

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

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649487301

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

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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ARNOLD BENNETT

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SACRED AND PROFANE LOVE

By ARNOLD BENNETT

NOVELS

THE ROLL-CALL
THE PRETTY LADY
THE LION'S SHARE
THREE TWAIN
CLAYRANGER
HILDA LESSWAYS
THE OLD WIVES' TALE
DENNY THE AUDACIOUS
THE OLD ADAM
HELEN WITH THE HIGH HAND
THE MATADOR OF THE FIVE TOWNS
THE BOOK OF CARLOTTA
BURIED ALIVE
A GREAT MAN
LEONORA
WHOM GOD HATH JOINED
A MAN FROM THE NORTH
ANNA OF THE FIVE TOWNS
THE GLIMPSE
THE CITY OF PLEASURE
THE GRAND BASTION HOTEL
HUGO
THE GATES OF WRATH

POCKET PHILOSOPHIES

SELF AND SELF-MANAGEMENT
THE AUTHOR'S CRAFT
MARRIED LIFE
FRIENDSHIP AND HAPPINESS
HOW TO LIVE ON 24 HOURS A DAY
THE HUMAN MACHINE
LITERARY TASTE
MENTAL EFFICIENCY

PLAYS

SACRED AND PROFANE LOVE
JUDITH
THE TITLE
THE GREAT ADVENTURE
CUPID AND COMMONSENSE
WHAT THE PUBLIC WANTS
POLITE FARCES
THE HONEYMOON
IN COLLABORATION WITH EDWARD KNOBLAUCH
MILESTONES

MISCELLANEOUS

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 Roll Call," "The Old Wives'
Tale," "The Title," etc.

GEORGE H. DORAN COMPANY
PUBLISHERS NEW YORK

Ed

522.7
B47.2L

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PRINTED IN THE UNITED STATES OF AMERICA

CHARACTERS

CHARLOTTA PEEL
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.