

**FOUR PLAYS OF THE FREE THEATER: THE  
FOSSILS, BY FRANCOIS DE CUREL; THE  
SERENADE, BY  
JEAN JULLIEN; FRANCOISE' LUCK, BY  
GEORGES DE PORTO-RICHE; THE DUPE,  
BY GEORGES ANCEY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649587568

Four Plays of the Free Theater: The Fossils, by Francois de Curel; The Serenade, by Jean Jullien; Francoise' Luck, by Georges de Porto-Riche; The Dupe, by Georges Ancey by Barrett H. Clark

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**BARRETT H. CLARK**

**FOUR PLAYS OF THE FREE THEATER: THE  
FOSSILS, BY FRANCOIS DE CUREL; THE  
SERENADE, BY  
JEAN JULLIEN; FRANCOISE' LUCK, BY  
GEORGES DE PORTO-RICHE; THE DUPE,  
BY GEORGES ANCEY**



## BARRETT H. CLARK

### THE CONTINENTAL DRAMA OF TO-DAY

*Outlines for Its Study* By BARRETT H. CLARK

Suggestions, questions, biographies, and bibliographies with outlines, of half a dozen pages or less each, of the more important plays of Ibsen, Björnson, Strindberg, Tolstoy, Gorky, Tchekoff, Andreyeff, Hauptmann, Sudermann, Wedekind, Schnitzler, Von Hofmannsthal, Becque, Le Maître, Lavedan, Derray, Maeterlinck, Rostand, Hervieu, Giacosa, D'Annunzio, Echegaray, and Galdós. While intended to be used in connection with a reading of the plays themselves, the book has an independent interest. 12 mo. \$1.50 net.

(Published by HENRY HOLT AND COMPANY, New York)

"Three Modern Plays from the French."

### THE PRINCE D'AUREC, THE PARDON, THE OTHER DANGER

Translated by Barrett H. Clark, with an introduction by Clayton Hamilton. 12 mo. Net \$1.35.

(Published by HENRY HOLT AND COMPANY, New York)

### THE LABYRINTH

A play in five acts, by Paul Hervieu. Authorized translation by Barrett H. Clark and Landler MacClintock. 16 mo. Net \$1.00.

(Published by B. W. HENSON, New York)

# FOUR PLAYS OF THE FREE THEATER

*The Fossils*      *By François de Curel*  
*The Serenade*    *By Jean Jullien*  
*Françoise' Luck*   *By Georges de Porto-Riche*  
*The Dupe*        *By Georges Ancey*

PRODUCED AT THE THÉÂTRE LIBRE

Translated with an Introduction

BY

BARRETT H. CLARK

*Preface by Brioux of the French Academy*



CINCINNATI  
STEWART & KIDD COMPANY  
1917

COPYRIGHT, 1914, BY  
STEWART & KIDD COMPANY  
*All Rights Reserved*  
COPYRIGHT IN ENGLAND

First impression November, 1914

Second impression February, 1917

## CONTENTS

	PAGE
PREFACE . . . . . <i>Bricux</i> . . . . .	v
ANTOINE AND THE "FREE THEATER" . . . . . <i>Barrett H. Clark</i> . . . . .	xi
THE FOSSILS, a play in four acts . . . . . <i>François de Curel</i> . . . . .	5
THE SERENADE, a Bour- geois study in three acts <i>Jean Jullien</i> . . . . .	85
FRANÇOISE' LUCK, a com- edy in one act . . . . . <i>Georges de Porto-Riche</i>	149
THE DUPE, a comedy in five acts . . . . . <i>Georges Ancey</i> . . . . .	187





## PREFACE

MR. BARRETT H. CLARK,  
Berlin,

*My Dear Colleague:*

The Nineteenth Century was an age which strove in the pursuit of truth; during the last twenty years that struggle became strikingly manifest, for the theater itself was affected.

After the stupidities of Romanticism — with its moonlit fortresses and factitious medievalism, its poniards and poison-vials, its caverns and towers, its châtelaines and sorcerers, its murders and idle gossip, men began to feel the need of a closer observation of the life about them. After a period of narrow philosophic spirituality, there arose the desire to examine with a critical eye that which in the past had been accepted as a matter of course. Science, which was the heritage of the Nineteenth Century, rapidly became "experimental."

As the French temperament was fertile ground for the new ideas, beautiful plants and flowers and great trees sprang up with a vigor which seemed wholly spontaneous.

In the realm of philosophy it was Taine, in medicine Claude Bernard, in science all the Positivists, who paved the way for the new literature. Balzac was the first. His work marks the transition between Romanticism and Naturalism.

## PREFACE

---

In him are the defects of exaggeration of both schools. Certain conceptions and ideas of his are at times childishly, monstrosly distorted, sufficiently so to rank him with the worst of his predecessors, while at other times again he thinks and writes with a power so violent and so audacious, that none of his disciples has been able to equal him — in spite of the fact that every follower is prone to exaggerate the manner of his master. Zola was to follow, however.

The theater — if we except certain plays of that true precursor of the moderns, Émile Augier, and the occasionally inspired priests of Dumas *filis* — was confined rigidly within certain time-honored conventions, and lay like a lazybones in a warm and comfortable bed. The theaters of Paris all had their accepted and privileged purveyors of amusement, and their intellectual sloth was in turn communicated to the public — each supporting the other.

Yet a deep-buried desire for something new existed somewhere in the mind of the public; it was latent, unknown, unconscious — but it was so real, so sincere, that when the first attempts to bring the theater into a closer relation with life were brought to the stage, these were greeted with cries of joy and enthusiasm.

It is Antoine's chief glory to have felt this desire, to have been the first to bring it to its full fruition. From the moment he made his appearance, in the obscure little theater in the Passage de l'Élysée des Beaux-arts, dramatists brought him plays in which they too had endeavored to do away with the old conventions, and in which they