



REWARD!

for the immediate arrest of
Richard Dudgeon
of Websterbridge, New Hampshire

The Devil's Disciple

by George Bernard Shaw

Audience Guide

researched and written by
the Education Department of
The Shakespeare Theatre
of New Jersey

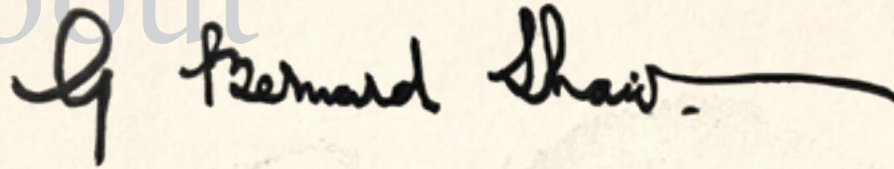




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About



George Bernard Shaw was born on July 26, 1856 to a lower-middle class family in Dublin. Despite being a poor student, Shaw finished his public schooling at the age of 15. Before he reached the age of 16, his parents separated, and Shaw decided to live with his father in Dublin where he received a job as a clerk in an estate office. In 1876, at the age of 20, he moved to London to live with his mother, whose financial support allowed him to follow his literary aspirations and publish his first five novels (all of which were completely unsuccessful).

Shaw politically identified as a Socialist in 1882, and co-founded the Fabian Society in 1884, this was a society that promoted the rise of a democratic socialist state in Great Britain rather than a monarchy. Despite his stammer and fear of public speaking, he took to the soapbox and developed an aggressive, engaging manner of speaking, which later lent itself well to his writing.

In London, Shaw worked as an art critic, then as a music critic, and finally, from 1895-1898 as a theatre critic. After recovering from a serious illness in 1898, Shaw resigned as a critic and moved out of his mother's house to marry Charlotte Payne-Townshend.

His career as a playwright began in 1891 with *Widowers' Houses*, which he wrote for the Independent Theatre, a company dedicated to producing New Drama (Realism and Naturalism) as inspired by Henrik Ibsen in Germany. *Widowers' Houses* had begun years earlier as a collaboration with his friend and critic William Archer – Archer had given up on the collaboration when Shaw's political views overwhelmed his attempts at writing a "well-made play." Shaw wrote nearly a dozen more plays over the next 12 years. Few of his plays, however, were actually produced until 1904 when Harley Granville Barker took over the management of the Court Theatre. Over the next three seasons, Barker produced ten of Shaw's plays. Over the next decade, all but one of Shaw's plays was produced by Barker, Barker's friends, and in other experimental theaters around England.

Shaw eventually became very wealthy from the royalties of his plays. He stayed active in the Fabian Society, in city government, on committees dedicated to ending dramatic censorship, and in establishing a subsidized National Theatre.

The outbreak of World War I in 1914 brought on a dark period in Shaw's life. He published a series of newspaper articles that were heavily infused with anti-war sentiment, which made him tremendously unpopular. His reputation took a critical blow, and rumors circulated that he would be tried for treason. He wrote only one major play during the war years, *Heartbreak House*, through which he channeled his bitterness and despair about British politics and society.

After World War I ended, Shaw set to rebuild his reputation with a series of five plays about "creative evolution." In 1925, Shaw was awarded the Nobel Prize for Literature, no doubt prompted by the recent success of his 1923 play *Saint Joan*, which was widely considered one of his greatest works. He accepted the award at his wife's behest, but only in title; Shaw declined the money offered along with it, asking that it instead be used to translate August Strindberg's works into English.

Shaw lived the rest of his life as an international celebrity of sorts. He traveled, remained active in politics, and continued to write over a dozen more plays (he wrote 50 plays in his lifetime, as well as essays, short stories, and novels). In 1943, his wife Charlotte passed away. Shaw himself died in 1950 at the age of 94 after falling from a ladder while trimming a tree on his property.

In his will, Shaw left a large part of his estate to a project to revamp the English alphabet; the project was ultimately unsuccessful. His estate was further divided among the National Gallery of Ireland, the British Museum, and the Royal Academy of Dramatic Art.



A Synopsis

Please note: Below is a full summary of the play. If you prefer not to spoil the plot, consider skipping this section.

The play begins in Websterbridge, New Hampshire just before dawn with Mrs. Anne Dudgeon waiting in front of the fire and a young girl asleep on the couch. Mrs. Dudgeon's youngest son, Christy, comes home and discovers the young girl is Essie, the illegitimate child of his Uncle Peter. Peter has just been hung by the British troops for being a traitor to King George III. Christy has returned to report that his father has also died. The minister, Mr. Anthony Anderson, arrives to inform Mrs. Dudgeon that her husband made a new will just before his death. He also informs her that her reckless and renegade son, Richard "Dick" Dudgeon, attended the hanging and will be present at the reading of the will later that morning. Mrs. Dudgeon refuses to accept Anderson's consolation and states that she has lost respect for him ever since he married for love, "as the human heart is deceitful and not to be trusted". Mr. Anderson leaves to give Mrs. Dudgeon time to prepare her home for visitors.

Mrs. Judith Anderson, the minister's wife, arrives unexpectedly to help Mrs. Dudgeon. Mrs. Anderson is greeted coldly but politely and is asked to watch the door while Mrs. Dudgeon changes. Judith and Essie discuss what it means to be a good Puritan girl and how Essie is expected to behave at the reading of the will. The rest of the family, Mr. Anderson, and the family's lawyer arrive for the reading of the will. Dick Dudgeon arrives, and the tensions between Dick and the family become clear. The will is read, and the whole inheritance is given to Dick, besides some small allowances made for Christy and Mrs. Dudgeon. Dick immediately takes on the role of head of the household, criticizes his mother for making Essie cry, and tells Essie that he is known as the "devil's disciple" because he refuses to adhere to what is, in his opinion, "the cruel and inhumane piety" of his mother. Dick then informs the company that he passed some British soldiers heading into town when he arrived, and that the town would likely be under martial law by morning. He warns

the other men that they will be in danger, because the British will want to hang an upstanding citizen in order to shock the community into behaving. The family dismisses his warnings as they depart.

Later that evening, Judith waits anxiously at home for her husband's return. She has been deeply bothered by Dick's comments at the gathering earlier. Anderson enters and calms his wife; she promises to be brave. He tells her that he has invited Dick to their home to talk. Anderson is convinced that Dick is in danger of being hung, and Anderson is determined to make Dick understand the danger. Judith is resistant, stating how much she despises him. Shortly after Dick arrives, Anderson is called away to attend to Mrs. Dudgeon, who has fallen ill. Anderson asks Dick to stay at his house until he returns. Dick and Judith are left alone and, though they argue at first, they soon begin to warm up to each other in a more kind manner.

Outside, there is a commotion and a knock at the door. The British soldiers arrive to take Anderson away, just as Dick predicted. They mistake Dick for Anderson, and Dick plays along. He puts on Anderson's coat and kisses Judith goodbye, insisting that she not tell her husband what has happened or to allow Anderson to rescue him. Judith faints at the kiss, and Dick and the soldiers leave. Anderson returns and wakes his wife, who is terribly distraught by the events that have transpired. Essie arrives, sent by Dick to come check on Judith. Judith breaks down and tells Anderson the truth, hoping that he will take Dick's place. Rather, Anderson takes his pistols and all his money and flees town. Before he leaves, he asks Judith to visit Dick in prison and ask him to keep quiet until morning.



Judith visits Dick the next day in prison before he goes to trial. She tries to convince him to tell the court the truth, but Dick assures her that this will only put her husband in danger and result in the hanging of both of them. She begs to be allowed to sit in at his trial, and he reluctantly agrees, providing that she remain silent.

As the British are getting ready for the trial, General Burgoyne informs Major Swindon that Springtown, a neighboring community, has fallen to the American rebels. The General has no patience for Swindon's ignorance and manages to work Swindon into a terrible fluster before Dick and Judith enter and the trial begins. Dick continues to assume the role of Pastor Anderson, and makes several intentionally treasonous remarks to ensure his fate. Judith attempts to speak, but Dick silences her by reminding her of her promise. Dick and Burgoyne maintain a gentlemanly repartee on the subject of the execution. Finally, Judith blurts out that Dick is not Anderson and that they cannot kill an innocent man. Burgoyne commands a soldier to take the first person off the street to identify the accused; the soldier brings in Christy. Being unaware of the charade, Christy identifies the defendant as his brother Dick and not Pastor Anderson. For attempting to deceive the court, Dick will still be hung. A message comes to the court asking for safe passage for the leader of the Springtown rebellion. The general signs the papers because he has received word that the expected British reinforcements will not arrive to aid in their suppression of the American uprising.

At the gallows, Judith bribes an officer to let her stand inside the lines for the hanging. Anderson arrives immediately before Dick is executed, announcing his true identity. He also bears the papers of safe conduct, revealing that he is the leader of the previous night's Springtown rebellion. Anderson and Dick realize that they are perhaps more suited to the other's identity; Anderson as a man of action and Dick as a man of insight. The hanging is cancelled and Dick and Judith are invited to lunch with Burgoyne. The townspeople who had previously scorned Richard Dudgeon now praise him as a hero.



Source: New York Public Library Digital Collection

The original *The Devil's Disciple* cast.

Shaw and *The Devil's Disciple*

The arrival of the 20th century marked a major evolution in the theatre. Ibsen and Chekhov were writing their last plays, and the torch of advancing the art form was being handed to a different type of theatre artist in England. At this time, George Bernard Shaw was developing his own view of what it meant to be a playwright. He joined with Ibsen and Chekhov in disputing the common idea that theatre should only be "...frothy, sentimental entertainment;" they argued for a larger purpose. Collectively, they believed in plays in which thought and intellect were highly favored and encouraged. They argued it would create a more informed and educated society. *The Devil's Disciple: A Melodrama* was Shaw's attempt to write a play that mirrored these beliefs.

In the late 1890s and early 1900s, theatre-going audiences were inundated with what Shaw liked to call "stage sensuousness." Theatre audiences were accustomed to exaggerated plots, the use of stereotyped characters, and a blatant appeal to their sentimentality. In his prologue for *The Devil's Disciple*, he states: "And so we must conclude that the theatre is a place which people can only endure when they forget themselves: that is, when their attention is thoroughly roused, their sympathies raised to the eagerest readiness, and their selfishness utterly annihilated." Shaw sought to engage his audience by creating plays that depicted particular events and characters to convey universal truths.

After seeing a melodrama at the Adelphi in London, Shaw wrote a favorable review in which he stated: "A really good Adelphi melodrama is of first-rate literary importance, because it only needs elaboration to become a masterpiece." The review prompted a collaboration by the actor-manager of the Adelphi, William Terriss. Shaw began writing *The Devil's Disciple* in September of 1896, and completed it just three months later. William Terriss fell asleep during the first reading, and the play was abandoned. American director and producer Richard Mansfield, believing he owed Shaw a favor for previously passing on *Candida*,

decided to direct the play in America. In October 1897, *The Devil's Disciple* premiered at the Hermanus Bleecker Hall in Albany, New York. It transferred to the Fifth Avenue Theatre in New York City after its third performance. By the end of the year, Shaw wrote to Ellen Terry "I roll in gold." *The Devil's Disciple* was Shaw's first commercial success.

Shaw was correct in stating that melodrama "only needs elaboration to become a masterpiece," because the characters in *The Devil's Disciple* are stock characters, and the situations audiences had seen a thousand times before. What was so appealing and successful about *The Devil's Disciple* is simple; it was a "...melodrama vitalized by intelligence and seriousness...with ironic overtones and a realism based on a will to survive and change the world." This was the first play in which the Shavian principle was clearly exemplified.

The success of *The Devil's Disciple* allowed Shaw to re-publish many of his earlier plays that were not as successful at first such as *Mrs. Warren's Profession*, *Candida*, and *Arms and the Man*. By the turn of the century, he had matured into a successful dramatist with *Man and Superman*, *Major Barbara*, and *Heartbreak House*. Shaw was able to spread his ideologies and beliefs by encoding them in his critiques and plays. In doing so, he cemented his place in theatre history as one of the great playwrights of the 20th century.

- Sean Carleton, Assistant to the Director, *The Devil's Disciple*



Source: New York Public Library Digital Collection

The Devil's Disciple

A History of the Play

The Devil's Disciple is one of Shaw's least produced plays. The play was first produced at the Hermanus Bleecker Hall in Albany, New York on October 1, 1897. After a widely successful three day run, it transferred to the Fifth Avenue Theatre in New York City where it ran for 64 consecutive days. This production starred Arthur Forrest as General Burgoyne and Richard Mansfield as Richard Dudgeon. The run was a turning point in Shaw's career and proved to be both artistically and financially successful for him. After the run, Shaw combined three plays, including *The Devil's Disciple*, into a collection called *Three Plays for Puritans*. The collection includes a preface written by Shaw which introduces many of the ideologies that influenced the writing of his plays as well as some of the foundations for his new take on drama. Since the original production, *The Devil's Disciple* has had both Broadway and Off-Broadway revivals, as well as runs in various regional theaters.

In cinema and television, there have been three major productions of *The Devil's Disciple*. The earliest was the 1955 TV movie with Ralph Bellamy as Anthony Anderson, Margaret Hamilton as Mrs. Dudgeon, and Maurice Evans as Richard Dudgeon. Only four years later, another version was released in theaters. This one starred Burt Lancaster as Anthony Anderson, Kirk Douglas as Richard Dudgeon, and Sir Laurence Olivier as General Burgoyne. Many changes to the story were made in order to transfer the play to film. The film depicts the hanging of Mr. Dudgeon and Richard taking the body down from the noose, Richard and Essie are no longer strangers; before any other characters are introduced in the film, we meet General Burgoyne and Major Swindon. The last of the major filmed versions of this play was a part of BBC's Theatre Night in 1987 starring Sir Patrick Stewart as Anthony Anderson and Patrick Godfrey as Lawyer Hawkins.



Poster from the 1959 movie.

Shaw unabashedly borrows not only from great works of fiction to create the characters in *The Devil's Disciple* but also from real life. During the nineteenth century, it was common for playwrights to write melodramas in which historical figures entered the fictitious plots. In this play, the character of General Burgoyne is an opinionated and sharp-witted Revolutionary War general. Shaw describes him as "a man of fashion, gallant enough to have made a distinguished marriage by an elopement, witty enough to write successful comedies, aristocratically-connected enough to have had opportunities of high military distinction." In real life, General John Burgoyne was indeed not only a British Army Officer during several wars, but also a politician and a noted dramatist. During his time, he wrote a number of plays including *The Maid of the Oaks* and *The Heiress*. Often referred to as "Gentleman Johnny," Burgoyne is most often remembered as the general whose surrender ended the Revolutionary War. History states that without aid, Burgoyne and his troops fought two small battles near Saratoga before surrendering. These conflicts are alluded to in Shaw's play. Burgoyne expected help from two other generals in the area but due to lack of communication, help either never came or was too late. On October 17, 1777 he surrendered to an army of over 6,000 American rebels.

What is a *Shavian play?*

Of all of the authors, dramatists, and poets throughout history, few have periods of time named after them; George Bernard Shaw is one of these select few. The Victorian era (or as referred by literature scholars, Shavian era) is the time between 1856-1950 when Shaw was one of the paramount writers in English literature. Even though he did not set out to create popular drama, he had the uncanny ability to get patrons into the theatre. As a playwright, Shaw knew exactly what his work was and what it stood for. When pressed, he categorized his plays as plays of ideas, problem plays, or thought provoking plays. Shavian drama is socially conscious and strives to show society in its truest light. Shaw believed that theater was the best venue in which to address pressing social issues and that theater was uniquely suited to encourage discussions on these subjects, in hopes of affecting change.



Source: New York Public Library Digital Collection

Shavian drama is heavily influenced by Ibsenism, named after Henrik Ibsen who also wrote realistic social dramas during the Victorian era. In 1890 Shaw gave a lecture on Ibsen's works, he commented, "the conflict is not between clear right and wrong: the villain is as conscientious as the hero, if not more so; in fact, the question that makes the play interesting is which is the villain and which is the hero?" Though the same can be said about Shaw's work, it must be understood that Shavianism and Ibsenism are *not* interchangeable. While they both deal with similar themes and both utilize conflicts which highlight the wickedness in the Victorian social class system, the immense difference between the writers can be seen in the tones and moods of their works. Shaw is often seen as robust and comedic and Ibsen has a more dramatic often melancholy tone. Shaw makes his audience laugh while they watch the play; when the curtain goes down and the audiences are come down from their laughter, they begin to realize they just watched a political, thought-provoking play. This is Shavian drama.



Who's Who in *The Devil's Disciple*

THE DUDGEON FAMILY

Timothy Dudgeon: Patriarch of the family. He dies prior to the beginning of the play after falling ill while attending the hanging of his ne'er-do-well brother, Peter.

Mrs. Dudgeon: A hardworking judgemental woman; the matriarch of the Dudgeon household, mother to Richard and Christy. She is "has never missed a Sunday at church".

Richard "Dick" Dudgeon: The eldest son of the family, he is reckless and sardonic, his manner defiant and satirical, his dress picturesquely careless.

Christy: "The second son and a fattish, stupid, fair-haired, round-faced man of about 22."

Peter Dudgeon: brother to Timothy, William and Titus -- hung by the British for being a rebel.

Essie: A girl of sixteen or seventeen. She is wild, timid and dirty.

Mr. & Mrs. William Dudgeon: "A large, shapeless man, bottle-nosed. His clothes are not the clothes, nor his anxious wife the wife, of a prosperous man. He drinks, a lot, and he recently gave it up."

Mr. & Mrs. Titus Dudgeon: "A wiry little terrier of a man, with an immense and visibly purse-proud wife, both free from the cares of the William household."

OTHER TOWNSFOLK

Anthony Anderson: "A shrewd, genial, ready Presbyterian divine of about 50, with something of the authority of his profession in his bearing. But it is an altogether secular authority, sweetened by a conciliatory, sensible manner not at all suggestive of a quite thoroughgoing other-worldliness."

Judith Anderson: The minister's wife who is more than twenty years younger than her husband, "though she will never be as young as he in vitality." She is pretty and proper and ladylike, and "has been admired and petted into an opinion of herself sufficiently favorable to give her a self-assurance which serves her instead of strength." "One feels, on the whole, that Anderson might have chosen worse, and that she, needing protection, could not have chosen better."

Lawyer Hawkins: A brisk, middle aged man.

THE BRITISH

The Sergeant: A British sergeant.

General Burgoyne: "A well preserved 55 year old man of fashion, gallant enough to have made a distinguished marriage by an elopement, witty enough to write successful comedies, aristocratically-connected enough to have had opportunities of high military distinction."

Major Swindon: "A very conscientious looking man of about 45."

***Some character descriptions have been directly pulled from George Bernard Shaw's descriptions within the play.**



Glossary

of Words and Phrases

Barmbrack: a Irish yeast bread often mixed with white grapes and raisins that is often served toasted with butter alongside a cup of afternoon tea.

Blood an' 'owns: an oath that is a contraction of "by God's blood and wounds."

Bridewell: originally built as one of King Henry VIII residences, over time this building became a prison. The term is now used as a colloquialization for "prison" in England and surrounding areas.

Cock of the walk: a man who acts as if he is more fashionable or important than other people.

Dale: a valley or hill.

D'ye: a contraction of "did you."

Fender: a low metal frame or screen placed in front of an open fireplace.

Gamaliel: in the Christian religion, he is introduced in Act V as a celebrated doctor and teacher during the time of Jesus Christ.

Japanned: any of the various hard, durable, black varnishes, originally from Japan, for coating wood, metal, or other surfaces. This technique was often used on English porcelain during the 18th and 19th centuries.

Mezzotint: one of the first tonal printmaking processes in which the artist used hatching, cross-hatching and/or stippling to create different tones once the metal plate is covered in ink and wiped clean.

Phraseology: a manner of organizing words and phrases into longer elements.

Puritanism: a movement that centered around religious reform during the late 16th and early 17th centuries that sought to cleanse the church of Roman Catholic practices. Puritans believed that the church was the center of society and family and that to abstain from sin one must be as close to God as possible.

Rights of Man: a book written by Thomas Paine in the late 1700's that pushed for a political revolution when the government no longer nor protects the natural rights of those which it governs.

Trencher: a type of large, flat, plate-like tableware, on which food was placed while eating; at the end of a meal food that had fallen into the "trench" of the plate could be eaten with sauce.

Commentary & Criticism

"By the end, the most vital question of the play has less to do with life and death than with motivation. Why did Dudgeon, who seems to revere nothing outside of his own instincts, give himself up? Was it for love, country, duty? The American Revolution is full of heroes, but not in Shaw's unusual play. Dudgeon says that in the moment he just could not help himself. In other words, the devil made him do it."

Jason Zinoman

A Rascal Among Them: Puritan Piety, Shaw Style

"Like so many of Shaw's plays, *The Devil's Disciple* is a sneaky piece of theatrical prestidigitation in which the shell of an old-fashioned Victorian melodrama is stuffed with decidedly un-Victorian notions about morality."

Terry Teachout

Home Is Where the Hate Is

"George Bernard Shaw loved to play devil's advocate, which was never more apparent than in this early comedy that provides a defense for a rascally drinker who announces in a Puritan New Hampshire household that he's at the service of Lucifer."

Jason Zinoman

A Rascal Among Them: Puritan Piety, Shaw Style

"The self-described 'upstart son of a downstart,' Shaw has also been labeled (as he has himself once said of Oscar Wilde) 'the world's most thorough playwright.' To be sure, the 'upstart,' delighted himself by toying with every social, political, moral and ethical rebellion from here to Methuselah and back. In his most rebellious mood with *The Devil's Disciple*, he cleverly probed into the ceremoniously veiled presumptions about Godliness and devilry."

Simon Saltzman

CurtainUp

"Intellectually intriguing as Shaw's subversion of melodrama may be, the play is generally more interesting to contemplate than to watch. As Eric Bentley long ago wrote, 'the dialogue of the first two acts might almost have been written by anybody.'"

Frank Rich

New York Times, 1988 Production



**Richard Mansfield as
Richard Dudgeon in the
1897 premiere of *The Devil's
Disciple*.**

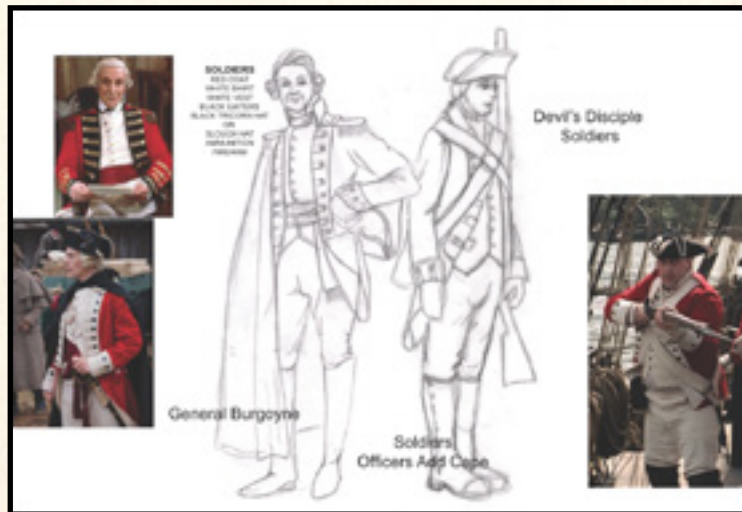
Source: New York Public Library Digital Collection



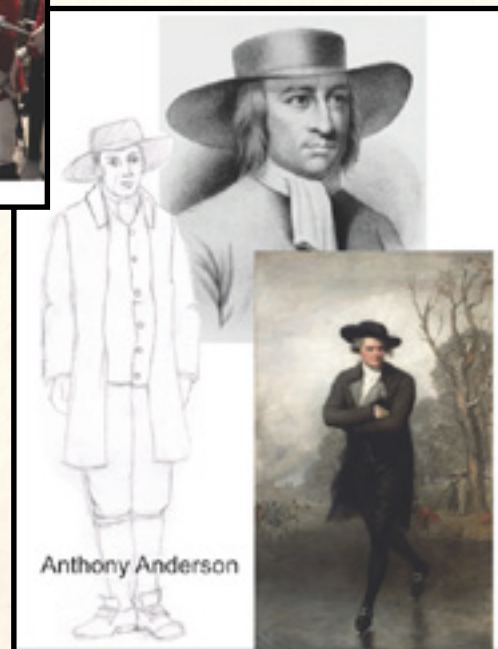
In *This Production*



Set Design by Brittany Vasta



Costume Designs for General Burgoyne, Soldiers and Anthony Anderson by Candida Nichols.





Shaw Online



To watch the 1959 version of *The Devil's Disciple* on Youtube visit:

<https://www.youtube.com/watch?v=StlhRdLRyu0>

To read and get the free e-book of *The Devil's Disciple* and the rest of Shaw's works in the public domain check out:

<https://play.google.com/store/books/details?id=WStHAAAAYAAJ&rdid=-book-WStHAAAAYAAJ&rdot=1>



To find out more information on The Revolutionary War visit:

<http://www.history.com/topics/american-revolution>

Other Works by Shaw

Plays

- *Widowers' Houses*, 1892
- *Arms and the Man*, 1894
- *Candida*, 1887
- *The Devil's Disciple*, 1897
- *Plays Pleasant and Unpleasant*, 1898
- *The Philanderer*, 1898
- *You Can Never Tell*, 1899
- *Captain Brassbound's Conversion*, 1900
- *Caesar and Cleopatra*, 1901
- *Three Plays for Puritans*, 1901
- *Mrs. Warren's Profession*, 1902
- *John Bull's Other Island*, 1904 (stage play 1907)
- *Man and Superman*, 1905
- *Major Barbara*, 1905
- *Doctors Dilemma*, 1906
- *Getting Married*, 1908
- *Missalliance*, 1910
- *Fanny's First Play*, 1911
- *Overruled*, 1912
- *Androcles and the Lion*, 1912
- *Pygmalion*, 1913
- *Heartbreak House*, 1920
- *Back to Metuselah*, 1922
- *Saint Joan*, 1923
- *The Apple Cart*, 1929
- *Too True to Be Good*, 1932
- *The Simpleton of the Unexpected Isles*, 1935
- *The Millionairess*, 1936



Fiction & Nonfiction

- *Immaturity*, 1879
- *The Irrational Knot*, 1880
- *Love Among Artists*, 1881
- *Our Corner; Cashel Byron's Profession*, 1882
- *An Unsocial Socialist*, 1883
- *Fabian Essays on Socialism*, 1889
- *The Quintessence of Ibsenism*, 1891
- *Cashel Byron's Profession*, 1885
- *The Man of Destiny*, 1897
- *The Perfect Wagnerite*, 1898
- *Fabianism and the Empire*, 1900
- *The Common Sense of Municipal Training*, 1904
- *On Going to Church*, 1905
- *Dramatic Opinions and Essays*, 1906
- *Socialism and Superior Brains*, 1910
- *Great Catherine*, 1913
- *Peace Conference Hints*, 1919
- *Imprisonment*, 1925
- *The Socialism of Shaw*, 1926
- *The Intelligent Woman's Guide to Socialism and Capitalism*, 1928
- *Bernard Shaw and Karl Marx*, 1930
- *What I Really Wrote about the War*, 1931
- *Doctor's Delusions, Crude Criminology, and Sham Education*, 1932
- *Essays in Fabian Socialism*, 1932
- *The Works of Bernard Shaw, 1930-32*
- *Major Critical Essays*, 1932
- *Our Theaters in the Nineties*, 1932
- *Music in London 1890-94*, 1932
- *American Boobs*, 1933
- *Prefaces*, 1934
- *Village Wooing*, 1934
- *William Morris As I Knew Him*, 1936
- *London Music in 1888-1889*, 1937
- *"In Good King Charles's Golden Days*, 1939
- *Everybody's Political What's What*, 1944
- *Sixteen Self-Sketches*, 1948
- *Buoyant Billions*, 1948
- *Farfetched Fables*, 1950



Sources & Further Reading

Fabianism and Fabianist Morals is G. B. Shaw's Widowers' Houses, Arms and the Man and The Devil's Disciple by Nicholas Williams

Cheerio, Titan: The Friendship Between George Bernard Shaw, Sean, O'Casey, and Eileen O'Casey by Eileen O'Casey

George Bernard Shaw by Harold Bloom

The Proverbial Bernard Shaw compiled by George B Bryan and Wolfgang Mieder

Bernard Shaw: The One-Volume Definitive Edition by Michael Holroyd

The Cambridge Companion to George Bernard Shaw by Christopher Innes

Shaw on Shakespeare edited by Edwin Wilson

Shaw: An Autobiography 1856-1898 by George Bernard Shaw

Letters to Beatrice Webb by George Bernard Shaw

The Bernard Shaw Collected Letters (4 volumes) by George Bernard Shaw, edited by Dan H. Laurence

Bernard Shaw and H. G. Wells (Selected Correspondence of Bernard Shaw) by George Bernard Shaw, edited by Percy Smith

Agitations: Letters to the Press, 1875-1950 by George Bernard Shaw, edited by Dan H. Laurence and James Rambeau
Three Plays for Puritans by George Bernard Shaw

The Shaw Collection (Pygmalion / The Millionairess / Arms and the Man / The Devil's Disciple / Mrs. Warren's Profession / Heartbreak House) 2006 DVD Box Set by BBC Video

George Bernard Shaw and the Socialist Theatre by Tracy C. Davis

The Playwright as Thinker: A Study of Drama in Modern Times by Eric Bentley

Britain and Britishness in G. B. Shaws Plays: A Linguistic Perspective by Zsuzsanna Ajtony

Bernard Shaw by Eric Bentley

Revolutionary Summer: The Birth of American Independence by Joseph J. Ellis

Burgoyne and the Saratoga Campaign: His Papers by Douglas R. Cobbison

Inside the Victorian Home: A Portrait of Domestic Life in Victorian England by Judith Flanders

A Visitor's Guide to Victorian England by Michelle Higgs

What Jane Austen Ate and Charles Dickens Knew: From Fox Hunting to Whist-the Facts of Daily Life in Nineteenth-Century England by Daniel Pool

Saratoga: Turning Point of America's Revolutionary War by Richard M. Ketchum