur* to let him keep the document at home. I spent a week with Marcel Couturier in his home in Chartres, working on the book of accounts; we had the inestimable advantage of having the document on the table in his study. He tells me that it is now back in the *archives départementales* (série J, sans cote, surprisingly), but, of course, it will not figure in the printed *Inventaire*, which was published a long time ago.

Medieval drama is an interesting enough field of research in its own right. But the hunting in archives that it frequently entails has a special appeal of its own. Hours of boring, routine work — checking, deciphering and transcribing — are often rewarded by a few moments of excitement and discovery which make it all worthwhile.

*University of Edinburgh*

## NOTES

1. Graham A. Runnalls 'The *Mystère de l'Advocacie Nostre Dame*: A recently-discovered fragment' *Zeitschrift für Romanische Philologie* 100 (1984) 41–77.
2. Graham A. Runnalls 'Une farce inédite: *La Farce du Vilain, sa femme et le Curé*' *Romania* 106 (1985) 456–80.
3. Graham A. Runnalls 'The Medieval Actors' Rôles found in the Fribourg Archives' *Pluteus* 4–5 (1986–7) 5–67.
4. *The Baptism and Temptation of Christ: The First Day of a Medieval French Passion Play* edited John R. Elliot and Graham A. Runnalls (New Haven and London, Yale UP, 1978).
5. *La Passion d'Auvergne* edited Graham A. Runnalls (Textes Littéraires Français 303: Droz, TLF, Geneva, 1982).
6. *Le Compte du Mystère de la Passion: Châteaudun 1510* edited Marcel Couturier and Graham A. Runnalls (Société Archéologique d'Eure-et-Loire, Chartres, 1991).

## FRENCH ARCHIVES : Appendix

### Terminology

*archives nationales, départementales, communales*

*départements, communes*

*préfecture, hôtel de ville, mairie*

*bibliothèque municipale*

*conservateurs*

*fonds, grouped into separate liasses (folders), pièces (individual documents)*

*cotes (shelf-marks)*

*dépouillées (examined and analysed)*

### Bibliography

*Catalogue Général des manuscrits des bibliothèques publiques de France* (60 volumes, Paris, 1886—).

GRAHAM A. RUNNALLS

Chevalier, Abbé Casimir *Inventaire Analytique des Archives (Communes) d'Amboise* (Tours, 1874).

Petit de Julleville, Louis *Les Mystères* (Hachette, Paris, 1880).

Petit de Julleville, Louis *Répertoire du Théâtre Comique* (Hachette, Paris, 1886).

*Répertoire des Bibliothèques et Organismes de Documentation* (Direction des Bibliothèques de France, Paris, 1971; regularly updated).

Welsch, Erwin K. *Libraries and Archives in France: A Handbook* (Council for European Studies, New York, 1979).

*World Guide to Libraries* (11th edition, K.G.Saur, London and München, 1993; regularly updated).

### **Parisian Libraries and Archives: Names and Some Addresses**

Archives Nationales (rue des Francs-Bourgeois, Paris 75003).

Bibliothèque de l'Arsenal.

Bibliothèque Historique de la Ville de Paris (24 rue Pavée, 75004).

Bibliothèque Nationale de France (BNF) (rue de Richelieu, Paris); Salle des Manuscrits, Salle de la Réserve of the Salle des Imprimés.

Bibliothèque Sainte-Geneviève.

Institut de recherche et d'histoire des textes — Section romane (IRHT), (40 Avenue d'Iéna, Paris 75016).

Musée Condé (at Chantilly, just outside Paris).

### **Classification of Archives (pre-Revolutionary)**

#### **1. Départementales**

A: Actes du pouvoir souverain et du domaine public;

B: Cours et juridictions;

C: Administrations provinciales;

D: Instruction publique, sciences et arts;

E: Seigneuries, communes, bourgeoisie, familles, notaires;

F: Divers;

G: Clergé séculier;

H: Clergé régulier;

I: Fonds ecclésiastiques divers.

#### **2. Communes**

AA: Actes constitutifs et politiques de la commune;

BB: Administration communale, registres consulaires;

CC: Impôts et comptabilité;

DD: Propriétés communes, travaux publics;

RECORDS OF EARLY FRENCH DRAMA

- EE: Affaires militaires;
- FF: Justice, police;
- GG: Cultes, instruction publique, confréries;
- HH: Agriculture.