

**PATRIE! AN HISTORICAL
DRAMA IN FIVE ACTS
(EIGHT SCENES)**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649180981

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Cover @ 2017

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VICTORIEN SARDOU

PATRIE !

An Historical Drama in Five Acts
(Eight Scenes)

BY
VICTORIEN SARDOU

TRANSLATED FROM THE FRENCH BY
BARRETT H. CLARK



WITH AN INTRODUCTION BY THE TRANSLATOR

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1915

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TO
CLAYTON HAMILTON
WITH THE GRATITUDE OF THE TRANSLATOR

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INTRODUCTION

Sardou is probably the oftenest referred to and least read of any dramatist of modern times. His name, together with the clever noun invented by Bernard Shaw, is constantly used as a term of reproach; the phrase "well-made play" is usually employed in a derogatory sense, as if a well-constructed play were something to be avoided. This state of affairs would not be so regrettable were it not that the plays of Sardou and his master Scribe are, with very few exceptions, inaccessible to English readers. Even Shaw based some of his most mordant and damning remarks about "Sardoodledom" upon English adaptations, and confesses that he never read "Fédora" in the original. "Gismonda," the other play he saw at the same time with the English version of "Fédora," has never been published in French. When a critic of Shaw's standing says, "Of course I was not altogether new to it, since I had seen 'Diplomacy Dora,' and 'Théodora,' and 'La Toscadora,' and the other machine dolls from the same

INTRODUCTION

firm," he stands convicted of arguing from insufficient premises, for "Diplomacy" is an adaptation, while "Théodora," like "Gismonda," is as yet in manuscript. "La Tosca" was not published until some years after the appearance of Shaw's article.

If Sardou is to be justly estimated, he must be read, and if critics are to link the names of Sardou and Scribe together as nefarious purveyors of "well-made plays," they should at least not do so on the authority of former critics, many of whom have either not read the plays of the dramatists in question, or have only a superficial acquaintance with their works in the original.

The present translation of "Patrie!" is so far as I am aware the first Sardou play in English which follows the original text line for line. There are numerous adaptations, to some of which the name of the author is added, but far oftener bearing only the name of the adapter. It is, therefore, with the hope that this much-maligned dramatist may be sympathetically, or at least intelligently, read and calmly judged that this famous play has been included in "The Drama League Series."

Victorien Sardou was born in Paris on September 7, 1831. His early years were spent in the neigh-