SACRED AND PROFANE LOVE: A PLAY IN THREE ACTS, FOUNDED ON THE NOVEL OF THE SAME NAME

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Sacred and Profane Love: A Play in Three Acts, Founded on the Novel of the Same Name by Arnold Bennett

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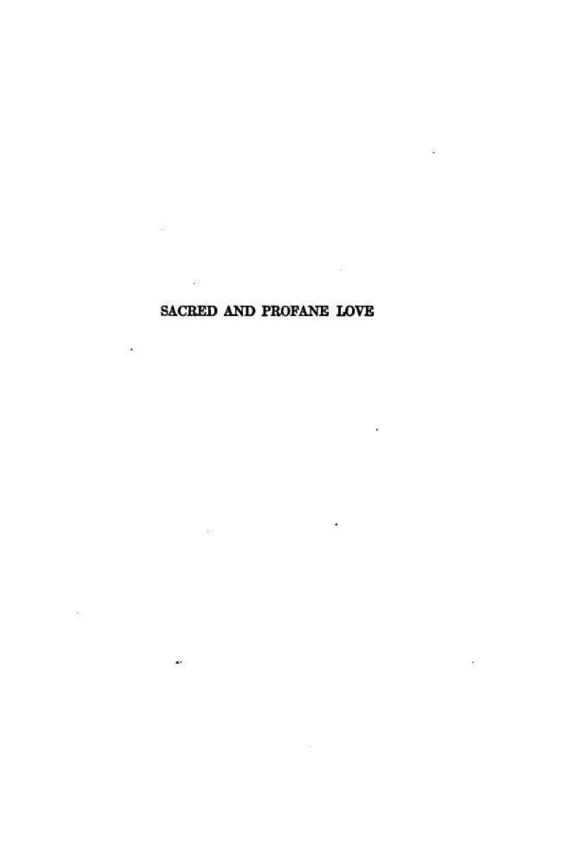
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ARNOLD BENNETT

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BY ARNOLD BENNETT

NOVELS

THE ROLL-CALL
THE PRETTY LADT
THE LION'S SHARE
THESE TWAIN
CLAYBANGER

THESE TWALF
CLAYER/SER
ENIODA LESSWAYE
THE OLD WIVES' TALE
DERSY THE AUDACIOUS
THE OLD ADAM
HELRIN WITH THE HIGH HAND
THE MATADOR OF THE FIVE TOWNS
THE BOOK OF CARLOTTA
SURIED ALIVE
A GREAT MAIN
LEGONOBA
WHOM GOD HATH JORNED
A MAN FROM THE MORTH
ANNA OF THE FIVE TOWNS
THE GLANGE
THE CITY OF PLEASURE
THE GRAND BASTLON HOTEL
HUGO

HUGO THE GATES OF WRATH

POCKET PHILOSOPHIES

CKET PHILOSOPHIES
EELF AND SELF-MANAGEMENT
THE AUTHOR'S CRAFT
MARRIED LUFE
MARRIED LUFE
FIRINDSHIP AND HAPPINESS
HOW TO LIVE ON 24 BOURS A DAY
THE HUMAN MACHINE
LITERARY TASTE
MENTAL REFICIENCY

PLAYS SACRED AND PROFAME LOVE

SACRED AND PROFAME LOVE
JUDITH
THE TITLE
THE GREAT ADVENTURE
CUFFD AND COMMONSISTE
WHAT THE PUBLIC WANTS
POLITE FARCES
THE HONEYMOON
IN COLLABORATION WITH EDWARD ENGBLAUCE
MILISTONIOS

MISCELLANBOUS

PARIS NIGHTS THE TRUTH ABOUT AN AUTHOR LIBERTY: OVER THERE: WAR SCENES

GEORGE H. DORAN COMPANY NEW YORK

SACRED AND PROFANE LOVE

A PLAY IN THREE ACTS

FOUNDED ON THE NOVEL OF THE SAME NAME

BY

ARNOLD BENNETT
Author of "Judith," "Clayhanger,"
"The Boll Call," "The Old Wives'
Tale," "The Title," etc.

GEORGE H. DORAN COMPANY PUBLISHERS NEW YORK



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CHARACTERS

CHARLOTTA PERL
EMILIO DIAZ
FRANK ISPENLOVE
MARY ISPENLOVE, his wife
EMMELINE PALMER, Charlotta's secretary
SNAPE, Diaz's secretary
MRS. JOICEY
LOUISA BENBOW, her sister
LORD FRANCIS ALCAR
MRS. SARDIS
JOCELYN SARDIS, her daughter
ROSALIE
LÉONIE
A PARLOURMAID



SACRED AND PROFANE LOVE

ACT I

SCENE I

Mrs. Joicey's sitting-room on the first floor of her house in the Five Towns. Door L. [as one faces the footlights], and double doors back centre. The latter open into a bedroom. There is a great deal of furniture, all dating from the seventies: many and various chairs, sundry tables, a sofa, a canterbury, rugs, antimacassars, mats, wax flowers under glass domes, a gas chandelier, and a grand piano in walnut [with the keyboard towards the back wall]. Over the mantelpiece an extensive enlarged photograph of a middle-aged man, in a rosewood frame. The window is not shown. Although most of the furniture is ugly, the general aspect of the crowded room is picturesque rather than ugly. It is bright-coloured, and has the distinction of a bygone style.

Time.—Eleven o'clock at night. The chandelier is lighted.