THE CAMBRIDGE COMPANION TO

GEORGE BERNARD SHAW

Edited by Christopher Innes
This is an indispensable guide to one of the most influential and important dramatists of the theatre. The volume offers a wide-ranging study of Shaw with essays by a team of leading scholars. The Companion covers all aspects of Shaw’s drama, focusing both on the political and theatrical context, while the extensive illustrations showcase productions from the Shaw Festival in Canada. In addition to situating Shaw’s work in its own time, the Companion demonstrates its continuing relevance, and applies some of the newest critical approaches.

Topics include Shaw and the publishing trade, Shaw and feminism, Shaw and the Empire, as well as analyses of the early plays, discussion plays and history plays.
At the end of *The Simpleton of the Unexpected Isles*, George Bernard Shaw and his survivors look ahead to an uncertain future, in the Shaw Festival’s 1996 production.
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At the end of *The Simpleton of the unexpected Isles*, George Bernard Shaw and his survivors look ahead to an uncertain future, in the Shaw Festival’s 1996 production (photo: David Cooper)

1 Shaw in his Jaeger suit: Al Kozlik in the Shaw Festival’s 1996 production of *The Simpleton of the Unexpected Isles* (photo: David Cooper)

2 Eugenic fables of female superiority: the Reverend Phosphor Hammingtap (Ben Carlson) is borne aloft by Maya, Kanchin, and Vashti (Lisa Waines, Shaun Phillips, and Janet Lo) in the Shaw Festival’s 1996 production of *The Simpleton of the Unexpected Isles* (photo: David Cooper)

3a Cover of the American edition of *Cashel Byron* with pugilist figure as a marketing device

3b A page from Walter Scott’s 1890 edition of Ibsen’s *Prose Dramas*. Shaw considered this an imperfect model for his *Plays Pleasant and Unpleasant*

3c A sample of dialogue from an original edition of *Three Plays for Puritans*, set in Caslon long primer solid

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Parodying the "New Woman": Shauna Black as Sylvia Craven shocks Simon Bradbury as Leonard Charteris in the Shaw Festival's 1995 production of The Philanderer (photo: David Cooper)

The attack on idealism (1) Reversing the sex-roles: Elizabeth Brown as Blanche Sartorius dominates Blair Williams as Dr. Harry Trench in the Shaw Festival's 1992 production of Widowers' Houses (photo: David Cooper)

The attack on idealism (2) Rejecting romance: Nora McLellan as Kitty Warren refusing to listen to Norman Browning as Sir George Crofts in the Shaw Festival's 1997 production of Mrs. Warren's Profession (photo: David Cooper)

Incurable Romanticism: the opening scene in Arms and the Man: Andrew Gillies as Bluntschli and Donna Goodhand as Raina in the Shaw Festival's 1986 production of Arms and the Man (photo: David Cooper)

Pragmatism vs. Idealism: the opening scene in Arms and the Man: Simon Bradbury as Bluntschli and Elizabeth Brown as Raina in the Shaw Festival's 1994 production of Arms and the Man (photo: David Cooper)

The "inner" triangle: the Hell scene, with Carole Shelley, Tony van Bridge, Ian Richardson, Norman Welsh in the Shaw Festival's 1977 production of Man and Superman (photo: Robert C. Ragsdale)

An "outer" triangle: Act 1 of Man and Superman with Julie Stewart as Violet Robinson, Kate Trotter as Ann Whitefield, and Michael Ball as John Tanner in the Shaw Festival's 1989 production (photo: David Cooper)

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Discussion – with benefit of Clergy and Beadle, in the Shaw Festival's 1989 production of Getting Married (photo: David Cooper)

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FREDRIC BERG is Associate Professor and Director of Theatre at Georgia College and State University. His publications include various articles on theatre, including one on The Simpleton of the Unexpected Isles which appeared in Modern Drama. He is currently working on a study of Shaw's use of dramatic structure in the early plays.

CHARLES A. BERST is a Professor of English at UCLA, where he has taught modern drama and English literature for thirty years. His publications include Bernard Shaw and the Art of Drama (1973); an edited collection of essays, Shaw and Religion (1980); Pygmalion: Shaw's Spin on Myth and Cinderella (1995); and numerous articles on Shaw's life and plays. At UCLA he has received a Distinguished Teaching Award, a University Service Award, and served as chair of the College of Letters and Science faculty, and chair of the faculty senate.

RONALD BRYDEN is literary adviser to the Shaw Festival in Niagara-on-the-Lake, Ontario. During the 1960s, he was a theatre critic in London, writing for the New Statesman (1964–66) and Observer (1966–71). From 1971 to 1975 he was play adviser to the Royal Shakespeare Company. From 1976 to 1993 he taught drama at the University of Toronto.

TRACY C. DAVIS is Associate Professor of Theatre, English, and Performance Studies at Northwestern University. She is the author of Actresses as Working Women: Their Social Identity in Victorian Culture (1991), George Bernard Shaw and the Socialist Theatre (1994), and dozens of articles on nineteenth and twentieth-century performance and culture.

T. F. EVANS was formerly Tutor, Lecturer, and Deputy Director in the Department of Extramural Studies of the University of London. He has been Editor of The Shavian since 1963 and has edited Shaw: The Critical Heritage and Shaw and Politics.

ROBERT G. EVERDING is a Professor of Theatre and Dean of the College of Fine Arts and Communication at the University of Central Arkansas. He was the founder and artistic director of the Houston Shaw Festival and his articles
on Shaw have appeared in Shaw, English Language Notes, and other journals.

**David J. Gordon** is a Professor of English at Hunter College and the CUNY Graduate Center. Among his publications are *D. H. Lawrence as a Literary Critic* (1976), *Bernard Shaw and the Comic Sublime* (1990), and *Iris Murdoch's Fables of Unselfing* (1995).

**Christopher Innes** is a Distinguished Research Professor at York University, Ontario, and a Fellow of the Royal Society of Canada. He is the General Editor of the Cambridge "Directors in Perspective" series, as well as one of the editors for *Modern Drama*, and has published widely on twentieth century theatre: his most recent books being *Modern British Drama: 1890–1990* (1992), *Avant Garde Theatre: 1892–1992* (1994), and *The Theatre of Gordon Craig* (1998).

**Katherine E. Kelly** is an Associate Professor of English at Texas A&M University. She is the general editor of *Modern Drama by Women 1880s–1930s: An International Anthology* (1996), co-editor of *British Playwrights, 1880–1956* (1996), author of *Tom Stoppard and the Craft of Comedy* (1991) and has published articles on G. B. Shaw and Woman Suffrage, Elizabeth Robins, and the Actresses' Franchise League. Her current projects include a study of the modernity of modern drama and a casebook on Tom Stoppard.


**Frederick J. Marker**, a Professor of English and Drama at the University of Toronto, has written extensively on many aspects of modern theatre and drama. His books include studies of Hans Christian Andersen, Kjeld Abell, Ingmar Bergman, Edward Gordon Craig, Henrik Ibsen, and others. He is also a former editor of the journal *Modern Drama*.

**Sally Peters** has published widely on modern drama, dance, and cultural studies and is the author of the biography *Bernard Shaw: The Ascent of the Superman* (1996). Vice-president of the Bernard Shaw Society and member of
NOTES ON CONTRIBUTORS

the editorial board of The Annual of Shaw Studies, she teaches literature in the Graduate Liberal Studies Program, Wesleyan University.

KERRY POWELL is Professor of English and director of graduate studies at Miami University, Oxford, Ohio. He is the author of Oscar Wilde and the Theatre of the 1890s (1990) and Women and Victorian Theatre (1997), both from Cambridge University Press. He is a contributor to The Cambridge Companion to Oscar Wilde (1998), as well as to a forthcoming collection of articles on the Salome legend from the University of Chicago Press. His essays on Victorian theatre and Oscar Wilde have appeared in Philological Quarterly, Modern Drama, Nineteenth Century Theatre and Papers on Language & Literature.


J. L. WISENTHAL’S work on Shaw includes Shaw’s Sense of History (1988), Shaw and Ibsen (1979), and The Marriage of Contraries: Bernard Shaw’s Middle Plays (1974). He is currently writing about Victorian historical narratives, and is also engaged in an interdisciplinary project on the Madame Butterfly theme in opera, drama, film, and prose fiction. Professor Wisenthal is a member of the English Department at the University of British Columbia.
Bernard Shaw was possibly the most prolific of all twentieth-century authors. In addition to writing plays – accompanied by prefaces frequently longer than the dramatic scripts – Shaw was a novelist, lecturer, and journalist, who established a significant reputation as a music critic and published several volumes of dance and theatrical criticism, social commentary and political theory, as well as carrying out a voluminous correspondence through the whole of an unusually long and active lifetime. He also directed many of the first productions of his earlier plays and subsequently exercised tight control over the way his work was staged, designed costumes and settings for some of his plays, and later adapted several for film-versions. However, while recognizing other aspects of his writing, *The Cambridge Companion to George Bernard Shaw* focuses primarily on Shaw’s theatre.

The volume covers his plays from the 1890s up to the decade before his death in 1950, and the wider theatrical context against which Shaw established himself, as well as contemporary stagings of his work. The chapters deal with his whole career; but since Shaw has over fifty plays to his credit, ranging from the eight-hour *Back to Methuselah* to short sketches and interludes, detailed attention can only be given to his major plays. His novels, political lectures and pamphlets, musical and theatrical reviews are referred to primarily where these contribute to the understanding of his drama. At the same time, attention is also paid to his publishing practices, since Shaw was the first modern dramatist to establish his plays as literature – indeed his aim was to persuade the public that drama (which at the end of the nineteenth century was widely despised as a genre) was no less worthy of serious attention than the novel. In that sense, as well as the specific influence of his plays on other writers, Shaw could be seen as the father of modern British drama, having created the conditions that attracted later authors to write for the theatre.

Shaw is still very much a living presence on the stage; and the illustra-
tions have been selected to showcase the work of the Shaw Festival in Niagara-on-the-Lake. Founded in 1962, and with a professional company operating every summer, the popularity of the Shaw Festival is indicated by its expansion to a six-month season and into three different theatres: a main stage (constructed in 1973), the Court House Theatre (an intimate space inside a historic building), and the Royal George Theatre (a small restored vaudeville house). Christopher Newton, the artistic director of the Festival since 1980, has the ambition to present every one of Shaw’s plays during his tenure, although Shaw’s major works are frequently remounted in new productions. This is reflected in some illustrations that take examples from different productions of the same play. The mandate of the Festival is to present not only the works of Bernard Shaw, but also of his contemporaries, which provides a rich image of the wider cultural context in which Shaw was working. However, the illustrations here focus solely on the performances of Shaw’s plays. In writing his plays, Shaw of course was always closely attuned to theatrical requirements, and the dialogue frequently imposes specific physical relationships among the actors. So even if some of the stage interpretations represented in these photos have been quite untraditional, there is a surprisingly close correspondence between the visual record and the points brought out in the various chapters.

There are several complete editions of Shaw’s plays and their prefaces available, but the text generally accepted as standard is The Bodley Head Bernard Shaw: Collected Plays with their Prefaces, edited by Dan Laurence (London, 1970–74), or the American edition (Bernard Shaw: Collected Plays with their Prefaces, edited by Dan Laurence [New York, 1975]). Quotations from Shaw’s plays in this Companion are generally to one of these editions. However, in some cases other editions have been used, particularly in chapters dealing with the early plays where the argument requires reference to the original texts. Wherever this occurs, full bibliographical details are given in the endnotes to the relevant chapter.

Most of the major critical studies, as well as recent biographies of Shaw, are listed in the endnotes to the various chapters. Additional information on Shaw criticism and scholarship is supplied in the lists of “further reading.”

CHRISTOHER INNES
Toronto, 1998

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We would like to thank Christopher Newton and the staff of the Shaw Festival, particularly Denis Johnston, for their invaluable aid in making this photographic record available. We are extremely grateful to all the members of the company appearing in the various productions illustrated, who have been so generous in allowing permission to reproduce their work, and whose names are listed in the captions. In addition, we would like to thank the designers who created the visual context, and the photographers who captured the images. Specifically, listing the productions in the order they appear throughout the book, these are:

*The Simpleton of the Unexpected Isles*, 1996 (Frontispiece, and Nos. 1, 2, 23, 25); *Misalliance*, 1990 (No. 15); and *Pygmalion*, 1992 (No. 28);
Designer: Leslie Frankish   Lighting Designer: Robert Thomson
Photo: David Cooper

*Shakes versus Shav*, 1989 (No. 4); Designer: Ronnie Burkett   Photo: David Cooper

*Mrs. Warren’s Profession*, 1997 (Nos. 5, 8); and *The Philanderer*, 1995 (No. 6); Designer: Leslie Frankish   Lighting Designer: Kevin Lamotte   Photo: David Cooper

*Widowers’ Houses*, 1992 (No. 7); Set Designer: Yvonne Sauriol
Costume Designer: Sean Breaugh   Lighting Designer: Graeme S. Thomson   Photo: David Cooper

*Arms and the Man*, 1994 (No. 9); and *Man and Superman*, 1989 (No. 12);
Designer: Eduard Kochergin   Lighting Designer: Robert Thomson
Photo: David Cooper

*Arms and the Man*, 1994 (No. 10); Designer: Michael Levine with
Charlotte Dean   Lighting Designer: Jeffrey Dallas   Photo: David Cooper
ACKNOWLEDGMENTS

*Man and Superman*, 1977 (No. 11); Designer: Brian H. Jackson  Lighting Designer: John Stammers  Photo: Robert C. Ragsdale

*Major Barbara*, 1987 (No. 13); and *Caesar and Cleopatra*, 1983 (Nos. 17, 18); Designer: Cameron Porteous  Lighting Designer: Jeffrey Dallas  Photo: David Cooper

*Getting Married*, 1989 (No. 14); Designer: Christina Poddubiuk  Lighting Designer: Robert Thomson  Photo: David Cooper

*Heartbreak House*, 1985 (No. 16); Designer: Michael Levine  Lighting Designer: Jeffrey Dallas  Photo: David Cooper

*Saint Joan*, 1993 (Nos. 19, 29, 30); and *The Millionaireess*, 1991 (No. 24); Designer: Cameron Porteous  Lighting Designer: Robert Thomson  Photo: David Cooper

*Candida*, 1993 (No. 20); Set Designer: Yvonne Sauriol  Costume Designer: Cameron Porteous  Lighting Designer: Kevin Lamotte  Photo: David Cooper

*Captain Brassbound’s Conversion*, 1979 (No. 21); Set Designer: Michael Eagan  Costume Designer: Astrid Janson  Lighting Designer: Robert Thomson  Photo: Robert C. Ragsdale

*Too True To Be Good*, 1994 (No. 22); Designer: Peter Hartwell  Lighting Designer: Robert Thomson  Photo: David Cooper

*The Man of Destiny*, 1993 (No. 26); Designer: Kenneth Shaw  Lighting Designer: Aisling Sampson  Photo: David Cooper

*The Philanderer*, 1971 (No. 27); Set Designer: Maurice Strike  Costume Designer: Tiina Lipp  Lighting Designer: Donald Acaster  Photo: Robert C. Ragsdale
For the plays, dates of composition and first professional production in Britain have been given, as well as details of copyright and amateur or foreign performances where these occurred earlier.

Unfinished/unperformed playscripts are also indicated. In addition, novels and major essays, or collections of essays, have been included to show the wider dimensions of Shaw's career.

1856 (July 26) Born: Dublin

1876 First essays (as a music critic) published

1878 “Passion Play” (unfinished)

1879 *Immaturity* (first published 1930)

1882-83 *Cashel Byron’s Profession* (first published 1886, revised 1899, 1901)

1886 First essays (as an art critic) published

1887 *An Unsocial Socialist* (first serialized in *Today*, 1884)

1898 “The Gadfly or The Son of the Cardinal” (adaptation of the novel by Ethel Voynich – unfinished)

1889 “Un Petit Drame” (unfinished)

1889 *Fabian Essays*

1889-90 “The Cassone” (unperformed)

1891 *The Quintessence of Ibsenism* (revised 1913)

1885-92 *Widowers’ Houses* (An Original Didactic Realistic Play)

First presented: December 9 and 13, 1892, Independent Theatre Society at the Royalty Theatre in London
First presented in public: October 7, 1907, by Miss Horniman’s Company at the Midland Theatre in Manchester

1893

*The Philanderer* (A Topical Comedy in Four Acts of the Early Eighteen-Nineties)
Copyright performance: March 30, 1898, at the Bijou Theatre, Bayswater, London
First presented: February 20, 1905, by the New Stage Club at the Cripplegate Institute, London
First presented in public: February 5, 1907, by J. E. Vedrenne and Harley Granville Barker at the Court Theatre, London

1893–94

*Mrs. Warren’s Profession* (A Play in Four Acts)
First presented: January 5, 1902, by the Stage Society of New Lyric Club, London
First presented in public: October 27, 1905, by Arnold Daly at the Hyperion Theatre, New Haven, CT, USA
First publicly performed in England: July 27, 1925, by the Macdona Players at the Prince of Wales Theatre, Birmingham

1894

*Arms and the Man* (A Romantic Comedy in Three Acts)
First presented: April 21, 1894, by Florence Farr at the Avenue Theatre, London

1894

*Candida: A Mystery*
Copyright performance: March 30, 1895, at the Theatre Royal, South Shields
First presented in public: July 30, 1897, by the Independent Theatre Company at Her Majesty’s Theatre, Aberdeen
First presented in London: July 1, 1900, by the Stage Society at the Strand Theatre
First publicly presented in London: April 26, 1904, by Vedrenne and Barker at the Court Theatre

1895

*The Man of Destiny* (A Trifle/A Fictitious Paragraph of History)
First presented: July 1, 1897, by Murray Carson at the Grand Theatre, Croydon
First presented in London: March 29, 1901, by J. T. Grein at the Comedy Theatre

1895–96

*You Never Can Tell* (A Pleasant Play in Four Acts)
Copyright performance: March 23, 1898, at the Bijou Theatre, Bayswater, London
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First presented: November 26, 1899, by the Stage Society at the Royalty Theatre, London
First presented in public: May 2, 1900, by James Welch and Yorke Stephens at the Strand Theatre

1896–97

The Devil's Disciple: A Melodrama
Copyright performance: April 17, 1897, at the Bijou Theatre, Bayswater, London
First presented: October 1, 1897, by Richard Mansfield at the Hermanus Bleeker Hall, Albany, New York
First presented in public in England: September 26, 1899, by Murray Carson at the Prince of Wales Theatre, Kennington, London

1898

The Perfect Wagnerite

1898

Caesar and Cleopatra: A History
Copyright performance: March 15, 1899, by Mrs. Patrick Campbell’s Company at the Theatre Royal, Newcastle upon Tyne
First presented: May 1, 2, 3, 1901, by students of the Anna Morgan Studios for Art and Expression at the Fine Arts Building, Chicago
First presented professionally in German: March 31, 1906, by Max Reinhardt at the Neues Theater, Berlin
First presented in England: September 16, 1907, by Forbes Robertson at the Grand Theatre, Leeds

1899

Captain Brassbound's Conversion: An Adventure
Copyright performance: October 10, 1899, at the Court Theatre, Liverpool
First presented: December 16, 1900, by the Stage Society at the Strand Theatre, London
First presented in public: May 12, 1902, by Harold V. Neilson at the Queen’s Theatre, Manchester

1900

Love Among the Artists

1901

The Admirable Bashville or Constancy Unrewarded (Being the Novel of Cashel Byron’s Profession Done into a Stage Play in Three Acts and in Blank Verse)
First presented: December 14, 1902, by amateurs at the Pharos Club, Covent Garden, London
First presented professionally: June 7, 8, 1903, by the Stage
CHRONOLOGY

Society at the Imperial Theatre, London
First presented in public: September 22, 1905, by Harold V. Neilson at the Queen’s Theatre, Manchester

1901–03

*Man and Superman: A Comedy (and a Philosophy)*
Copyright performance: June 29, 1903, at the Bijou Theatre, Bayswater, London
First presented: May 21, 1905, by the Stage Society at the Court Theatre, London (without Act 3)
First presented in public: May 23, 1905, by Vedrenne and Barker at the Court Theatre, London (without Act 3)
First production of *Don Juan in Hell* (Act 3 Scene 2): June 4, 1907, presented by Vedrenne and Barker at the Court Theatre as a one-act play, subtitled *A Dream from “Man and Superman”*
First presented in its entirety: June 11, 1915, by the Travelling Repertory Company (Esme Percy and Kristeen Graeme) at the Lyceum Theatre, Edinburgh

1904

*John Bull’s Other Island*
First presented: November 1, 1904, by Vedrenne and Barker at the Court Theatre, London

1904

*How He Lied to Her Husband*
First presented: September 26, 1904, by Arnold Daly at the Berkeley Lyceum, New York
First presented in England: February 28, 1905, by Vedrenne and Barker at the Court Theatre, London

1905

*The Irrational Knot*

1905

*Major Barbara* (A Discussion in Three Acts)
First presented: November 28, 1905, by Vedrenne and Barker at the Court Theatre, London

1905

*Passion, Poison, and Petrification or The Fatal Gazogene* (A Brief Tragedy for Barns and Booths)
First presented: July 14, 1905, in “The Theatre Royal” at the Theatrical Garden Party, Regent’s Park, London

1906

*Our Theatres in the Nineties* (Shaw’s theatre criticism for *The Saturday Review*, 1895–98)

1906

*The Doctor’s Dilemma* (A Tragedy in Four Acts and an Epilogue)

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First presented: November 20, 1906, by Vedrenne and Barker at the Court Theatre, London

1906–7

Dramatic Opinions and Essays

1907

The Interlude at the Playhouse / The Inauguration Speech: An Interlude
First and only performance: January 28, 1907, at the reopening of the Playhouse Theatre, London

1908

The Sanity of Art: An Exposure of the Current Nonsense about Artists Being Degenerate

1908

Getting Married: A Conversation (A Disquisitory Play)
First presented: May 12, 1908, by Vedrenne and Barker at the Haymarket Theatre, London

1909

The Shewing-Up of Blanco Posnet: A Sermon in Crude Melodrama
First presented: August 25, 1909, by Lady Gregory and W. B. Yeats at the Abbey Theatre, Dublin
First presented in England: December 5, 1909, by the Abbey Theatre Company, under the auspices of the Stage Society, at the Aldwych Theatre, London
First publicly presented in London: March 14, 1921, by Norman Macdermott at the Everyman Theatre, Hampstead

1909

The Glimpse of Reality: A Tragedietta
First presented: October 8, 1927, by the Glasgow Clarion Players (amateur) at the Fellowship Hall, Glasgow
First presented professionally: November 20, 1927, at the Arts Theatre Club, London

1909

Press Cuttings (A Topical Sketch Compiled from the Editorial and Correspondence columns of the Daily Papers during the Woman’s War in 1909)
First presented: July 9, 12, 1909, by the Civic and Dramatic Guild at a “Private Reception” at the Court Theatre, London
First presented: in public: September 27, 1909, by Miss Horniman’s Company at the Gaiety Theatre, Manchester

1909

The Fascinating Foundling (A Disgrace to the Author)
First presented by amateurs: 1909, organized by Elizabeth Asquith, Princess Bibesco
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First presented professionally: January 28, 1928, by the Arts Theatre Club, London

1909–10  Misalliance (A Debate in One Sitting)  
First presented: February 23, 1910, by Charles Frohman in his repertory season at the Duke of York’s Theatre, London

1910  The Dark Lady of the Sonnets: An Interlude  
First presented: November 24, 25, 1910, by the Committee of the Shakespeare Memorial National Theatre at a charity matinée at the Haymarket Theatre, London

1911  Fanny’s First Play: An Easy Play for a Little Theatre  
First presented: April 19, 1911, by Lillah McCarthy at the Little Theatre, London

1912  Androcles and the Lion: A Fable Play  
First presented: September 1, 1913, by McCarthy and Barker at the St. James’s Theatre, London

1912  Overruled: A Demonstration  
First presented: October 14, 1912, by Charles Frohman at the Duke of York’s Theatre, London

1912–13  Pygmalion (A Romance in Five Acts)  
First presented (in German): October 16, 1913, at the Hofburg Theater, Vienna  
First presented in England: April 11, 1914, by Herbert Beerbohm Tree at His Majesty’s Theatre, London

1913  Great Catherine (Whom Glory Still Adores) (A Thumbnail Sketch of Russian Court Life in the XVIII Century)  
First presented: November 18, 1913, by Norman McKinnel and Frederick Whelen at the Vaudeville Theatre, London

1913  “Beauty’s Duty” (unfinished)

1913  The Music Cure: A Piece of Utter Nonsense  
First presented: January 28, 1914, by Kenelm Foss at the Little Theatre, London as a curtain-raiser to celebrate the 100th performance of G. K. Chesterton’s Magic

1914  Common Sense About the War

1915  O’Flaherty, VC: A Recruiting Pamphlet (A Reminiscence of 1915)  
First presented: February 17, 1917, by officers of the 40th
Squadron, RFC, on the Western Front at Treizennes, Belgium (amateur)
First presented professionally: June 21, 1920, by the Deborah Bierne Irish Players at the 39th Street Theatre, New York

1916

*The Inca of Perusalem: An Almost Historical Comedietta* (by “A Member of the Royal Literary Society”)
First presented: October 7, 1916 by Barry Jackson at the Repertory Theatre, Birmingham

“Macbeth Skit” & “Glastonbury Skit” (unfinished)

1916

*Augustus Does His Bit: A True-to-Life Farce* (An Unofficial Dramatic Tract on War Saving and Cognate Topics by the Author of *The Inca of Perusalem*)
First presented: January 21, 1917, by the Stage Society at the Court Theatre, London
First presented in public: December 10, 1917, by the Drama League Players (amateur) at Polio’s Theatre, Washington, DC
First public professional production: March 12, 1919, by John D. Williams at the Comedy Theatre, New York

1917

First presented: January 21, 1918, at the Coliseum, London, in a variety bill

1919

*Heartbreak House* (A Fantasia in the Russian Manner on English Themes)
First presented: November 10, 1920, by the New York Theatre Guild at the Garrick Theatre, New York
First presented in England: October 18, 1921, by J. B. Fagan at the Court Theatre, London

1918–20

*Back to Methuselah: A Metabiological Pentateuch* (A Play Cycle in Five Parts)
First presented: Parts I and II February 27, 1922, Parts III and IV March 6, 1922, Part V March 13, 1922, by the New York Theatre Guild at the Garrick Theatre, New York
First presented in England: Part I October 9, 1923, Part II October 10, 1923, Part III October 11, 1923, Part IV October
11, 1923, Part v, October 12, 1923, by Barry Jackson at the Repertory Theatre, Birmingham

1921–22
“The War Indemnities” (unfinished)

1922
Jitta’s Atonement (By Siegfried Trebitsch, English Version by G. Bernard Shaw)
First presented: January 8, 1923, by Lee Shubert at the Shubert-Garrick Theatre, Washington
First produced in England: January 26, 1925, by the Partnership Players at the Grand Theatre, Fulham, London

1923
Saint Joan: A Chronicle Play (A Chronicle Play in Six Scenes and an Epilogue)
First presented in England: March 26, 1924, by Mary Moore and Sybil Thorndike at the New Theatre, London

1926
Translations and Tomfooleries

1927
“The Yahoos” (unfinished)

1928
The Intelligent Woman’s Guide to Socialism and Capitalism

1928
The Apple Cart: A Political Extravaganza (A Political Extravaganza in Two Acts and an Interlude)
First presented (in Polish): June 14, 1929, at the Teatr Polski (Director, Arnold Szyfman), Warsaw
First presented in England: August 19, 1929, by Barry Jackson at the Festival Theatre, Malvern

1931
Music in London 1890–94: Criticisms contributed Week by Week to The World

1931
Our Theatres in the Nineties: Criticisms contributed Week by Week to the Saturday Review from January 1895 to May 1898

1931
Immaturity

1931
Pen Portraits and Reviews

1931
Too True To Be Good: A Political Extravaganza
First presented: February 20, 1932, by the New York Theatre Guild at the National Theatre, Boston, MA
First presented in England: August 6, 1932, by Barry Jackson at the Festival Theatre, Malvern
1931  
*Doctors’ Delusions: Crude Criminology: Sham Education*

1932  
*What I Really Wrote About the War*

1932  
*The Adventures of the Black Girl in her Search for God*

1933  
*Village Wooing (A Comediettina for Two Voices in Three Conversations)*  
First presented: April 16, 1934, by the Little Theatre Company at the Little Theatre, Dallas, Texas, USA  
First presented in England: May 1, 1934, by the Wells Repertory Players at the Pump Room, Tunbridge Wells, Kent  
First presented in London: June 19, 1934, by the People’s National Theatre at the Little Theatre

1933  
*On the Rocks: A Political Comedy*  
First presented: November 25, 1933, by Charles Macdona at the Winter Garden Theatre, London

1934  
*Short Stories, Scraps and Shavings*

1934  
*Prefaces*

1934  
*The Simpleton of the Unexpected Isles: A Vision of Judgment*  
(A Play in a Prologue and Two Acts)  
First performed: February 18, 1935, by the New York Theatre Guild at the Guild Theatre, New York  
First presented in England: July 19, 1935, by Barry Jackson at the Festival Theatre, Malvern

1934  
*The Six of Calais* (A Mediaeval War Story in One Act by Jean Froissart, Auguste Rodin and Bernard Shaw)  
First presented: July 17, 1934, by Sydney Carroll and Lewis Schaverien at the Open Air Theatre, Regent’s Park, London

1934–1935  
*The Millionairess* (A Jonsonian Comedy in Four Acts/ A Comedy in Four Acts)  
First presented (in German): January 4, 1936, by the Burgtheater at the Akademie Theater, Vienna  
First presented in English: March 7, 1936, by the McMahon Players at the King’s Theatre, Melbourne  
First presented in England: November 17, 1936, by the Matthew Forsyth Repertory Company at the De La Warre Pavilion, Bexhill-on-Sea, Sussex  
First presented in London: May 29, 1944, by Jack de Leon at the “Q” Theatre, London
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1935  “The Garden of the Hesperides” (unfinished)
1935  The Girl with the Golden Voice” (unfinished)
1936  Geneva (A Fancied Page of History/Another Political Extravaganza) (revised 1939, 1940, 1947)
First presented: August 1, 1938, by Roy Limbert at the Festival Theatre, Malvern
1936  “Arthur and the Acetone” (unfinished)
1937  London Music in 1888–89 As Heard by Corneto di Bassetto
1937  “Sequence for the King’s People” (unfinished)
1937  Cymbeline Refinished (A Variation on Shakespear’s Ending)
First presented: November 16, 1937, by the Embassy Play Producing Society (Ronald Adam) at the Embassy Theatre, Swiss Cottage, London
1939  “In Good King Charles’s Golden Days”: A True History that Never Happened (A History Lesson in Three Scenes)
First presented: August 12, 1939, by Roy Limbert at the Festival Theatre, Malvern
1944  Everybody’s Political What’s What?
1936–37  Buoyant Billions: A Comedy of No Manners
and
1945–47  Farfetched Fables
First presented (in German as Zu Viel Geld): October 21, 1948, at the Schauspielhaus, Zurich, Switzerland
First presented in England: August 13, 1949, by Roy Limbert at the Festival Theatre, Malvern
1945–47  First presented: September 6, 1950, by the Shaw Society at the Watergate Theatre, London
1949  Sixteen Self Sketches
1949  Shakes Versus Shav (A Puppet Play)
First performed: August 9, 1949, by the Waldo Lanchester Marionette Theatre at the Lyttleton Hall, Malvern
First presented in London: June 10, 1951, at the Riverside Theatre, Festival Gardens, Battersea Park
1950  Why She Would Not: A Little Comedy (A Comedietta)
– Only five of the six scenes finished
1950  (November 2) Dies: Ayot St. Lawrence

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POSTHUMOUS PUBLICATIONS

1950  Bernard Shaw's Rhyming Picture Guide To Ayot Saint Lawrence

1952  "The Voice:" An Autobiographical Exploration


1980  Collected Screenplays, ed. Bernard F. Dukore

Many of Shaw's essays, speeches and reviews, covering the whole of his career from 1876–1950, have also appeared in anthologies and collections published since his death.

1958  Shaw on Theatre, ed. E. J. West

1961  How To Become A Musical Critic, ed. Dan H. Laurence and Rupert Hart-Davis


1961  Platform and Pulpit, ed. Dan H. Laurence

1962  The Matter With Ireland, ed. Dan H. Laurence and David H. Greene

1963  The Religious Speeches of Bernard Shaw, ed. Warren Sylvester Smith

1963  George Bernard Shaw On Language, ed. Abraham Tauber

1965  Selected Non-Dramatic Writings of Bernard Shaw, ed. Dan H. Laurence

1967  Shaw on Religion, ed. Warren Sylvester Smith

1971  Bernard Shaw: The Road to Equality: Ten Unpublished Lectures, ed. Louis Crompton

1972  Bernard Shaw's Nondramatic Literary Criticism, ed. Stanley Weintraub

1976  Bernard Shaw: Practical Politics, ed. Lloyd J. Hubenka


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1991  Bernard Shaw's Book Reviews (two volumes), ed. Brian Tyson

1993  The Drama Observed / Bernard Shaw, ed. Bernard F. Dukore

In addition, much of Shaw's correspondence and some personal papers have appeared in print, as well as some secondary material.

1951  Shaw's Plays in Review, ed. Desmond MacCarthy

1952  Bernard Shaw and Mrs. Patrick Campbell: Their Correspondence, ed. Alan Dent


1982  The Playwright and the Pirate. Bernard Shaw and Frank Harris: A Correspondence, ed. Stanley Weintraub

1982  Bernard Shaw and Alfred Douglas: A Correspondence, ed. Mary Hyde

1986  Bernard Shaw's Letters to Siegfried Trebitsch, ed. Samuel A. Weiss

1986  Bernard Shaw: The Diaries: 1885–1897 (two volumes), ed. Stanley Weintraub
I
THE SOCIAL AND CULTURAL CONTEXT
By his seventieth birthday, Bernard Shaw was one of the most famous people in the world. Yet despite intense scrutiny, perhaps no other figure of his stature and visibility has been so thoroughly misunderstood. The only Nobel laureate also to win an Academy Award (for the screenplay of \textit{Pygmalion}), he was recognized as much for his wit and his eccentric personality as for his writings. Certainly the celebrity made unfailing good copy as he voiced opinions on everything from European dictators to child-raising. But for too long he insisted on caricaturing himself as a clown and buffoon. Late in life, he lamented that he had been all too persuasive, the overexposed G. B. S. figure trivializing views of both man and artist. Then, too, there had always been an undercurrent of antagonism toward the self-proclaimed genius who insisted on the satirist’s right to skewer societal foibles – that insistence marked him as guilty of a disconcerting detachment from the mass of his fellow human beings according to his detractors, a detachment noticeable in the personal sphere as well.

In addition to his own part in misleading critics and would-be biographers, Shaw managed to elude attempts to understand him simply because of the enormity of the task. Not only was he the author of some five dozen plays, his mountain of writings includes five completed novels, a number of short stories, lengthy treatises on politics and economics, four volumes of theatre criticism, three volumes of music criticism, and a volume of art criticism. Add to that total well over a hundred book reviews and an astonishing correspondence of over a quarter of a million letters and postcards.

Then there was the sheer length of the life. G. K. Chesterton’s \textit{George Bernard Shaw} preceded his subject’s death by a full forty years. As Shaw steadfastly outlived his contemporaries, he noisily called attention to his façades, while quietly destroying correspondences and prevailing over biographers. Always needing to control, where his biography was concerned, Shaw was obsessive, coercing, directing, managing. Both Archibald
Henderson, North Carolinian mathematician and three-time authorized biographer, and Hesketh Pearson, a long-time friend, more or less willingly submitted. After the death of Frank Harris, Shaw earned the widow’s gratitude by completing his own biography, admittedly “quite the oddest” task of his life (Harris, *Bernard Shaw*, p. 419). When American professor Thomas Demetrius O’Bolger proved both independent and curious, Shaw blocked publication of O’Bolger’s work. Although Shaw made clear that his early life was less than idyllic, not until after his death did much darker intimations of family life appear – in the works of St. John Ervine, B. C. Rosset, and John O’Donovan.

A wealth of information about Shaw’s life is now available. Dan H. Laurence has edited the massive four-volume *Collected Letters*, while individual collections abound. There are correspondences to admiring women such as Florence Farr, Ellen Terry, Mrs. Patrick Campbell, and Molly Tompkins; and to men such as Frank Harris, Lord Alfred Douglas, German translator Siegfried Trebitsch, and actor-playwright Harley Granville Barker. Currently, an ongoing ten-volume project includes the correspondences with H. G. Wells, with film producer Gabriel Pascal, and with Fabian Socialists Sidney and Beatrice Webb. Shaw’s diaries, edited by Stanley Weintraub, cover the period of 1885–97, the two volumes offering a snapshot of Shaw’s activities, rather than a journal of intimate thoughts and feelings.

A plethora of reminiscences and memoirs abound – everyone from Shaw’s cook, secretary, and neighbors to the famous and once famous have recorded glimpses of the man. Serious biographical studies include the thoughtful analysis of critic William Irvine, now a half century old. More recently biographer Margot Peters has spotlighted the actresses in Shaw’s life, weaving a richly detailed narrative. In another vein, both Daniel Dervin and Arnold Silver have invoked Freudian analysis to explain Shaw, Dervin citing unresolved Oedipal feelings and narcissism, Silver finding “homicidal tendencies.” Michael Holroyd, meanwhile, has followed the interpretations of previous biographers, disappointing scholars.

Although many bright Irish Protestant boys endured difficult circumstances, it was the relatively unknown Bernard Shaw who in 1889 loudly proclaimed: “My business is to incarnate the Zeitgeist” (*Collected Letters*, vol. I, p. 222). Certainly no other playwright has exercised exactly his influence on society. How did Shaw circumvent the fate that seemed to have decreed that he live and die a clerk in Dublin?

Exploring the many contradictions Shaw presented reveals another Shaw, his real nature intimately but disjunctively connected with his art. Far more enigmatic and complex than the fabricated G.B.S. image, the real