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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.

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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

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THE CAMBRIDGE
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SHAW

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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.

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PREFACE

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-

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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
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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

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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 Millionairess*, 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

CHRONOLOGY

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

CHRONOLOGY

- 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 Blecker 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

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- 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 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

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- 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
 First presented in England: December 19, 1920, by the Stage Society at the Lyric Theatre, Hammersmith, London
- 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
- 1916 “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 *Annajanska, The Wild Grand Duchess / Annajanska, The Bolshevik Empress: A Revolutionary Romancelet* (From the Russian of Gregory Bessinoff)
 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

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- 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: December 28, 1923, by the New York Theatre Guild at The Garrick Theatre, New York
 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

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- 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 Comedietta 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
- 1934–35 *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 First presented (in German as *Zu Viel Geld*): October 21,
 1945–47 1948, at the Schauspielhaus, Zurich, Switzerland
 First presented in England: August 13, 1949, by Roy Limbert at the Festival Theatre, Malvern
- 1948–50 *Farfetched Fables*
 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*
- 1958 *An Unfinished Novel*, ed. Stanley Weintraub (written 1887–88)
- 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 *Shaw on Shakespeare: An Anthology of Bernard Shaw's Writings on the Plays and Productions of Shakespeare*, ed. Edwin Wilson
- 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
- 1981 *The Bodley Head Bernard Shaw: Shaw's Music, The Complete Musical Criticism in Three Volumes*, ed. Dan H. Laurence