

**THE NEXT
RELIGION; A PLAY
IN THREE ACTS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649256792

The next religion; a play in three acts by Israel Zangwill

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Edited by Trieste Publishing Pty Ltd.
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ISRAEL ZANGWILL

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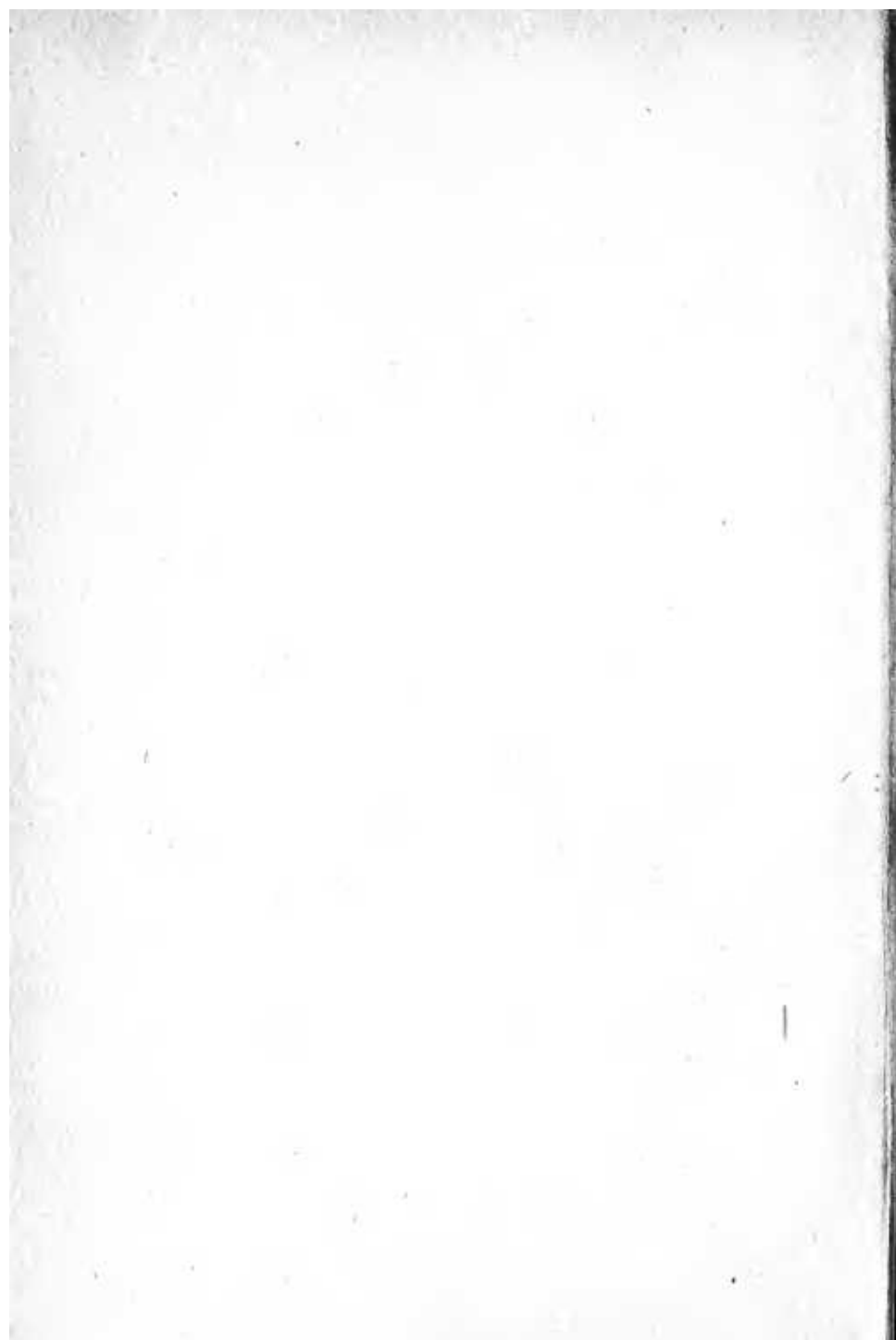
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THE NEXT RELIGION
BY ISRAEL ZANGWILL
A PLAY IN THREE ACTS

LONDON : WILLIAM HEINEMANN
1912

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11/7/12

TO
FREDERICK WHELEN
THE CHIVALROUS CHAMPION
OF ALL FORLORN HOPES
FROM PERSIA TO THE BRITISH
DRAMA



ACT I
THE PARSONAGE IN DYMTHORPE

ACT II
THE LODGINGS IN WHITECHAPEL

ACT III
THE VESTRY IN ST. THOMAS'S TEMPLE

Over two years elapse between Acts I and II

Nearly ten years elapse between Acts II and III

Characters

REV. STEPHEN TRAME
SIR THOMAS McFADDEN
HAL McFADDEN, M.D., M.R.C.S., ETC.
THE BISHOP OF THE SOUDAN
SQUIRE ROWLEY
SILAS BURR
ELI OAKSHOTT
WILFRED TRAME
ANDREWS
CLARIBEL MALLING
SOPHIA
JOANNA BURR
MARY TRAME

Choristers and Villagers

Act I

The study and best room of Dymthorpe Parsonage on a sunny September morning—a charming old-world room with oaken beams giving by a diamond-paned casement on a piece of sward which leads to the churchyard and the village church. Another window R.C. with a cushioned seat. In the L. corner of the room is a cosy corner; in the R. corner a cottage piano; in the centre a writing-table holding a litter of papers, a spectacle-case, a microscope on its R. side, and a typewriter in the middle. The door R. down stage leads to the passage, the door L.C. to the Rev. Stephen Trame's bedroom. Round the sides of the room are bookshelves with books preponderantly massive and old. The few pictures are of a religious cast, including one photograph of a group of black savages in top-hats.

SOPHIA, *a rustic servant in cap and apron, appears to the door R. ushering in an elegant, clever-faced gentleman of thirty-two with a pointed moustache, an air of youth and gaiety, and a shade of dissipation. HAL MCFADDEN, an M.D. who does not practise, holds in his hand a motoring cap with goggles attached.*

SOPHIA

Oh, I thought the Vicar was here. I'll look in the church—it be only a few rods. [Exit R.]

HAL

Thank you. Oh [*He follows her*] and will you please tell my chauffeur—[*The door bangs in his face.*] Why are