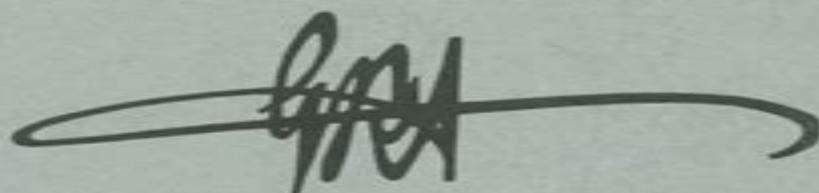


SHAW

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BERNARD SHAW
STUDIES

Volume Fifteen

Edited by
Fred D. Crawford



Annual Of Bernard Shaw Studies

Michel W. Pharand



Annual Of Bernard Shaw Studies:

Shaw MaryAnn Krajnik Crawford, Gale K. Larson, 2005 SHAW 25 offers eighteen articles thirteen initially presented at the International Shaw Society conference 17-21 March 2004 Sarasota Florida Additional conference and Shaw Festival Symposia information is provided in the Introduction Stanley Weintraub's conference keynote Shaw for the Here and Now considers modernizing Shaw's plays validating Shaw's creative force for today and into the future Dan H. Laurence's delightful Shaw's Children shows a warm caring playful Shaw a giver of self Howard Ira Einsohn's article on gifting brings together Shaw Ricoeur and Derrida to explore the ethics of giving superabundantly but not foolishly Jay Tunney reflects on the ways in which his father boxer Gene Tunney fits the personal and professional shoes of Shaw's Cashel Byron with life imitating art In Machiavelli the Shark and the Tinpot Tragedienne Bernard F. Dukore delivers a rereading of Major Barbara that highlights characters and traits revealing an ensnaring web of beliefs values actions and consequences Sidney P. Albert's essay explores connections between Major Barbara and Plato's Republic Using a current theoretical lens Vicki R. Kennell sees Pygmalion as a narrative literary bridge that predicates postmodern critiques L. W. Conolly's research on Phillipa Summers reveals a model for Vivie Warren and provides insights into women's lives and education at the turn of the century In Who's Modern Now Shaw Joyce and Ibsen's When We Dead Awaken Kathleen Ochshorn looks at the interrelationships of the three dramatists Miriam Chirico rewrites critical opinion of You Never Can Tell arguing that the play is a serious social critique particularly of marriage Citing two well documented instances of Shaw bashing John A. Bertolini explores Shaw's responses and reveals Shaw's fair mindedness Hannes Schweiger's detailed research substantiates Shaw's influential connection to Viennese culture and politics Valerie Barnes Lipscomb analyzes Shaw's use of age differences to subvert romantic expectations thereby drawing greater attention to serious sociocultural issues Part II continues the legacy of Shaw scholarship with Charles A. Carpenter's must read bibliographic piece which reads like a mystery and gives a wealth of research information on Shaw Focusing on the importance and difficulties of cycle plays Julie Sparks looks at Man and Superman Heartbreak House Back to Methuselah and current offerings such as Kushner's Angels in America Kay Li tracing the influence of Shaw on Chinese drama argues that modern Chinese drama emerged from the failure of Mrs Warren's Profession Frank Duba's article analyzes the evolving role of the Preface in Shaw's works focusing especially on Man and Superman Coming full circle the volume returns to Stanley Weintraub's presentation of Shaw and the fascinating story of Lady Colin Campbell a story that asks us to consider what it means to be endowed with beauty fame and ambition and what it means to finally lose them Finally Michael W. Pharand's addendum to SHAW 24 gives supplementary bibliography on Shavian matters related to love sex marriage and women SHAW 25 also includes reviews as well as John R. Pfeiffer's Continuing Checklist of Shaviana *Shaw* Michel W. Pharand, 2013 *The Annual of Bernard Shaw Studies* Bernard Shaw, 1981

Shaw Gale K. Larson, 2001 SHAW 21 offers readers an eclectic perspective on Shaw his works and his contemporaries

Basil Langton actor and director reminisces about his early development as an actor his meeting with Shaw and his career as director of many of Shaw s plays He focuses upon Shaw s stagecraft augmenting his views with those of Sybil Thorndike and Sir Lewis Casson whom he interviewed in 1960 Galen Goodwin Longstreth analyzes the correspondence between Shaw and Ellen Terry and argues that the exchange is itself a literary genre a dramatic performance that reveals their personal identities The next two contributors Stanley Weintraub and Andrea Adolph examine the Shaw Virginia Woolf relationship Weintraub focuses on those occasions when their respective lives touched each other what their feelings for each other were and how those occasions were obliquely woven into Shaw s plays most notably Heartbreak House Professor Adolph argues that in Woolf s only dramatic text Freshwater A Comedy she was conforming to the traditional theatrical mode of the day dominated of course by Shaw but that she subverted his traditional literary depiction of paternity as for example the paternity dramatized in Major Barbara Sidney Albert and Bernard Dukore provide unique perspectives on reading Major Barbara Albert shows how John Bunyan s The Pilgrim s Progress serves as Shaw s source for Barbara s progress toward enlightened understanding Dukore focusing on the perspective of the familial relationship within the play concludes that Shaw s dialectic gives the kids the future and not the dad It will be the next generation not Father Undershaft who will determine where society will go next Julie Sparks and Martin Bucco approach Shaw from a comparative basis juxtaposing him with two American writers contemporaries of Shaw Mark Twain and Sinclair Lewis respectively Sparks explores the commonality that exists in Shaw s and Twain s thinking about evolution namely their heretical visions of a post Darwinian Eden Both viewed conventional Christianity iconoclastically but both arrived at different conclusions about human origin and destiny a view Sparks describes as emanating from the deist pessimist evolutionary determinist perspective versus the mystic optimistic creative evolutionist perspective or the Personal Godhead versus the Impersonal Force Professor Bucco enumerates the many references Sinclair Lewis makes to Bernard Shaw throughout his writings both prose and fiction to underscore the American novelist s admiration for the Irish playwright both recipients of the Nobel Prize for Literature The final two contributors to SHAW 21 Rodelle Weintraub and William Doan provide the readers with distinctive perspectives on John Bull s Other Island and The Doctor s Dilemma respectively Weintraub recasts the play into a dream sequence whereby Doyle s dream becomes an artifice for problem solving Implied within Father Keegan s lines in the play Every dream is a prophecy every jest is an earnest in the womb of Time is the resolution of Doyle s problem with Nora the girl he had left behind and of the dream of modernizing Roscullen Doan suggests that in The Doctor s Dilemma Shaw uses the idea of unconsummated adultery to argue for the efficacy of art over science In the conflict between the artist and the scientist the latter plans to have the artist s muse In the end not only is he deprived of the wife but also of the works of art themselves and the spirit that animates them SHAW 21 also includes three reviews of recent additions to Shavian scholarship as well as John R Pfeiffer s Continuing Checklist of Shaviana Shaw Gale K. Larson, MaryAnn Krajnik Crawford, 2002 Shaw now in its

twenty second year publishes general articles on Shaw and his milieu reviews notes and the authoritative Continuing Checklist of Shaviana the bibliography of Shaw studies Shaw MaryAnn Krajnik Crawford,2005 **Shaw** ,1986 *Shaw* Stanley Weintraub,1992 **Shaw Volume 13: Shaw Other Playwright** John Anthony Bertolini,1993 **New Readings** Heidi J. Holder,MaryAnn K. Crawford,2006 Shaw publishes general articles on Shaw and his milieu reviews notes and the authoritative Continuing Checklist of Shaviana the bibliography of Shaw studies Every other issue is devoted to a special theme Information about joining the International Shaw Society ISS can be seen at www.shawsociety.org or by contacting R F Dietrich at dietrich_cas.usf.edu George Bernard Shaw Christopher Wixson,2020 Christopher Wixson introduces George Bernard Shaw the greatest playwright in English after Shakespeare Taking a chronological approach through his works he provides an overview of Shaw s sensibility as a writer and studies the creative evolution of core themes and styles throughout his long career **Dionysian Shaw** Michel W. Pharand,2004 Shaw now in its twenty fourth year publishes general articles on Shaw and his milieu reviews notes and the authoritative Continuing Checklist of Shaviana the bibliography of Shaw studies *1992, Shaw and the Last Hundred Years* Bernard Frank Dukore,1994 In 1892 the first production of Bernard Shaw s first play *Widowers Houses* heralded the birth of modern drama in the English language One hundred years later a group of Shavians gathered to examine the significance and influence of Shaw s drama in the English speaking world The conference sponsored by Virginia Polytechnic Institute and State University brought together theater scholars critics and artists from Canada England Ireland and the United States The conference also featured productions of *The Shewing up of Blanco Posnet* *The Man of Destiny* and *Farfetched Tales* each followed by a symposium The centennial conference not only marked the importance of the event but also stimulated new ways of regarding that historic moment reexaminations of the significance of Shaw s plays and explorations of their consequences Some speakers reevaluated the genesis of the first production of *Widowers Houses* and its social cultural and theatrical context Some brought to bear on the subject of Shavian drama recent critical perspectives such as feminism deconstructionism and the type of close textual and intertextual scrutiny seldom accorded Shaw Others explored his impact in England America Ireland and the Antipodes Still others examined the relationship of comedy and ideas subtext and how this Victorian dramatist remains pertinent today The conference concluded with a symposium that aimed to assess what might lie ahead for Shaw on page and stage in the next hundred years This volume records the proceedings of the conference as well as reviews and the continuing checklist of Shaviana Contributors are Peter Barnes Charles A Berst Montgomery Davis Bernard F Dukore Martin Esslin Joanne E Gates Nicholas Grene Christopher Innes Katherine E Kelly Frederick P W McDowell Rhoda Nathan Christopher Newton Michael O Hara Jean Reynolds Irving Wardle Stanley Weintraub and J L Wisenthal **Shaw and History** Gale K. Larson,1999 This special issue of Shaw offers ten articles that focus on the theme of Shaw and History That focus illuminates Shaw s concept of history as art and its uses for dramatic purposes It is a focus that is broadly applied to the historical perspective Views range from

Shaw's uses of historical sources in the Shavianizing of history his uses of historical geographical and political places and events in his work to views that place selected Shavian works within a historical context Stanley Weintraub discusses Shaw's references to Cetewayo Zulu chieftain in Cashel Byron's Profession as the first incorporation of a contemporary historical figure into his work John Allett explores the liberal socialist and radical feminist views of prostitution in nineteenth century England and demonstrates how those political views are developed within the unfolding action of Mrs Warren's Profession Sidney P Albert studies the Utopian movement The Garden City to determine the extent to which that movement influenced Shaw's conception of Perivale St Andres in Major Barbara He also narrates his personal attempt to identify the Ballycorus smelting works and its surroundings as well as the campanile or Folly at Faringdon as sites that provided the scenic sources for Perivale St Andres in Major Barbara Gale K Larson has edited a partially unpublished Shavian manuscript that addresses Shaw's relationship with Frank Harris and among other matters sets the historical record right as to who deserves the credit for attributing the identity of the Dark Lady of the Sonnets to Mary Fitton He also examines the historical sources that influenced Shaw's views on Charles II the Merry Monarch in In Good King Charles's Golden Days and demonstrates Shaw's reclamation of yet another historical figure from the traditional historians David Gunby examines the first night performance of O Flaherty V C for purposes of setting the historical record straight as to the facts of that production Wendi Chen presents the stage history of the production of Mrs Warren's Profession in China during the early 1920s and argues its central role in shaping modern Chinese drama Rodelle Weintraub assesses Too True to Be Good as a dream play within the context of the nightmarish times of World War I Michael M O Hara surveys the Federal Theatre's productions of Androcles and the Lion in the 1930s to reveal the political and religious repressions that those productions underscore Shaw 19 also includes three reviews of recent additions to Shavian scholarship as well as John R Pfeiffer's Continuing Checklist of Shaviana

A Contemporary Shavian Manifesto Azeez Jasim Mohammed, 2016-05-11 A Contemporary Shavian Manifesto presents an appraisal of George Bernard Shaw's position on women in his plays The dramatist's unconventional approach itself is praiseworthy as he creates unwomanly women who are deviant and create their own space outside social conventions and practices In creating a counterpoint to the norm Shaw succeeds in creating the image of a new woman who is no longer the angel of the house The book explores the ways in which Shaw addresses gender inequality in society through an examination of women's role in the social religious moral and economic spheres In addition to studying Shaw's exploration of the radical woman this book traces his attempts to project a new woman who is the pursuer rather than being pursued The playwright questions the relegation of woman to the domestic space the arbitrary distribution of duties between men and women and patriarchally determined codes of conduct imposed upon woman His foregrounding of women as the force behind what he calls Creative Evolution achieves a kind of feminisation of the life force the central theme in his plays

Cumulative Bibliography of Victorian Studies, 2000 **Shaw and Other Playwrights** John Anthony Bertolini, 1993 The early

conclusion that Shaw was mainly a magpie following the trails of many thinkers has led to the further consequence of neglecting Shaw's relationship to other playwrights. This volume of SHAW explores Shaw's plays as inheritances and inspirations of dramatic art and also locates Shaw himself as a presence in the work of his contemporaries and successors. The volume concentrates on Shaw in relation to other modern British playwrights notably Wilde, Bennett, Rattigan, the Court Theatre playwrights and Shaw's successors from Coward to Stoppard. Gwyn Thomas's 1975 BBC play *The Ghost of Adelphi Terrace* puts Shaw and Barrie together on stage and Shaw's 20 June 1937 Sunday Graphic obituary tribute to Barrie demonstrates Shaw's high regard for his contemporary and near neighbor. There are also essays on how Shaw came increasingly to resemble Strindberg as a dramatist on the requirements of acting and directing Shaw alongside his contemporaries at the Shaw Festival at Niagara on the Lake and on *Heartbreak House* as a complex dialogue with Chekhov, Shakespeare and Strindberg. John R Pfeiffer has prepared a special bibliography of sources relating to Shaw and other playwrights in addition to the Continuing Checklist of Shaviana and Dan H Laurence has provided Shaw's pronunciation guide for the more troublesome names of his stage characters. There are also reviews of four recent additions to Shavian scholarship. Contributors include John A Bertolini, Fred D Crawford, R F Dietrich, T F Evans, A M Gibbs, Leon H Hugo, Christopher Newton, Sally Peters, John R Pfeiffer, Evert Sprinchorn and Stanley Weintraub.

Shaw's Settings Tony J. Stafford, 2013-10-15. Picture the young George Bernard Shaw spending long days in the Reading Room of the British Museum pursuing a self-taught education all the while longing for the green landscapes of his native Ireland. It is no coincidence that gardens and libraries often set the scene for Shaw's plays yet scholars have seldom drawn attention to the fact until now. Exposing the subtle interplay of these two settings as a key pattern throughout Shaw's dramas, *Shaw's Settings* fills the need for a systematic study of setting as significant to the playwright's work as a whole. Each of the nine chapters focuses on a different play and a different usage of gardens and libraries showing that these venues are not just background for action; they also serve as metaphors foreshadowing and insight into characters and conflicts. The vital role of Shaw's settings reveals the astonishing depth and complexity of the playwright's dramatic genius.

Shaw and Other Matters Stanley Weintraub, 1998. Demonstrating the influence of scholar-teacher Stanley Weintraub on his students, *Shaw and Other Matters* reflects the scope of that influence in its concern with a variety of literary figures from Shaw to Joe Orton and of topics such as war memoirs and golem robots. The variety is there as well in the approaches to the subjects: Rodelle Weintraub's dream analysis of *Arms and the Man*; Julie Sparks's comparison of Shaw with Bellamy Morris and Bulwer Lytton as world betterers; Michael Pharand's evaluation of Shaw's changing views of Napoleon; Kinley Roby's tracing of Shaw's exchanges of views on playwriting with Arnold Bennett and Kay Li's archetypal exploration of characters in *Heartbreak House*.

[Shaw and Feminisms](#) D. A. Hadfield, Jean Reynolds, 2016-11-29. A worthy successor to Fabian Feminist, Shaw's influence on the self-image and public standing of women has been immense both in his time and in our own yet Shaw has also been widely and

sometimes appallingly misunderstood This book should help clarify the complexities of the issue and provoke continued reflection and debate Julie A Sparks San Jose State University This collection suggests that Shaw s views of women are still relevant and provocative and that the dialogue with Shaw is far from over Sally Peters author of *Bernard Shaw The Ascent of the Superman* When offstage actions contradict a playwright s onstage message literary study gets messy In his personal relationships George Bernard Shaw was often ambivalent toward liberated women surprisingly so considering his reputation as one of the first champions of women s rights His private attitudes sit uncomfortably beside his public philosophies that were so foundational to first wave feminism Here Shaw s long recognized influence on feminism is reexamined through the lens of twenty first century feminist thought as well as previously unpublished primary sources New links appear between Shaw s writings and his gendered notions of physicality pain performance nationalism authorship and politics The book s archival material includes previously unpublished Shaw correspondence and excerpts from the works of his feminist playwright contemporaries *Shaw and Feminisms* explores Shaw s strong female characters his real life involvement with women and his continuing impact on theater and politics today A volume in the Florida Bernard Shaw Series edited by R F Dietrich Contributors Tracy J R Collins Leonard W Conolly Virginia Costello D A Hadfield Brad Kent Kay Li Jackie Maxwell John M McInerney Michel Pharand Jean Reynolds Margaret D Stetz Lawrence Switzky Rodelle Weintraub Ann Wilson

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