

**THE HEART AND THE
WORLD, A PLAY
IN FIVE ACTS**

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The heart and the world, a play in Five Acts by Westland Marston

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WESTLAND MARSTON

**THE HEART AND THE
WORLD, A PLAY
IN FIVE ACTS**



THE HEART AND THE WORLD.

A Play in Five Acts.

(AS REPRESENTED AT THE THEATRE ROYAL, PATMARKET.)

BY

WESTLAND MARSTON,

AUTHOR OF "THE PATRIGAN'S DAUGHTER," A TRAGEDY IN FIVE ACTS,
"GERALD," A DRAMATIC FORM, ETC., ETC.



LONDON:

C. MITCHELL, RED LION COURT, FLEET STREET.

MDCCKLVII.

BY THE SAME AUTHOR.

THE PATRICIAN'S DAUGHTER; a Tragedy, in five acts, as represented at the Theatre Royal, Drury Lane. Fifth edition, price 2s. 6d.

GERALD; a Dramatic Poem, and other Poems. Cloth, gilt, price 5s. 6d. C. Mitchell, 12, Red Lion Court, Fleet Street.

ALSO,

BOROUGH POLITICS; a Comic Drama, in two acts, as represented at the Theatre Royal, Haymarket. Webster and Co., Suffolk Street, Pall Mall.

LONDON:
WILLIAM STEVENS, PRINTER, BELL YARD,
TEMPLE BAR.

Inscribed

To the Author of *Virginus* ;

A Student

In the *Mystery*

WHICH "FINDS THE HEART OUT, BE THREE ONE TO FIND"—

Offers this Tribute

To a Master.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and processing, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure throughout its lifecycle.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of a data-driven approach in decision-making and the need for continuous monitoring and improvement of the data management process.

PREFACE.

WHATEVER may be the fate of this play, its production—as another evidence of reviving interest in the serious drama—may not be wholly unacceptable. It is due to MR. WEBSTER to say that he cheerfully accepted the present effort at a time when many difficulties opposed its immediate performance.

To his wish that my experiment should receive every possible aid, I owe the happiness and advantage of finding a second time in Miss HELEN FAUCHT, the delineator of my heroine. It would be going far to assert that any *one* character is peculiarly adapted to an actress who always persuades us that her last assumption is that most suited to her genius. But inasmuch as *Florence Delmar* is an attempt to embody what is noble in woman, I may at least presume a personal sympathy between her and her representative.

To dwell on my debt to the performers—and it will be a large one—would however be unbecoming while the verdict, in my own case, is yet unrecorded. But let me thank them all for that cordial zeal which makes the combined effect required in the production of a play one of its pleasantest characteristics.

London, October, 1847.

PERSONS REPRESENTED.

THEATRE ROYAL, HAYMARKET, OCTOBER, 1847.



SIR GEORGE HALLERTON, BART.	. . .	Mr. Brindal.
OSBORNE,	} His Friends	Mr. Wigan.
THORNTON,		Mr. Howe.
VIVIAN TEMPLE,		Mr. Creswick.
WALTER ASHBROOKE, a Student, and Cousin of FLORENCE DELMAR }	Mr. H. Vandenhoff.
TRANSIT, Steward of Sir George Hallerton	. . .	Mr. Gough.

LAURA HALLERTON, Sister of SIR GEORGE,	Miss Julia Bennett.
MRS. DELMAR	Mrs. W. Clifford.
FLORENCE DELMAR, her Daughter	Miss Helen Faucit.
LADY PARABOUT	Mrs. Stanley.
MISS PARABOUT, her Niece	Miss E. Messent.

Guests, Servants, &c. &c.

PERIOD—the latter part of the seventeenth century. SCENE—in first, fourth, and fifth acts, London and the Suburbs; in second and third acts, Sir George Hallerton's country seat.