



Literary writing for puppets and marionettes in Western Europe (17th – 21st centuries)

1st International Conference *PuppetPlays*, Université Paul-Valéry
Montpellier 3, Montpellier, 14-16 October 2021.

Call for papers

Overview of the conference:

From Johann Wolfgang von Goethe to Ramón del Valle-Inclán, from Charlotte Charke to Liliana Ugolini, from Alain-René Lesage to Ernst Toller, from Alfred Jarry to Italo Calvino, from Gerhart Hauptmann to Howard Barker, from Lewis Carroll to Marion Aubert, from Salvador Espriu to Tankred Dorst, from Federico García Lorca to Thomas Bernhard, from António José da Silva to Liliane Atlan, from Paul Claudel to Nelly Sachs...

Hundreds of European writers, some well-known, others less so, have written or write for puppets or marionettes. Some, like Ben Jonson, Henry Fielding, Restif de la Bretonne, Massimo Bontempelli, Arthur Schnitzler, Luigi Pirandello, Heiner Müller, have inserted scenes for puppets or marionettes into their plays. And for half a century, following in the footsteps of Dario Fo, Armand Gatti or François Billeldoux, plenty of playwrights have contrived to have living and animated figures interacting on stage.

But what does “writing for puppets or marionettes” mean in real terms? Which material images does this theatrical tool summon up, and to what end? Which work processes are being employed here? What kind of specific constraints – or, on the contrary, what kind of new freedoms – can be found on this occasion?

Today, theatrical writing for puppets or marionettes is set in motion when a puppeteer, a company or an institution commissions it. This is how encounters and sometimes collaborations come about between artists previously unknown to each other, who discover each other and learn to work together: sometimes keeping to their respective territories, sometimes keeping up a close dialogue over the whole span of the creative process.

But when poets, novelists, playwrights take the initiative in writing “plays for puppets/marionettes”, what kind of project motivates their writing? Is it designed for a specific animation technique (glove puppets, marionettes, shadow puppets, objects, etc)? Is it, as was the case for Louis-Edmond Duranty, Rafael Alberti or Guido Ceronetti, accompanied by a desire to get fully involved in the staging of their artwork? Or is it merely a means of distancing themselves from the actors’ theatre of their time?

It follows that there are several modes of writing for puppets or marionettes; one of the very first tasks for researchers in this field must be to identify them and also, of course, to question them. For writers, the puppet is never a neutral choice, because they risk straying from the beaten track of literary consecration and success, to the point where their work often never sees the light of day. Under such circumstances, why would anyone write for puppets or marionettes? What status is conferred on the author in this branch of the performing arts where he/she has no customary place?

The choice to write for puppets could, for example, originate in a fascination for the traditions, characters, gestures, and language of the puppet. It might result from the limitations of theatrical life: for example, the prohibitions, monopolies, and censorship to which the 17th and 18th-century actors' theatre was subjected. They could also be motivated by the desire to address an audience considered the most spontaneously receptive to this type of performance – children. Or it might be born of a desire to experiment with a more liberal dramaturgy, freed from the overly strict rules of verisimilitude, more open to poetry or experimentation.

Whatever the reasons or contexts which impel writers to summon puppets/marionettes, shadow puppets or animated objects to the stage of their mental theatre, it is crucial to examine the consequences for dramatic writing. What are the shifts that operate in the ways writers create characters, configure drama, organise dramatic action, choose the expressive register, the relationship with speech, and, the whole imaginary realm? To decide to work with puppets is to commit to a certain way of representing the human being, and sometimes also to let non-human beings enter the stage. It is to engage another level of convention within theatrical conventions, another relationship with reality and illusion. Ultimately, it is to take root in inorganic matter, and to produce tension between the living and the dead, the animate and the inanimate.

Like musical instruments, puppets as theatrical instruments have their own limitations and their own expressive powers. The ERC *PuppetPlays* research programme wishes to invite you to explore these unique writings born of an encounter with these instruments, focusing for its first international symposium on the contribution of writers, poets, novelists or dramatic authors to the forging of a dramaturgy specific to puppets.

Questions:

Particular attention will be paid to the following questions:

- To what extent do authors who write for puppet theatre produce work that is different from that destined for the actors' theatre? Is this work subject to the same production and performance conditions? Does it address the same audience? Does it deal with the same subjects? Does it employ the same registers, or registers specific to marionette theatre?
- Does theatrical writing for puppets belong in the same literary periodization as the actors' theatre? Is it possible to discern in its phases of development, the signs of a baroque, classical, romantic, symbolist, modernist, post-dramatic, documentary (etc) poetics?
- In the eyes of the authors, what are the models for writing for puppets? Do they rework the traditional forms of the puppet? Of the actors' theatre? Or other forms of live performance (pantomime, circus, ballet, etc)?
- At the end of the 19th century, particularly in the French-speaking world, theatre writing for puppets was often the domain of poets rather than playwrights. Does this tendency pertain at the European level? Is it still discernible today? What are the implications?
- When responding to a commission, how does a writer approach the art of the puppet? How does he/she rid himself of his/her prejudices, how does he/she enter into the artistic project

of the puppeteer with whom he/she must collaborate? Does the encounter with the puppeteers and their instruments impinge on the writing process? In what way? Are the effects limited to the current experience, or do they produce lasting changes?

- Does theatrical writing for puppets lead to a specific representation of the human being and his or her place in the world?

All these questions are, of course, contingent on the nature of each unique work and its production context. An indicative (and non-exhaustive) list of texts for puppets or marionettes (as well as for actors and puppets or marionettes) which are expected to generate research proposals is appended to this call for papers.

To avoid the simple juxtaposition of case studies, preference will be given to comparative approaches which shed light on the way works written for puppets are included in the theatre system of their time.

A second conference, in 2023, will be dedicated to plays written by puppeteers.

Submissions and deadlines:

Proposals for papers, of a duration of 20 minutes, should arrive at these two e-mail addresses (didier.plassard@univ-montp3.fr and carole.guidicelli@univ-montp3.fr) no later than 30th April 2021. They will take the form of an abstract in English or in French of 300 to 500 words, along with a bio-bibliography and the author's personal contact details.

The working languages of the conference are English and French.

In accordance with the principles of open science, the proceedings of the conference will be published on an open-access platform.

The organising committee will communicate its decisions, taken on the advice of the scientific committee, in June 2021.

Scientific committee:

Adolfo Ayuso Roy (writer, University of Zaragoza), Jean Boutan (post-doctoral researcher *PuppetPlays*, Université Paul Valéry – Montpellier 3), Matthew Cohen (professor, University of Connecticut), Pénélope Dechaufour (senior lecturer, Université Paul Valéry – Montpellier 3), Francesca Di Fazio (doctoral student *PuppetPlays*, Université Paul Valéry – Montpellier 3), Cristina Grazioli (professor, University of Padua), Carole Guidicelli (research engineer *PuppetPlays*, Université Paul Valéry – Montpellier 3), Sandrine Le Pors (associate professor, Université d'Artois), Marc Martinez (professor, Université de Rouen), Didier Plassard (principal researcher *PuppetPlays*, Université Paul Valéry – Montpellier 3), Rute Ribeiro (director and puppeteer, Lisbon), Julie Sermon (professor, Université de Lyon 2), Gerd Taube (professor, Goethe Universität, Frankfurt), Bérange Vantusso (puppeteer, stage director and director of the Studio-Théâtre, Vitry-sur-Seine)

Organising committee: Jean Boutan, Francesca di Fazio, Carole Guidicelli, Didier Plassard, Paul Robert.

About *PuppetPlays*

PuppetPlays (2019-2024) is a research project funded by the European Union via the Horizon 2020 programme of the European Research Council (G.A. 835193) and hosted by Université Paul-Valéry Montpellier 3 (France). Under the direction of Prof. Dr. Didier Plassard (Université Paul Valéry – Montpellier 3), its first aim is to offer public access to the repertoire of works written for puppets in Western Europe from the 17th to the 21st centuries on a dedicated digital platform. The launch of this platform is scheduled for 2022.

In the meantime, a presentation of the project and *PuppetPlays*' activities can be consulted at this address: <https://puppetplays.www.univ-montp3.fr/fr>

Literary puppet plays.

The following is a list of plays composed by writers (poets, novelists, playwrights...) who have so far been identified by the PuppetPlays project researchers and whose texts are at least partially preserved. It is only a provisional stage of the research and will need to be completed or amended. Plays featuring actors and puppets or marionettes – as well as characters described as marionettes but which were occasionally interpreted by actors – have also been included.

English-speaking area:

- Jonson, Ben : *The Bartholomew Fair*, 1614 ; *A Tale of a Tub*, 1623.
- Powell, Martin : *A Mock Opera, or Venus and Adonis*, 1713.
- Sheridan, Thomas, *Prologue to the Farce of Punch Turn'd School-Master*, 1724.
- Fielding, Henry : *The Author's Farce, with a Puppet-Show Call'd The Pleasures of the Town*, 1730.
- *C. and Country*, 1734.
- *Politicks in Miniature, or The Humours of Punch's Resignation*, 1742.
- O'Hara, Kane : *Midas*, 1760 ; *Tom Thumb*, 1777.
- Foote, Samuel : *Tragedy-à-la-mode*, 1763 ; *The Handsome House-Maid, or Piety in Pattens*, 1773.
- Carroll, Lewis : *La Guida di Bragia*, ca. 1850.
- Yeats, Jack Butler : *The Scourge of the Gulph*, 1901 ; *James Flaunty or the Terror of the Western Seas*, 1901 ; *The Wonderful Traveller or the Disguised Princes and the Pursuing Policeman* ; *The Treasure of the Garden*.
- Baring, Maurice : *Palamon and Arcite*, 1913.
- Craig, Edward Gordon : *The Drama for Fools*, 1916 - 1918.
- Varé, Daniele: *Princess in Tartary*, 1940.
- Bussell, Dorothea : *The Cat and the Kingdom*, in Bussell, Jan (ed.), *Plays for Puppets*, 1951.
- Shaw, George Bernard : *Shakes versur Shav*, 1949.
- Barker, Howard : *All he fears*, 1993 ; *The Swing at Night*, 2001.
- Roberts, Christine : *The Maternal Cloister*, 2000.
- Stafford, Nick : *War Horse*, 2007.
- Bartlett, Neil : *Or you could kiss me*, 2010.

German-speaking area :

- Bader, Georg Philipp: *Philemon und Baucis*, 1773 ; *Didone abbandonata*, 1776 ; *Die bestrafte Rachgier*, 1779.
- Goethe, Johann Wolfgang (von): *Neueröffnetes moralisch-politisches Puppenspiel*, 1774; *Hanswursts Hochzeit, oder Der Lauf der Welt*, 1775; *Das Jahrmarktsfest zu Plundersweilern*, 1778.
- Seckendorff, Karl Sigmund (von): *Das Urteil des Midas*, 1775.
- Schink, Johann Friedrich : *Marionettentheater*, 1778 ; *Prinz Hamlet von Dännemark*, 1799.
- Falk, Johannes Daniel: *Die Uhu* (1796), in *Taschenbuch für Freunde des Scherzes und der Satire*, Leipzig, 1797; *Die Prinzessin mit dem Schweinerüssel*, 1804.
- Ludwig Tieck: *Hanswurst als Emigrant*, 1795.

- Arnim, Achim (von): *Das Loch, oder das wiedergefundene Paradies*, 1811; *Die Appelmänner*, 1813.
- Kerner, Justinus: *Reiseschatten*, 1811; *Der Bärenhäuter im Salzbad*, 1835.
- Eichendorff, Joseph (von): *Das Incognito, oder Die mehreren Könige, oder Alt und Neu*, 1841.
- Voß, Julius (von): *Possen- und Marionettenspiele*, 1812, 1826.
- Pocci, Franz (von): *Neues Kasperl-Theater*, 1855 ; *Lustiges Komödien-Büchlein*, 6 vol., 1859-1877.
- Hofmannsthal, Hugo (von): *Das kleine Welttheater, oder Die Glücklichen*, 1897/1898; „Der Kaiser von China spricht“, „Vorspiel für ein Puppentheater“ in *Kleine Dramen*, 1912.
- Scheerbart, Paul: *Die Puppe und die Dauerwurst*, 1897.

- Rath, Willy: *Die feine Familie*, 1901.
- Falckenberg, Otto: *Prinzessin Pim und Laridah, ihr Sänger*, 1902.
- Schnitzler, Arthur: *Der Puppenspieler*, 1902; *Der tapfere Cassian*, 1903; *Zum großen Würstel*, 1904.
- Bernus, Alexander (von): *Romantische Schattenspiele*, 1907.
- Wolfskehl, Karl: *Wolfdietrich und die rauhe Els*, 1907; *Thors Hammer*, 1908.
- Kokoschka, Oskar: *Sphinx und Strohmann*, 1909.
- Trakl, Georg: *Blaubart. Ein Puppenspiel*, 1910.
- Hauptmann, Gerhart: *Festspiel in deutschen Reimen*, 1913.
- Lichnowsky, Mechtilde, *Ein Spiel vom Tod*, 1915.
- Scholz, Wilhelm (von), *Doppelkopf*, 1918.
- Mehring, Walter: *Einfach klassisch. Eine Orestie mit glücklichem Ausgang*, 1919.
- Neuman, Alfred: *Bühnenmarionetten*, 1919.
- Toller, Ernst: *Die Rache des verhöhnten Liebhabers, oder Frauenlist und Männerlist*, 1920.
- Leip, Hans: *Der betrunkene Lebenskelch*, 1921.
- Blei, Franz: *Das Nusch-Nuschi*, 1921.
- Barlach, Ernst: *Der Findling*, 1922.
- Polgar, Alfred: *Der unsterbliche Kasperl*, 1922.
- Gasbarra, Felix, *Preussische Walpurgisnacht*, 1922.
- Schwitters, Kurt: *Schattenspiel*, 1925.
- Filling, Grete, *Kasperle und der Strolch*, 1929; *Kasperle und die Hummel Piekepisst*, 1929.
- Kästner, Erich: *Kasperle besucht Berlin*, 1932.
- Kisch, Egon Erwin: *Der Dachgarten*, 1933.
- Zweig, Arnold: *Das Spiel vom kleinen Propheten Jona*, 1936.
- Sachs, Nelly: *Ein Spiel vom Zauberer Merlin*, 1940.
- Fürnberg, Louis: *Der Frosch-Mäuse-Krieg*, 1941.

- Humm, Rudolf Jakob: *Theseus und der Minotaurus*, 1941; *Der Sturm*; *Eine Mainacht*; *Belfagor*, 1944; *Der Ritter zwischen Stern und Blume*; *Freunde bis in den Tod*; *Die schöne Frasquita*; *Für Regina de Vries*; *Dreimal Piccard*.
- Kommerell, Max: *Kasperle-Spiele für grosse Leute*, 1948.
- Eisler, Hanns: *Johann Faustus*, 1952.
- Borde-Klein, Inge: *Der Wettlauf*, 1954; *Die vier Jahreszeiten*, 1955; *Vom Mäuschen, Vögelchen und der Bratwurst*, 1959; *Reingefallen, Klauke!*, 1959; *Das fliegende Schweinchen*, in *Schulfeierbuch*, 1959; *Wer fängt Hugo?* 1960.
- Rühm, Gerhard: *hanswurststücke*, 1955/1956; *Gegenstände*, 1966; *auf messers schneide*, 1995.
- Dorst, Tankred: *Auf kleiner Bühne*, 1959.
- Bernhard, Thomas: *Der Berg*, 1959.
- Meier, Herbert: *Der König von Bamako*, 1960.
- Artmann, Hans Karl: *die hochzeit caspars mit gelsomina*, 1960; *die liebe fee pocahontas oder kasper als schildwache*, 1961; *Punch und Judy*, 1962.
- Seewald, Richard: *Das Geheimnis des Steins. Ägyptische Marionettenkomödie*, 1961.
- Bayer, Konrad: *kasperl am elektrischen stuhl*, 1968.
- Strub, Heiri: *Der verwundete Sokrates*, 1972.
- Schleef, Einar: *Der Fischer und seine Frau*, 1976.
- Müller, Heiner: *Leben Gundlings Friedrich von Preussen Lessings Schlaf Traum Schrei*, 1977.
- Fühmann, Franz: *Der glückliche Ritter von Trinitat oder Wie wird man Oberdiskutierer*, 1976 ; *Schlipperdibix und klapperdibax! Zwei Kasperlstücke*, 1985.
- Widmer, Urs: *Sommernachtswut*, 1993.
- Czernin, Franz-Joseph: *Szenen für russische Puppen*, 1998.
- Tornquist, Kristine: *Der Kommissar*, 2002.
- Meyer, Ralf: *Die Schöne und das Biest*, 2003; *Glück*, 2020.
- Kusz, Fitzgerald: *Die Götter-Soap*, 2013.
- Becker, Marc: *Munch und Van Gogh. Der Schrei der Sonnenblume*, 2014; *Kasper in Teufelsküche, oder Das Geheimnis der schlechten Laune*, 2019.

Italian :

- Rospigliosi, Giulio : *La comica del cielo, ovvero la Baltasara*, 1668.
- Badovero, Camillo : *Il Leandro*, 1679.
- Acciaiuoli, Filippo : *Damira placata*, 1680 ; *Ulisse in Feacia*, 1681 ; *Chi è cagion del suo mal pianga se stesso*, 1682 ; *Il girello*, 1668, 1682.
- Ottoboni, Pietro : *Il trionfo dell'amore*, 1691 ; *L'Eurilla o Amor eroico fra pastori*, 1696 ; *La Pastorella*, 1705 ; *Il Costantino pio*, 1710 ; *Teodosio il Giovane*, 1711.
- *Pulcinella guardiano de' pazzarelli*, 1705.
- Martello, Pierjacopo: *Lo starnuto d'Ercole*, 1717.
- *Pulcinella speciale in villa*, 1728.
- Gori, Antonio, *Il cajetto*, 1746.
- Zanetti, Girolamo, *Eurimedonte e Timocleone ovvero I rivali delusi*, 1746.
- Zeno, Apostolo, *Gianguir*, 1748.
- Giraud, Giovanni: *Il viaggio sull'asino di Cassandro sposo*, 1826; *Malvinuccia*, 1832.
- Boito, Arrigo: *Basi et bote*, 1881.
- Giacosa, Giuseppe, *Il filo*, 1883.
- Bianchi, Menotti: *E guarattelle*, 1900.

- Marinetti, Filippo Tommaso: *Elettricità sessuale*, 1914; *Vengono*, 1915; *Il teatrino dell'amore*, 1915.
- Pratella, Francesco Balilla: *Il terremoto*, 1915.
- Depero, Fortunato: *Colori*, 1916; *Suicidi e omicidi acrobatici*, *Avventura elettrica*, *Ladro automatico*, *Sicuro*, 1917.
- Bontempelli, Massimo: *Siepe a Nord-Ovest*, 1919.
- Cavacchioli, Enrico: *Quella che t'assomiglia*, 1920.
- Folgore, Luciano: *Ombre + fantocci + uomini*, 1920; *I palombari notturni*, 1920; *I tre momenti*, 1927; *L'ora del fantoccio*, 1928.
- Scaparro, Mario: *Un parto*, 1920.
- Fanciulli, Giuseppe: *Il teatro di Takiù*, 1923.
- Vasari, Ruggero: *L'angoscia delle macchine*, 1923; *Raun*, 1927.
- Alessio, Luigi: *Aeroplani*, 1926.
- Rognoni, Angelo: *Il dispiacere del grembiule*, 1931.
- Pirandello, Luigi: *I giganti della montagna*, 1936.
- Bene, Carmelo: *Pinocchio*, 1964.
- Fo, Dario : *Grande pantomima con bandiere e pupazzi piccoli e medi*, 1968; *Morte e resurrezione di un pupazzo*, 1971.
- Ceronetti, Guido: *I misteri di Londra*, 1978; *La iena di San Giorgio*, 1985; *Mystic Luna-Park*, 1988; *Viaggia viaggia, Rimbaud!*, 1992; *Il volto (Ansiktet)*, 1998.
- Calvino, Italo : *La foresta-radice-labirinto*, 1981, 1984.
- Licata, Salvo: *Visita guidata all'Opera dei Pupi* (1989); *Francesco e il sultano* (1992); *L'urlo del mostro* (1998).
- Boggio, Maricla: *Il teatrino di Don Candeloro*, 1987.
- Ugolini, Liliana: *Marionetteemiti*, 1999; *Delle Marionette, dei Burattini e del Burattinaio*, 2007.
- Niccolini, Francesco: *Ronscisvalle!*, 2001.
- Gindro, Sandro: *Teatro: opere per attori, solisti e burattini*, 2002.
- Scaldati, Franco: *Rosolino 25 figli*, 2013.

French-speaking area:

- La Grille, Dominique de Normandin, dit : *Les Pygmées*, 1676 ; *Les Amours de Microton*, 1676.
- Fuzelier, Louis : *Thésée ou la Défaite des Amazones*, 1701 ; *Le Ravissement d'Hélène, le siège et l'embrassement de Troie*, 1705 ; *Les Stratagèmes de l'amour*, 1726 ; *A fourbe, fourbe et demi*, 1733 ; *La Descente d'Enée aux Enfers*, 1740 ; *La Ligue des opéras*, 1744 ; *Polichinelle maître d'école*, 1744.
- Malézieu, Nicolas de : *Polichinelle demandant une place à l'Académie*, 1705.
- Lesage, Alain-René : *Arlequin-Thétis*, 1713 ; *L'Ombre de la Foire*, 1731.
- Carolet, Denis : *La Cendre chaude*, 1717 ; *Le Divertissement comique*, 1727 ; *Le Mariage du Caprice et de la Fortune*, 1727 ; *Le Palais de l'ennui*, 1731 ; *Le Cochet maladroit*, 1731 ; *Le Déménagement de l'Opéra-Comique*, 1731 ; *L'Impromptu de Polichinelle*, 1731 ; *Polichinelle Cupidon*, 1731 ; *Les Petites Maisons*, 1732 ; *Polichinelle Amadis*, 1732 ; *Polichinelle Apollon*, 1733 ; *Polichinelle Alcide*, 1733 ; *La Noce interrompue*, 1734 ; *La Prise de Philisbourg*, 1734 ; *La Prise du fort de Kell*, 1734 ; *La Grenouillère galante*, 1735 ; *Atys travesti*, 1736 ; *L'Assemblée des poissardes, ou Polichinelle maître d'hôtel*, 1737 ; *Polichinelle censeur des théâtres*, 1737 ; *Polichinelle Persée*, 1737 ; *Polichinelle vengé*, 1738.
- Fuzelier, Louis, Lesage, Alain-René, et d'Orneval, Jacques-Philippe : *L'Ombre du cocher poète*, 1722.

- Piron, Alexis, *Arlequin-Deucalion*, 1722 ; *Le Mariage de Momus, ou la Gigantomachie*, 1722 ; *Colombine-Ninétis*, 1723.
- Fuzelier, Louis, et d'Orneval, Jacques-Philippe : *La Grand-mère amoureuse*, 1731.
- Favart, Charles-Simon, Largillières, Félix de, et Destouches, Néricault : *Polichinelle comte de Paonfier*, 1732.
- Salley, Charles-Alexandre, et Caylus, Anne-Claude-Philippe de Tubières de : *Polichinelle lazziste*, 1732.
- Le Valois d'Orville, Adrien-Joseph : *Pièce manquée et l'impromptu de Polichinelle*, 1735 ; *Les Amants peureux*, 1736 ; *Le Quiproquo*, 1740 ; *Polichinelle distributeur d'esprit*, 1741 ; *L'Un pour l'autre*, 1742 ; *Orphée et Eurydice*, 1742 ; *Don Quichotte Polichinelle*, 1743 ; *Javotte*, 1743.
- Gallet, Pierre : *La Pétrarade, ou Polichinel auteur*, 1750.
- Gaubier de Barrault, Sulpice-Edme : *Brioché, ou l'Origine des marionnettes*, 1753.
- Laffichard, Thomas : *Les Dieux, ou les Noces de Vénus*, 1753.
- Taconet, Toussaint-Gaspard : *Nostradamus*, 1756 ; *L'Ombre de Vadé*, 1757.
- Poinciset de Sivry, Louis : *Les Philosophes de bois*, 1760.
- Guillemain, Charles-Jacob : *Arlequin marchand de poupées ou le Pygmalion moderne*, 1779 ; *Le Mariage de Janot*, 1780 ; *L'Entrepreneur de spectacles*, 1796 ; *Le Mariage de Jocrisse*, 1797 ; *Le Pont cassé*.
- Restif de la Bretonne, Nicolas-Edme : *Le Drame de la vie, contenant un homme tout entier, pièce en treize actes d'ombres et en dix pièces régulières*, 1793.

- Bernard, Laure, *Théâtre de marionnettes*, 1837.
- Sand, Maurice: *Une nuit à Ferrare*, 1848; *Les Mystères de l'Indre*, 1855; *On demande un jardinier*, 1855; *Le Flageolet*, 1863; *Le Bain de Dieu*, 1863; *Nous dînons chez le colonel*, 1867; *La Clémence de Titus*, 1867; *Le Célibataire*, 1870; *Azote*, 1871; *Les Esprits frappeurs*, 1871; *La Chambre bleue*, 1874; *Le Candidat*, 1874; *Le Vase de bronze*, 1874; *Une nuit à Châteauroux*, 1875; *J'ai oublié mon panier*, 1875; *Jouets et mystères*, 1875; *La Rosière de Viremollet*, 1879; *La Syrène*, 1881; *Zut! ou la petite chaussette bleue*, 1874; *Balandard aux Enfers*, 1886.
- Carré, Michel, et Barbier, Jules: *Les Marionnettes du docteur*, 1851.
- Monnier, Marc: *Polichinelle*, 1852; *Sic vos non vobis*, 1852; *Le Roi Babolein*, 1853; *La Princesse Danubia*, 1856; *Régina*, 1859; *Le Curé d'Yvetot*, 1862; *Paillasse*, 1865; *L'Equilibre*, 1867; *Le Docteur Gratien*, 1870; *Faust*, 1871; *Le Congrès de la paix*, 1871.
- Véron, Pierre: *La Comédie en plein vent*, 1861.
- Duranty, Louis-Edmond, *Théâtre des marionnettes du jardin des Tuileries*, 1862.
- Monnier, Henry: *La Grisette et l'étudiant*, 1862; *Les Deux Gougnottes*, 1862.
- Glatigny, Albert: *Scapin maquereau*, 1863.
- Lemercier de Neuville, Louis: *Les Jeux de l'amour et du bazar*, 1862; *Un caprice*, 1863; *I pupazzi*, 1866; *Paris Pantin*, 1868; *Fleur de guitare*, 1868; *Mon village*, 1868; *Le Théâtre des pupazzi*, 1875; *La Femme du monde et l'Auvergnat*, 1876; *Les Pupazzi de l'enfance*, 1881; *Nouveau théâtre des pupazzi*, 1882; *Tout Paris*, 1886; *Ombres chinoises*, 1891; *Les Pupazzi noirs*, 1896; *Nouveau théâtre de Guignol* (2 vol.), 1898; *Les Pupazzi inédits*, 1903; *Théâtre des marionnettes*, 1904.
- Nadar, Tournachon Félix (dit), et Bataille, Charles: *La Grande Symphonie des punaises*, 1862.
- Robida, Albert: *La Nuit des temps*, 1889.
- Eudel, Paul: *Les Ombres chinoises de mon père*, 1891; *Le Mort récalcitrant*, 1898.
- Lerberghe, Charles (van): *Les Flaireurs*, 1892.
- Donnay, Maurice, *Ailleurs*, 1891; *Phryné, scènes grecques*, 1894.
- Bouchor, Maurice, *Trois mystères: Noël, Tobie, Sainte Cécile*, 1892; *Le Songe de Kheyam*, 1892; *Les Mystères d'Eleusis*, 1894.
- Colombier, Henry: *Le Bandeau d'illusion*, 1899.
- Gautier, Judith: *Tristane*, 1899.

- Satie, Erik: *Geneviève de Brabant*, 1899.
- Jarry, Alfred: *Ubu sur la butte*, 1901.
- Ranson, Paul: *L'Abbé Prout*, 1902.
- Berlier, Paul: *Monsieur le Vent et Madame la Pluie*, 1907.
- Marinetti, Filippo Tommaso: *Poupées électriques*, 1909.
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