Index to a Microfilm of Shaviana Displayed for Shaw's Centennial
By the Shaw Society of Chicago

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INDEX TO A MICROFILM OF SHAVIANA DISPLAYED FOR SHAW'S CENTENNIAL

BY THE SHAW SOCIETY OF CHICAGO

by

Marion King

A Thesis Submitted to the Faculty of the Graduate School
of Loyola University in Partial Fulfillment of
the Requirements for the Degree of
Master of Arts

June

1958
LIFE

Marion King was born in Chicago, Illinois, December 2, 1925. She was graduated from Immaculata High School, Chicago, June, 1943, and from Mundelein College, Chicago, June, 1947, with the degree of Bachelor of Arts.

From August, 1947, to January, 1949, the author was employed as editor of the house organ of the Armstrong Paint Company. She worked as secretary and editorial assistant at Loyola University Press from July, 1949, to June, 1952. In August, 1952, she became associate editor of the magazine Today and remained in that position until June, 1955. From August, 1955, to January, 1956, she taught at the House of the Good Shepherd, Chicago. She returned to Mundelein College the following semester to take courses in education. She began her graduate studies at Loyola University in June, 1956, as a graduate assistant.
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CHAPTER I

SIGNIFICANCE OF THE COLLECTION

Anyone who has ever tried to categorize Bernard Shaw has known defeat. The man, the mind, the work—all are powerful, unyielding, inconsistent. His biographers and commentators frequently fail in their tasks either from an excess of awe before their towering subject, or from an attempt to dismiss him as a witty, superficial fraud. To find the middle road, the tightrope that would lead to the essential core of the man, is probably beyond human skill. Certainly it was beyond the skill, or at least the desire, of Shaw himself. Few great literary figures have resisted self-knowledge as resolutely as he.

Yet, even though we may never be able to shake the pieces of the Shavian kaleidoscope into a symmetrical pattern, each fresh glimpse of the man draws us closer to this end, an end valuable if only because it brings us face to face with central questions about politics, art, psychology, God. Nowhere do we get as close to the essential Shaw as in his letters. They are not dominated, as are most of his plays, by a thesis. They are not as self-conscious as his autobiographical essays. They are by turns arrogant, impish, scornful, humble; and they are always highly readable. Whatever may be his merits as dramatist, philosopher, or economist, there can be no question that from the standpoint of style alone he ranks among the great letter-writers of all time.
The microfilm to which this paper is an index provides a diversified selection of Shaw's correspondence, as well as photographs and other memorabilia collected for his centennial celebration in Chicago during the summer of 1956. The decision to film the material was an afterthought, and the haste with which it was done is apparent in the product. Many of the letters and some of the photographs and sketches are readily available in published works; the ownership of various items is not clear; there are a few instances where the pages of a letter are shown out of sequence; and the theater posters and title pages which take up a sizable portion of the film are of strictly limited interest.

But the microfilm has definite value, both because it brings together disparate collections, and because some of the items are difficult to locate elsewhere. Worthy of mention are Shaw's letter and statement to Gen. Julius Klein about the trial of Sir Roger Casement; his letters to Will A. Page published in Page's suppressed book, Behind the Curtains of the Broadway Beauty Trust (New York, 1927); his notes to John Wardrop, who assisted him in the preparation of Everybody's Political What's What?; manuscript copies of his letters to Ellen Terry; and the Black Girl collection, which contains letters and sketches sent by Shaw to artist John Farleigh as well as Farleigh's finished drawings.

The Casement Letter

In connection with the Casement letter an historical inaccuracy crops up in the microfilm. Appearing on the same panel with Shaw's statement to General Klein is a column by Lee Shippay from the Los Angeles Times,
February 15, 1935. Shippey celebrates Klein's feat in obtaining the statement from Shaw; and he gives some slightly distorted background information on the Casement affair. His version is this: Sir Roger Casement, an Irishman honored and knighted by England, later renounced his knighthood in order to work for the freedom of Ireland. During World War I, he worked with the Germans and was landed in Ireland by a German submarine with the intention of starting a rebellion. He was captured, tried, and hung by the English as a traitor.

While it is true that Roger Casement's life was dominated by the dream of Irish independence, and that he attempted to raise an Irish brigade among prisoners of war held by the Germans,¹ the contention that he envisioned an uprising while the war was still in progress is contrary to the facts. The rebellion Shippey refers to had been planned without Casement's knowledge; news of it, as a matter of fact, had been carefully kept from him by his compatriots in Ireland. It was through a member of the German General Staff that he learned of the plan.² Casement, convinced that an uprising at this time was doomed to failure, did everything in his power to head it off. It was with this aim that he returned to Ireland. He was taken off to prison in England thinking that he had succeeded in averting the useless shedding of Irish blood.³ Extremist elements prevailed, however, and the tragic

²Ibid., p. 118.
Easter Rebellion of 1916 was the result.

Shaw's own statement is concerned with the conduct of Casement's defense during his trial. The British had done everything possible to create the impression of impartial justice. Casement had even been allowed to import counsel from America. Shaw was unimpressed. He says, "I knew that the conventional legal defense which his lawyers were certain to advise would infallibly hang him after eliciting compliments from the Bench for its ability and eloquence."

Shaw insisted that the crucial point was that since Casement was not an Englishman he could not justly be tried for treason. He advised the prisoner to conduct his own defense, to plead not guilty but to admit all the facts, "to claim that as he was a prisoner of war and not a traitor his execution would be a murder; to be eloquent about his right to take up arms for the independence of his country; and to finish with a defiant 'Now murder me if you like and be damned'." Commenting on Casement's failure to take his advice, Shaw remarks, "I suppose he felt that there was nothing left for him but to go through that old ordeal called 'dying for Ireland'."

Two paragraphs of the statement deserve to be quoted at length:

I did not agree with Casement's policy, because I never believed, after the hold-up of the German advance before Liege, that Germany could win; nor did I want her to win. The suggestion that an independent Ireland could be of any use to a victorious Germany was not plausible enough for the German general staff, whose feeling evidently was "you have a horse to sell, Sir Roger," though they were always too credulous as to the value to them of the Orange and Nationalist rebellions. I was therefore in no sense a Casementite; but I have no patience with judicial murders in which the infuriated accuser is also the judge, the jury, and
the executioner. The crucial issue was whether Casement was or was not a prisoner of war in a struggle for the independence of his country. That issue, in the absence of an international tribunal, should have been tried by a neutral court in a neutral country. I was strongly of this opinion with regard not only to Casement but to all cognate trials.

As to the sort of British patriotism which expressed itself in dismissing Casement’s cousin\(^1\) from the educational post she had held honorably for many years because she visited him in prison, I had no feeling for it but one of contemptuous disgust. The British Government discredited Casement shockingly by exhibiting photographs of a document found in his possession as pages from his diary. But this alleged diary has never been produced; and until and unless it is forthcoming the contention of Casement’s friends that the document is a relic of his Putumayo\(^2\) days, when he had to copy and report many unmentionable confessions, remains unrefuted.

The importance of this statement to any serious student of Shaw’s mentality seems clear. It gives an insight into his attitudes toward England, Ireland, Germany, domestic law, international law, abstract justice, chauvinism, war, and propaganda. Even though his remarks seem to indicate an imperfect knowledge of the facts (that Casement himself, long before his capture, realized his error in attempting a liaison with Germany, for instance), it stands as a forceful and unequivocal indictment of the legally-garbed hypocrisy which so often marks war crimes trials.

In his account of the Casement affair, Shaw’s biographer, Archibald Henderson, refers to the statement to General Klein in a footnote, but

\(^1\) Gertrude Bannister Parry.

\(^2\) The district in South America where Casement, working as an agent of the British Government, investigated the incredibly depraved conditions under which natives were forced to work.
does not print it. It seems strange that Denis Gwynn, Casement's biographer, does not refer to Shaw's intervention at the time of the trial, although he does quote from an article Shaw wrote concerning the moral issues involved.

Letters to Will A. Page

A quite different aspect of Shaw's character is revealed in his letters to Will A. Page, published in Page's book, *Behind the Curtains of the Broadway Beauty Trust*. The book itself is an example of the cheapest kind of scandal-mongering; but Shaw's letters, published without his permission and intended by Page to cast him in a villainous light, actually reveal the dramatist in one of his most engaging roles: that of guide and mentor to an ambitious young man. They are also revelatory of Shaw the practical and seemingly dispassionate businessman.

Page, a twenty-five-year-old Broadway publicist working with George Fawcett's company, had proposed a Shaw festival, supposedly under Fawcett's aegis. In the first letter, after questioning Page's sanity, Shaw proceeds to discuss financial terms, warns against the production of certain of his plays, and tells Page to drop the George in writing to him. "Two names are enough for one line of a playbill and nobody ever calls me anything longer

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7 Gwynn, p. 10.

8 Since Shaw had not authorized publication of his letters, he brought suit to have the book suppressed. The suit was successful and all known copies were destroyed by court order. The copy which appears in the microfilm, in its entirety, is from the collection of William D. Chase.
About the choice of plays Shaw says, "I would certainly not begin with 'Mrs. Warren's Profession.' It would stamp the whole enterprise as unsuitable for family patronage. You should make yourself safe with 'Caesar,' 'You Never Can Tell,' 'Captain Brassbound' and 'Candida,' before touching the 'unpleasant' plays; and then you should make it perfectly clear to the public that they had better see 'Mrs. Warren' for themselves before bringing their boys and girls to it."

Having obtained Shaw's tentative approval, Page laid his plans before Fawcett, apparently for the first time. Fawcett refused to be a party to the project. Page therefore wrote to Shaw telling him that he, not Fawcett, would be the manager, and asking for appropriate changes in the contracts. Harrison Grey Fiske had agreed to share the enterprise with Page.

Shaw's second letter rather unaccountably agrees to the alterations in the contract. In a third letter, written about three weeks later, however, he says that he must have further proof of Page's competence to produce the plays. "Your proposal that I should strike his [Fawcett's] name out of the contract and substitute yours is simply breath-bereaving."

Shaw's final letter dismisses Page as a "romantic young donkey" and explains that he cannot entrust the production of his plays to "a disingenuous young rascal." He continues:

I have never known a man to distinguish himself out of the ordinary grooves who did not begin making an ass out of himself more or less. So do not be discouraged or huffy; and don't resent my rudeness, but get what you can out of it and throw away the rest...
And now, as I have wasted much more time on you than I can spare, I give you my blessing, and invite you to reopen the negotiations, if you still feel inclined, not sooner than 1912 and not later than 1917. By that time you will know what you are doing sufficiently to justify a conscientious man in letting you risk your little all on the classical modern drama.

Overlooking the fact that he had replied to this letter with a sophomoric outburst ("In several brazen phrases the charlatan stands revealed"), Page did contact Shaw after the indicated time had elapsed and was outraged at not receiving an answer.

Letters to John Wardrop

A more grateful recipient of Shaw's tutelage is John Wardrop. In discussing his association with the dramatist, Wardrop underlines two dominant impressions: (1) the great personal kindliness of the man; and (2) the suspicion that his personality is more significant than his work. Since the microfilm itself gives substance to both these impressions, Wardrop's comments are worth noting:

I didn't have a "working relationship" with Shaw. I was an idolater—about 35 years too late. Shaw indulged me as such by giving me little literary chores to do—proof-reading and the like. I corrected the proofs of "Everybody's Political What's What" but I disclaim responsibility for the finished product since, after I had carefully eliminated bushels of errors, the dear old boy reintroduced the errors in later chapters (he was creating and I was proof-reading on a running basis; neither of us knew what the next chapter would be.) It is also worth remembering that,

In a letter to the present writer, dated March 16, 1958.
for all I know to the contrary, Shaw may have sent extra sets of proofs of "What's What" to other people. He did that with "The Intelligent Woman's Guide." The piffling things he gave me to do were designed to keep me out of mischief.

He let me rummage through his papers because I regarded everything pertaining to his life and works as Holy Writ. Consequently, I was able to read his first novel, "Immaturity" from the original manuscript, to browse over Mrs. Jenny Patterson's storm of love letters (you recall that she was the woman who seduced him; and I recall quite vividly walking with him one day during the forties in the neighborhood of her home and having him point out the very door he popped in and out of at odd hours in the eighties; and he told me and he has recorded elsewhere that a neighbor complained about his visits and Mrs. Patterson had a special wooden partition or porch or something of the kind build [sic] to shield her entrance from prying eyes), to examine his account books (which recorded earnings running from about 112 pounds in the early eighties to 17,000 pounds just prior to World War I), and generally to have myself a hell of a good time.

But I was never on his payroll—though he did help me financially. And I didn't really have a working relationship with him. I was just one of the many freaks who took his fancy in the course of his long life. He did what he could to enable me to make the most of whatever talents I might have. And that "helping-hand attitude" was nothing new; he had manifested it over and over again throughout his life. In the Annals of Bernard Shaw my appearance has no significance (except for myself, of course). I could cite hundreds of more interesting and amusing instances of his incorrigible habit of collecting and nourishing lame dogs, oddballs, screwballs, deadbeats, bums, eccentrics of every kind, class, color, age, shape, and size. . . .

He was a tremendous living force: a personality whose idiosyncrasies have no parallel (to my knowledge) anywhere in the world's biographical literature. His conscious message, the message of Socialism, seems to me to be wrong; his unconscious message, the message we get from his way of living and thinking and dealing with people, seems to me to be marvellously right.
In short, I think that we can get a great deal from the study of Shaw's personality, now and for ever more. His works and his message, while always immensely readable, tend to fall into the category of "old hat" today. Many of his ideas are now commonplace, though shocking enough to the public upon which he first exploded them. . . .

I can only hope that you will find among your contemporaries someone as stimulating and vital as Shaw was. If you do, I recommend you to make it your business to acquaint yourself with that person. The kind of vitality and magnetism I am talking about is rare, but it does exist; and it's worth a lot of trouble to get first-hand experience of. . . . The person who is wise enough to find the choice and master spirits of his own age before they force themselves into recognition (which may be long after they are dead) is a choice and master spirit himself. . . .

Shaw's letters and notes to Wardrop, covering the period from April 14, 1941, to November 18, 1944, are mostly concerned with editorial questions; but they also contain comments on the film Major Barbara, the popularity of Pygmalion, the character of Louis Dubedat, Shaw's relationship with his sisters, and the value theory of Karl Marx. About the father of Communism he remarks, "... you said that Marx was entirely negligible, despicable, obsolete, and in ruins because I had shown that his value theory was wrong and that he did not understand the law of economic rent. You might as well say the same of Jesus or Mahomet or Calvin, who were equally unread in Jevons and Ricardo. Marx was an epoch maker; and his mistakes are only little curiosities. Jesus was certainly a flat earth man, and Mahomet thought that mountains are weights to keep the earth steady. What does that matter?"

In a letter to Wardrop dated September 3, 1942, Shaw discusses E. C., a woman of genius, "born before her time." Wardrop supplies the following
E. C. was a woman named Erica Cotterill, the daughter of a fairly wealthy family, who developed a crush on Shaw round about 1905, initiated a correspondence with him, met him and Mrs. Shaw, wrote books and plays the manuscripts of which were praised by Shaw, and acquired the habit of following Shaw to public meetings all over the place and of turning up at his London apartment and/or his country home at all sorts of hours in a kind of trance-like state of hero-worship. Since she inherited enough money to indulge her whims, she took an apartment in Chelsea (the artists' quarter of London) and lived the Bohemian life for a while. She published at her own expense a series of booklets entitled "Letters to Bernard Shaw" all of which are extremely difficult to make head or tail of, owing to the fact that they are written in a weird style I can only dub Cotterilless.

Some time in the early forties a manuscript of hers was brought out in London as a fairly fat book entitled "Form of a Diary." It was published by John Rodker, and had a wrap around the jacket quoting from a thirty-year-old or thereabouts letter of Shaw's in which he praised Erica to the skies as a writer.

I made the acquaintance of Rodker and through him of Erica, and my letter from Shaw of September 3, 1942, was probably in reply to my bulletin to him informing him of my discovery of his "discovery."

I could go on and on about Erica, but I think I have said enough to place her in the context of Shaw's life. I should add that Mrs. Shaw, who started out by being resolutely kind to Erica, ultimately got the wind up and (in 1912, if I recollect aright—I am away from all my papers at the moment) wrote her a once-removed "Dear John" letter which is a treasure of its kind. It boiled down to "Hands off my husband, you hussy."
Letters to Ellen Terry

Not so easily disposed of was Ellen Terry, who came closer than any other woman to being Shaw's Beatrice. But she was much more than a Beatrice, as his letters to her indicate. There is little humor in the Vita Nuova; there is much in the Shaw-Terry idyll. The record of the latter relationship is, of course, available to the interested reader in Ellen Terry and Bernard Shaw: A Correspondence (New York, 1931). But part of the essence of a love letter evaporates when it is cast in type. In the handwritten originals shown in the microfilm, the personality of each letter remains intact. The fact that the sequence of pages is frequently jumbled is an unfortunate result of the haste with which the material was arranged for microfilming. This minor irritation, however, does not cancel the interest of seeing the letters just as they came from Shaw's pen.

Other Collections

Other letters reproduced in the microfilm, such as those to Gene Tunney, Dame Laurentia McIachlan, Lord Alfred Douglas, and George Sylvester Viereck, have, like the Shaw-Terry correspondence, been published elsewhere. When it has been possible to locate the published source, the information is given in the subject index. In most cases, these sources give the background material necessary to an understanding of the letter in question.

The most visually pleasing section of the microfilm is the one which reproduces sketches and drawings for The Adventures of the Black Girl in Her Search for God (London, 1932). They reveal Shaw as an artist of some skill as well as an author who knows exactly what he wants in the way of
illustrations and who will not rest until he gets it. Excerpts from John Farleigh's *The Craven Image* (New York, 1940) and from Alice Griffin's "Sketches by Shaw" (*Theatre Arts*, January, 1954), in which portions of the collection have appeared are also shown in the microfilm. All of the letters to John Farleigh and the sketches and drawings by Shaw and Farleigh are from the collection of William Zeltmann and Earl Mesnier.

A collection of snapshots belonging to Eleanor O'Connell provides informal glimpses of the Shaws. Several of these photographs were taken during their honeymoon at Hindhead; others show them at Ayot St. Lawrence. A pictorial record of their round-the-world cruise is supplied by William D. Chase. Other away-from home photographs are from the collection of Gene Tunney.

Title pages of Shaw's books and theater posters of his plays underline the tremendous volume of his work. They are a reminder that his prodigious output, in terms of quantity alone, gives some substance to his claim that among British dramatists he ranks with Shakespeare.

The Value of the Microfilm

The collection was microfilmed not for scholars but for more casual Shavians, particularly for the members of the Shaw Society of Chicago. For this general audience, the film provides a disorganised but stimulating glimpse into the world of George Bernard Shaw. With the assistance of this index, which supplies information necessary to an understanding of the various items and which correlates filmed material with published sources, the viewer can gain valuable insights into the mentality and personality of
one of the titans of our times. And even the scholar may find illuminating
sidelights on the character of a man who mirrored the complexities and con-
tradictions of the centuries which he straddled.
CHAPTER II

HISTORY OF THE COLLECTION

On July 26, 1956, in the newly dedicated George Bernard Shaw room of the Sherman Hotel, the Chicago chapter of the Shaw Society held its first meeting. This occasion brought together Shaw scholars and enthusiasts for a unique morning to midnight celebration of the one-hundredth anniversary of the dramatist's birth. 11 And it gave Chicagoans an opportunity to view a collection of letters, books, photographs, and other Shavian memorabilia displayed for the centennial and subsequently microfilmed.

It was Mrs. E. Leonard Solomon, director of the First Chicago Drama Quartet and member of the Adult Education Council of Greater Chicago, who conceived the idea for the centennial. 12 Interested not only in paying tribute to the dramatist, but in using the tribute as an educational device to make the Chicago area more Shaw-conscious, she enlisted the aid of Elmer Gertz, a lawyer who was later to become the first president of the Shaw Society of Chicago (Mrs. Solomon is the first vice-president), and together they provided sufficient momentum to accomplish Mrs. Solomon's aims,

even to the point of having July 26, 1956, officially proclaimed "Bernard Shaw Day in Chicago" by Mayor Richard J. Daley.

The collection itself is a by-product of the centennial. Some of the items were solicited by Mrs. Solomon and Mr. Gertz. Others were volunteered by Shaw enthusiasts. The component parts were gathered from libraries, theatrical organizations, and individual collectors.

Participating libraries and their contributions were: the Library of Congress, which loaned the Ellen Terry letters and a number of books; Newberry Library, books by and about Shaw; Harper Library of the University of Chicago, letters to Sir Percy William Bunting and George Sylvester Viereck. Theater posters for Shaw's plays were loaned by the Theatre Guild and by the American National Theatre and Academy.

Individual contributors were: Elmer Gertz, co-author with A. I. Tobin of Frank Harris: A Study in Black and White (Chicago, 1931), who loaned books as well as letters from Harris and Lord Alfred Douglas; William D. Chase, vice president of the Shaw Society of America, whose principal contribution was Will Page's book, Behind the Curtains of the Broadway Beauty Trust, and a series of items dealing with the Irish question; Elsie and Philip Sang, owners of short notes from Shaw to Lady Astor and several more obscure correspondents; General Julius Klein, who loaned a letter and statement from Shaw on the Roger Casement affair; John Wardrop, Shaw's editorial assistant, who sent letters and notations from Shaw; Eleanor O'Connell, a friend of Shaw and his wife, who loaned snapshots and photographs; William Zeltmann and Earl Mesnier, owners of the Black Girl sketches and correspondence; and Gene Tunney, described by Shaw in the microfilm as "one of my two friends,"
who loaned his letters from the dramatist.

At Mrs. Solomon's suggestion, the collection was microfilmed before the various contributions were returned to their owners. The microfilm, owned by the Shaw Society of Chicago, is now located in Cudahy Library, Loyola University, Chicago.
CHAPTER III

ANNOTATED SUBJECT INDEX TO THE MICROFILM

The Arrangement

The material contained in the microfilm has been divided into six major categories for the purpose of the subject listing. These are: (1) letters; (2) photographs; (3) sketches, illustrations and portraits; (4) title pages; (5) theater posters; and (6) publications and miscellany. Letters have been further subdivided. Those from Shaw are given first and are alphabetized by recipient. Those to Shaw appear next, alphabetized by writer. Letters about Shaw conclude this section. They, too, are alphabetized by writer.

If there is more than one letter to the same person, the name is not repeated, but is indicated by a series of hyphens followed by a period. Cross-listings are given for complementary letters. When the published source of a letter is known, the information is supplied. Also included are passages from various letters which seem to have particular interest.

Photographs are listed alphabetically according to the person or persons pictured. Sketches, illustrations and portraits are grouped in the following manner: (1) sketches and portraits of George Bernard Shaw; (2) sketches by Shaw; (3) sketches by Feliks Topolski; and (4) sketches and finished illustrations by John Farleigh.

Title pages are listed by author, theater posters by title. Publications and miscellany are listed by author or, where there is no author, by subject.
Thus, Malvern Festival (theater program) follows Harris, Frank (Stories of Jesus the Christ).

The number in parentheses following each entry refers to the frame of the microfilm on which the item appears.

The Index

13

Letters 1: From George Bernard Shaw

To Lady Astor. November 29, 1927. Shaw tells Lady Astor that the earliest MS he possesses is that of his first novel, written in 1879. He offers to have a page photographed for her. (54)

To Sir Percy William Bunting. July 3, 1891. An impetuous Shaw tries to finance a trip to Bayreuth by proposing a magazine article for the Contemporary. (487)

———. February 11, 1896. Shaw argues about financial terms for a Contemporary article. He writes: "I am expected to do this frightfully laborious, slow work, in which solid disquisitions on the heaviest subjects, from political economy to classical music, come out as if they were the airiest jeux d'esprit... If you feel incredulous when I say that it is the hardest earned money on the press at the present, all I can say is, try to produce the same effect yourself..."

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13 This heading also includes postcards and notes.

I really do not care a rap about the money and make this remonstrance very much against the grain; only there is something fundamentally unfriendly in having a grievance and not outing with it." (448)

To T. P. Carroll, superintendent of the Golden Square Hospital. November 10, 1928. Shaw refuses to allow the hospital to capitalise on a meeting between himself and Gene Tunney: "I am obliged in self-preservation to repel all attempts to exploit my publicity for the relief of the rates and taxes, on which the cost of the hospital should properly fall."

(72)

To William Chase. December 4, 1929. Shaw sends Chase a copy of a pamphlet, War Issues for Irishmen: An Open Letter to Col. Arthur Lynch from Bernard Shaw, and explains the circumstances under which it was written.

(343)

To Lord Alfred Douglas. April 16, 1931. Shaw forgives Lord Alfred Douglas for his part in the Oscar Wilde affair, and offers him some gratuitous advice: "Roman Catholicism was not what you needed; you should have turned Quaker. I still hold that Creative Evolution is the only religion in all the associations and implications whereof a fully cultivated modern man can really persuade himself to believe. Unless he can content himself with Marxism." This letter, with a commentary by Lord Alfred, appears in the preface to his My Friendship with Oscar Wilde (New York, 1932), pp. 12-14. (6) See also the letters from Lord Alfred to Elmer Gerts.

----- July 14, 1933. Shaw informs Falk that he is not "a charitable institution for the relief of needy journalists." He also warns against publishing his (Shaw's) business correspondence. (47)

To John Farleigh. May 8, 1932. The first five lines of a letter in which Shaw begins negotiations with Farleigh about illustrations for The Adventures of the Black Girl in Her Search for God, with notes by Farleigh comparing Shaw's directions to comments by Da Vinci. (401)

This letter and others relating to The Black Girl, together with sketches and drawings by Shaw and Farleigh, appear in Farleigh's book, Craven Image (New York, 1940), pp. 210-71.


----- August 29, 1932. Shaw criticizes Farleigh's depiction of him and sends him a sketch to show what he wants. (395)

----- June 28, 1939. Shaw complains that Farleigh's drawing of him has deprived him of brains and humor. He again sends a sketch to suggest what he wants. (386)

To Frank Harris. n.d. Shaw defends the characterisation of Christ contained
in his preface to *Androcles and the Lion*.  

To Julius Klein. December 19, 1934. Shaw sends Gen. Klein a statement concerning his advice to Sir Roger Casement during Casement's trial for treason. Klein, who had covered the Casement trial as a reporter, was at this time working in Hollywood as special assistant to Carl Laemmle, Jr. Shaw warns him against filming Casement's life, saying that the American people could not forgive his German adventure; but he permits Klein to use his statement in a forthcoming book, although he declines to write a preface for it. (314) The contents of the statement, which appears on the same panel of the microfilm, are outlined in the opening section of this index, pp. 2-6.

To J. T. Jones. n.d. Shaw contends that there is no such thing as perfect English. (46)

To Miss Kauser. April 11, 1906. Shaw tells Miss Kauser that he is "a most distracted man" and he makes tentative arrangements for a meeting. (50)

To Dame Laurentia Molachlan, Abbess of Stanbrook. August 17, 1948. Shaw discusses what he considers to be a miraculous event in the life of Gene Tunney. He assures Dame Laurentia that he sets a high value on her prayers. "I cannot explain how or why I am the better for them;
but I like them and am certainly not the worse." (70-71) This letter, together with others from Shaw to Dame Laurentia, will be found in the volume In a Great Tradition by the Benedictines of Stanbrook (New York, 1956).

To Ferriton Maxwell. May-July, 1914. Shaw arranges for the serial publication of Pygmalion in Nash's Magazine. He comments favorably on an article by the Duchess of Marlborough. (48-49)

To Eleanor O'Connell. August 28, 1945. Shaw complains about photographs of herself which Miss O'Connell ("Veronica")\textsuperscript{16} has sent to him. (430)

To Will Page. July-September, 1902. In a series of four letters, published in Will Page's Behind the Curtains of the Broadway Beauty Trust, Shaw first considers and then rejects Page's proposal to stage a Shaw Festival in the United States. (275-280) The contents of these letters are discussed in some detail in the first section of this paper, "The Significance of the Collection," pp. 6-8. See also Page's letters to Shaw and to Harrison Grey Fiske; and Publications and Miscellany: Behind the Curtains of the Broadway Beauty Trust.

To Blanche Patch. n.d. Shaw instructs his secretary to increase the allowance of his cousin, J. C. Shaw. (45)

\textsuperscript{16}"Veronica" is the only name given in the note. Miss O'Connell explains, in a letter to the present writer dated February 21, 1958, that Shaw elected to use her second name, "as he said the name Eleanor or Ellen had unpleasant recollections for him."
To Hesketh Pearson. September 26, 1939. Shaw recounts an incident of near-drowning and the reflections it occasioned. "I thought of two things only. 1. That in my will I had made no provision for agreements with my translators. 2. That my wife would wonder why I was not back for lunch." (hl)

To Grant Richards. November 30, 1904. Shaw discusses proofs of Three Plays for Puritans. (99)

To Mr. Shallard. August 16, 1901. Shaw discusses plans for a series of lectures in which he is to take part. (57)

To Claire Sheridan. May 19, 1928. Shaw comments on Isadora Duncan's autobiography. (45)

To Clement Shorter. September 22, 1905. Shaw discusses a meeting with Thomas Hardy to be arranged by the Shorters. (55)

To Morgan Shuster. December 7, 1920. Shaw refuses his permission for publication of his letters in an article by Will Page. (271) This letter is reprinted by Page in Behind the Curtains of the Broadway Beauty Trust.

To Ellen Terry. October 16, 1896. Shaw discusses the actress's characterization of Imogen, a photo and a painting of himself, and an exchange of letters between himself and William Archer about Miss Terry. (88-89)
This letter and the following ones from Shaw to Miss Terry will also be found in Ellen Terry and Bernard Shaw: A Correspondence (New York, 1931).

November 6, 1896. Shaw avows that his love for Miss Terry is "a complete one, spiritual, intellectual and physical, on all planes, at all times, under all circumstances, and for ever." He discusses his relationship with Charlotte Payne Townshend: "...she doesn't really love me"; and that lady's character: "...she is very sentimental." (96-97)

December 7, 1896. Shaw writes of staging problems connected with The Man of Destiny and The Philanderer. He refuses to bring Miss Payne Townshend (later to be his wife) "round to your dressing room as an appendage of mine--to be exhibited as my latest fancy." (94)

August 10, 1897. Shaw stresses the dramatic effectiveness in relation to the actress's role in Mrs. Warren's Profession. (90-91)

The sequence of pages is 3-4-1-2 on frame 88 and 7-5-6 on frame 89. There are two frames numbered 88.

Pages 2 and 3 of this letter are interrupted by two postcards and by p. 2 of a letter dated October 13, 1899.

An account of the abortive plan for Sir Henry Irving and Miss Terry to star in the original production of this play is given in letters by Shaw R. Golding Bright, published in the volume Advice to a Young Critic and Other Letters (New York, 1955), pp. 72-83.
August 8, 1899. Shaw reproaches his correspondent for expressing disappointment over the role of Lady Cicely in Captain Brassbound's Conversion. He points out the superiority of this role to those of Cleopatra and Candida. 20 (87-88)

October 13, 1899. In a letter from Constantinople, Shaw discusses arrangements for the first performance of Captain Brassbound's Conversion. 21 (96-97)

July 26, 1904. Shaw tells Miss Terry that Ada Rehan's unfavorable reaction to Brassbound was similar to her own—until she heard him read it; he admits to disagreements with Miss Rehan; and he invites Miss Terry to lunch. (92-93)

December 1, 1906. Shaw discusses casting difficulties.

December 31, 1909. Shaw pleads with Miss Terry to coerce her son "into coming alone and doing a man's work with Barker and Barrie and myself at the Duke of York's." (96)

To Gene Tunney. August 31, 1928. Shaw suggests a meeting with Tunney and urges secrecy in regard to it. (73-74) This and other letters from Shaw to Tunney appear in Colliers Magazine, June 23, 1951.

20 The sequence of pages is 4-2-1 on frame 87 and 6-3-5 on frame 88. As previously noted, there are two frames numbered 88.

21 The two pages of this letter are interrupted in the microfilm by pp. 1-2 of a letter dated November 6, 1896.
April 24, 1929. Shaw acknowledges and returns a case of wine sent by Tunney, under an alias, as a practical joke. (73, 75)

May 30, 1929. Shaw expresses regret at Mrs. Tunney's illness. (73)

See also the letter from Shaw to Dame Laurentia McLachlan.

Easter Sunday, 1930. Shaw discusses the proposal to make a movie of Cashel Byron's Profession. "The Cashel Byron proposals are only blind snatches at your publicity and mine by people who don't know the book and couldn't judge it if they did. There is not a single really likeable character in it: Cashel, though honest and super competent professionally, is selfish and limited; the lady is a prig and a bluestocking; his relations with his egotistical actress-mother are odious; the other girl is humiliated by her poverty and has to marry a man she doesn't respect; and the only real hero in the plot is the footman Bashville." (81-82)

n.d. Shaw tells Tunney that there is not room on the postcard for his opinion of doctors. (81-82)

June 16, 1932. Shaw criticizes Tunney's autobiography (he feels that Tunney has underrated Carpentier); and he refuses to write a preface for it.

December 12, 1932. Shaw tells Tunney that he is starting on a cruise around the world and that he will spend a day in the United States. "I shall no doubt have to allow myself to be exploited a bit during
that 2h hours, if only to insult America in a broadcast." (80)

----- September 5, 1936. Shaw invites Tunney to visit him in London. (77)

----- October 17, 1936. Shaw issues another invitation. (79)

----- December 4, 1946. Shaw revives his correspondence with Tunney, telling him that he is abominably old, asking whether Joe Louis is really "the wonder they say he is," and advising Tunney to keep his children "off the stage and out of the ring if you can." (85)

----- Christmas, 1946. On the reverse side of a photograph of himself at 90, Shaw asks the Tunneys if they would recognize him "trying desperately to appear younger." (64)

----- September 6, 1948. Shaw writes Tunney of the British press report that Joe Louis wanted to visit only OBs and Winston Churchill. (85)

----- n.d. Shaw agrees to see Tunney at Ayot St. Lawrence, although "I am such a pitiable old crock of 92 that it would be almost kinder of you not to see me." (76)

To Hugo Vallentin. March 1, 1906. Shaw asks Vallentin to undertake the translations of *Plays, Pleasant and Unpleasant*. He discusses financial arrangements. (53)

----- January 8, 1907. Shaw discusses the production of *Candida*. He mentions lawsuits in Germany and Hungary occasioned by "outrageous piracies." (51-52)
To Norman Veitch. July 24, 1928. Shaw refuses permission to broadcast his plays. (56)

To George Sylvester Viereck. January 10, 1919. Shaw inveighs against expulsion of a member from a literary society because of political opinions. "If the Authors' League or the Poetry Society or another organization expels a member because of his political opinions, it thereby constitutes itself a political body and violates whatever literary charter it may have. Literature art and science [sic] are free of frontiers; and those who exploit them politically are traitors to the greatest republic in the world: the Republic of Art and Science." (40)

----- January 27, 1938. Shaw congratulates Viereck on his book, The Kaiser on Trial. In speaking about the war, he says that it "was the price that England paid for encouraging Grey's folly and callousness in dealing with Egypt; and now her rule there has gone where it deserved to go." (42) See also Frank Harris' letter to Viereck.

To John Wardrop. April 11, 1941. Shaw discusses the film Major Barbara, the popularity of Pygmalion ("Probably the success of Pygmalion is due to the notion--disgusting to me--that Higgins and Eliza are lovers."), and the value theory of Karl Marx. (115)

----- September 28, 1941. Shaw refuses to be agitated by editorial questions on old books, since he is hard at work on a new one. (102)

----- December 15, 1941. Shaw discusses his attitude toward the press and
Wardrop's artistic conscience. "Like the young man in The Doctor's Dilemma you have an incorruptible and imperative artistic conscience and in other matters no conscience whatever." (103)


---. June 26, 1942. Shaw transmits proof to Wardrop. (113-14)

---. September 3, 1942. Shaw discusses E. C. [Erica Cotterill], "a woman born before her time." (104-06) See also the first section of this index, pp. 10-11.

---. n.d. Shaw answers some biographical questions proposed to him by Wardrop. "The eugenic point is that I was the son of a middle-aged man and a young woman. That is all that matters.... My sisters had absolutely no influence on me or my career. Our lives and thoughts were completely apart; we never even quarreled." (107)

---. November 18, 1944. Shaw asks about the fate of Too True to Be Good. He asserts that economy and business habits do not pay in theaters and studios. (116)

To an unidentified artist. January 26, 1938. Shaw apologizes to an artist for keeping his drawings too long. He compares the artist's work to early Dalmatian-Christian mosaics and frescoes, which he terms
Letters II: To George Bernard Shaw

From T. P. Carroll, superintendent of the Golden Square Hospital. November 10, 1928. The hospital tries to capitalize on a meeting between Shaw and Tunney. (72) See also the letter from Shaw to Carroll.

From Eli P. Fink. July 26, 1946. This is actually a questionnaire sent to Shaw on the occasion of his ninetieth birthday. His answers are written in:

Q. "If you knew that you had but one hour to live, how would you spend it? Would it make any difference?"

A. "At my age I may not have another hour or even another minute to live. What difference can it possibly make?"

Q. "In the long run does it make any difference how a person lives his life or what happens to the human race or to the world?"

A. "Everything that happens makes a difference. The question is one that people with common sense do not ask."

Q. "Was there a spiritual force in the universe before Homo sapiens was evolved? Are not the spiritual beliefs of man the creation of his mentality and non-existent otherwise?"

A. "Homo sapiens [sic] did not exist before he evolved. Creative evolution is a fact, not an excuse for asking which came first, the hen or the egg, and such conundrums."

Q. "Is Frank Harris deserving of recognition as one of the great men of English letters?"

A. "He has his admirers, and was no ordinary man. More than that cannot be said of him."

(35) See also the questionnaire from R. S. Scholefield.
From Elmer Gerts. February 15, 1935. Gerts questions Shaw about George Sylvester Viereck, who has championed the Nazi cause. Shaw's answers are written in. He says among other things that "He Viereck doesn't irritate me. I like the German touch in him." (39) See also letters from Shaw to Viereck.

From Frank Harris. n.d. Harris defends the traditional picture of Christ as gentle and mild against Shaw's portrayal of Him in the preface to *Androcles and the Lion.* 22 (32-33) See also Shaw's letter to Harris.

----- September 16, 1922. Harris encloses a poem by George Sylvester Viereck and introduces the writer to Shaw. (37) See also letters from Shaw to Viereck, letter from Gerts to Shaw.

From R. S. Scholefield. July 26, 1946. Scholefield sends questions to Shaw on the occasion of the latter's ninetieth birthday. Shaw's answers are written in. Asked whether he considers the nineteenth or the twentieth centuries more favorable to human development, Shaw replies, "There is no difference between 1800 and 1900 except a figure in the calendar. Humanity is just what it was in the earliest recorded history."

Scholefield also asks to what extent Shaw's mental outlook has been colored by his nationality and why he is hostile to ending his days in Ireland. Shaw divides his answer into two parts:

22 The microfilm shows pages from Harris's *Stories of Jesus the Christ,* where the letter appears.
A. To the extent of making me a foreigner in every other country. But the position of a foreigner with complete command of the same language has great advantages. I can take an objective view of England, which no Englishman can. I could not take an objective view of Ireland. I am more useful in England and made much more of.

B. I am not hostile; the word is ridiculous. But having spent the last 70 out of my 90 years in England I am comfortably at home in it. A move would ruin and probably kill me.

He asserts that he has no message for the world. "I am far too ignorant—too young in fact—to set up as an Oracle." (36) See also the questionnaire from Eli Fink.

From Will Page. n.d. (probably September 1902). Page reprimands Shaw for the tone of his letters: "In several brazen phrases the charlatan stands revealed." (281) See also Shaw's letters to Page; Harrison Grey Fiske's letter to Page; and Publications and Miscellany: Behind the Curtains of the Broadway Beauty Trust.

Letters III: About George Bernard Shaw

From Sister Felicitas Carrigan to Gene Tunney. February 9, 1955. Sister Felicitas asks permission to publish a letter from Shaw to Dame Laurentia McLachlan which deals with an incident in Tunney's life. (70-71) See also Shaw's letter to Dame Laurentia.

From Harrison Grey Fiske to Will Page. September 9, 1902. Fiske confides that he had found Shaw "an utterly impossible man, erratic and greedy and unreliable." He advised Page to drop the negotiations for a Shaw Festival. (281) See also the letters from Shaw to Page; the letter
From Page to Shaw; and Publications and Miscellany: Behind the Curtains of the Broadway Beauty Trust.

From Elmer Gertz to Lord Alfred Douglas. January 27, 1932. Lord Alfred forwards a letter from Shaw in which the dramatist discusses the poet's part in Oscar Wilde's trial. (7-10) See also the letter from Shaw to Lord Alfred.

----. December 18, 1931. Lord Alfred quotes Shaw's inscription on a life of him by Frank Harris: "To Lord Alfred Douglas, another victim of Frank's failure as a biographer." (12-15)

From Frank Harris to George Sylvester Viereck. September 16, 1922. Harris encloses letters of introduction to Shaw and to Arthur Humphreys. (37) See also Shaw's letters to Viereck.

From Hesketh Pearson to Elmer Gertz. June 11, 1956. Pearson expresses regret at being unable to attend the Shaw centenary celebration in Chicago. He quotes Shaw as having said, "Chicago is America with the lid off." (43)

From Gene Tunney to Elmer Gertz. June 20, 1956. Tunney agrees to loan letters and works of art for the Shaw Centennial. (67)

From Professor R. Y. Tyrrell to Frank Harris. Date not legible. Professor Tyrrell complains about Shaw's writings on Shakespeare and Ibsen. (34)
Photographs

Astor, Lady (54)

Harriss, Frank: bust by Perina Meszlenyi in Frank Harris: A Study in Black and White (38)

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Lillie, Beatrice: on poster for Too True to Be Good (h80)

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Shaw, George Bernard: portrait photograph by Marie Leon from Socialism and Superior Brains (318); snapshots taken during round-the-world cruise (h02-18); snapshots commemorating the Shaws' honeymoon at Hindhead (h23-3h); portrait by John Collier (h38); snapshots taken at Ayot St. Lawrence, 19h-4h (h42-h5); portrait photograph (h66); and Lady Astor (5h); and Dr. A. Lens, Richard Strauss and Gene Tunney (72); and Anna Morgan (5); and Blanche Patch (h38); and Hesketh Pearson (h1); and Eleanor O'Connell (h43); and Charlotte Shaw, Gene and Polly Tunney (66); and Gene Tunney (66); and unidentified woman (h67); others (6h, 78, h00, h35-37, h40)

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and others 23 (4:22)
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Sketches, Illustrations, Portraits

Sketches and portraits of George Bernard Shaw: caricature, age 90 (35); caricature, 1935 (39); caricature by Feliks Topolski (320); caricature from Vanity Fair Supplement (4:19-20); caricature by Fudge (4:21); caricature by Burck in the Chicago Sun-Times, commemorating the centennial celebration (4:49); portrait by John Farleigh (389); portrait by John Collier (4:38); silhouette done at Bath, 1915 (4:36); sketch by Edmund J. Sullivan in Maurice Colburne's The Real Bernard Shaw, New York, 1940 (88); self sketches (386, 395); sketch by John Farleigh, 386; others (88-89, 388, 390)

Sketches by George Bernard Shaw: self sketches (386, 395); for The Adventures of the Black Girl in Her Search for God (350, 352, 356, 358-60, 368, 376, 379-80, 383, 386, 395); for On the Rocks (397); for staging of You Never Can Tell (4:58)

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23 Richard Piggott, forger of the alleged Parnell letters, took this photograph of Shaw's parents, his mother's music teacher, and three other unidentified people in 1863. The photograph appears in G. B. Shaw's Sixteen Self Sketches (New York, 1949), facing p. 33.
Sketches by Feliks Topolski: of Battler (320); of King Charles (322); of Shaw (320)


Title Pages


------. Contemporary Portraits. New York, 1919. (123)

------. Joan La Romee. London. (127)

------. Oscar Wilde, His Life and Confessions. New York, 1930. (124)

------. Shakespeare and His Love. London. (126)

------. The Wisdom of Frank Harris. Selected by Guido Bruno, with a pen portrait of Frank Harris by George Bernard Shaw. New York, 1919. (127)


24 Stone and Kimball and Herbert S. Stone and Company were the Chicago publishers of the American editions of many of Shaw's works.

Matthews, W. R. *The Adventures of Gabriel in His Search for Mr. Shaw.* A modest Companion for Mr. Shaw's Black Girl. London. (329)

**Northern Italy from the Alps to Rome (Rome Excluded).**25 *The Blue Guides Series.* (295)


-----. *The Apple Cart.* London, 1930. (321)


-----. *Buoyant Billions, Farfetched Fables, & Shakes Versus Shaw.* New York. (319)

-----. *Cashel Byron's Profession* (also *The Admirable Bashville*). Chicago, 1901. (120)

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25 A book from Shaw’s library, with his code marking.
The Doctor's Dilemma, Getting Married, & The Shewing-up of Blanco Posnet. London, 1911. (335, 458)

Fabian Tract No. 30; Fabian Election Manifesto. London, 1892. (316)

Fabian Tract No. 45; The Impossibilities of Anarchism. London, 1893. (317)

Fabian Tract No. 107; Socialism for Millionaires. London, 1901. (313)

Everybody's Political What's What? London. (310)

The Future of Political Science in America. New York, 1933. (311)

Geneva. London. (320)

The Great Fight. Reprinted from The Nation, December 13, 1919. (68)

Heartbreak House, Great Catherine, and Playlets of the War. London, 1919. (325)

How to Settle the Irish Question. Dublin. (342)

Imprisonment. New York, 1945. (301)

In Good King Charles's Golden Days; a history lesson. London. (322)


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Shaw has made corrections for a subsequent edition in this copy.

John Bull's Other Island, Major Barbara, and How He Lied to Her Husband. London, 1907. (337)

Letters from George Bernard Shaw to Miss Alma Murray (Mrs. Alfred Forman.) 1927. (288)

Love Among the Artists. Chicago, 1900. (120, 304-05)

Man and Superman. A Comedy and a Philosophy. Westminster, 1903. (339)


Pen Portraits and Reviews. London. (129)


The Political Madhouse in America and Nearer Home. A Lecture. London, 1933. (311)

Press Cuttings: A Topical Sketch compiled from the editorial and correspondence columns of the Daily Papers by Bernard Shaw, as performed by the Civic and Dramatic Guild at the Royal Court Theatre, London, on the 9th July 1901. (336)

The Quintessence of Ibsenism. London, 1891. (308)

Saint Joan. London, 1924. (323)
The Sanity of Art: An Exposure of the Current Nonsense about Artists being degenerate. London, 1908. (300)

Shaw on Vivisection. (303)

The Shewing up of Blanco Posnet: A Sermon in crude Melodrama. (455)

Sixteen Self Sketches. New York. (129)

Socialism and Superior Brains: A Reply to Mr. Mallock. (318)

Tales from Bernard Shaw. (327)

Three Plays for Puritans: The Devil's Disciple, Caesar and Cleopatra, & Captain Brassbound's Conversion. Chicago, 1891, (99, 340); Chicago and New York, 1901, (121); London, 1901, (333)


What Bernard Shaw Told the Americans about Russia! (315)

and Mrs. Patrick Campbell. Bernard Shaw and Mrs. Patrick Campbell: Their Correspondence. Edited by Alan Dent. New York, 1952. (290)


and H. G. Wells. Experiments on Animals, Views For & Against. Reproduced by special permission from the Sunday Express of July 21 and August 7, 1927. (296)

Sherard, Robert Harborough. *Bernard Shaw, Frank Harris and Oscar Wilde.* New York. (125)

Tobin, I. A. and Elmer Gertz. *Frank Harris: A Study in Black and White.* (38)

Upward, Allen. *Paradise Found or The Superman Found Out.* Boston, 1915. (331)

Theater Posters

**Androcles and the Lion.** Theatre Guild production at the Klaw Theatre. (465)

**The Apple Cart.** Theatre Guild production at the Martin Beck Theater. (463)

**Arms and the Man.** Theatre Guild production at the 49th Street Theatre. (460)

**Caesar and Cleopatra.** Theatre Guild production at the Guild Theatre. (471)

**Candida.** National Theatre. (475-76)

**The Doctor's Dilemma.** Phoenix Theatre. (479) Theatre Guild production at the Guild Theatre. (472)

**Getting Married.** Orpheum Theatre. (478)

**Major Barbara.** Theatre Guild production at the Guild Theatre. (464)

**Misalliance.** Barrymore Theatre. (473)

**Pygmalion.** Theatre Guild production at the Guild Theatre. (468)

**Saint Joan.** Theatre Guild production at the Century Theatre. (477) At the Cort Theatre. (469) At the Empire Theatre. (461)

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27 Shaw's own copy of *Adonais,* with his dated signature.
The Simpleton of the Unexpected Isles. Theatre Guild production at the Guild Theatre. (437)

Too True to Be Good. Theatre Guild production at the Guild Theatre. (462, 480)

You Never Can Tell. Theatre Guild production at the Martin Beck Theatre. (474)

Publications and Miscellany

Barling, E. M. Back to G.B.S. or A Midsummer Nightmare. Cover page only. (332)

Colburne, Maurice. The Real Bernard Shaw. Toronto, 1930. Galley proofs, with corrections by Shaw, of the title page and pages 50-64 of Mr. Colburne's book, in which he discusses The Apple Cart and Shaw's personal qualities as seen in that play, the dramatist's churchgoing, and his attitude towards America. (56-62)

Griffin, Alice. "Sketches by Shaw" (Theatre Arts, January 1954). First two pages of an article built around Shaw's sketches and John Farleigh's drawings for The Adventures of the Black Girl in Her Search for God. (392)


Harris, Frank. Stories of Jesus the Christ. Including "Jesus" by George Bernard Shaw. New York, 1919. A book from the collection of Elmer Gertz which contains correspondence between Shaw and Harris on the subject of Christ's personality. (16-34) See also letters from Harris
to Shaw and from Shaw to Harris.

Malvern Festival. Theater program dedicated to George Bernard Shaw. (292)

Page, Will A. **Behind the Curtains of the Broadway Beauty Trust.** With an
introduction by Jack Lait. Including several letters by Bernard Shaw.
New York, 1927. One of the few extant copies of this book, from the
collection of William D. Chase. (131-282) **See also** letters from Shaw
to Page and from Page to Shaw; and the first section of this paper
(pp. 6-8) in which the book and the letters are discussed more fully.

Pan American World Airways Poster. (481)

St. Pancras. Map of the borough. (450)

Shaw, George Bernard. **Adventures of the Black Girl in Her Search for God.**
Notice in the Book-of-the-Month-Club News, with a photo of Shaw. (400)

---. **The Art of Rehearsal.** Inside cover and first page, reprinted from
Collier's Weekly, June 24, 1922. (283)

---. **Augustus Does His Bit: An Unofficial Dramatic Tract on War Saving and**
Cognate Topics by the author of The Inca of Persepolis. Rough proof of
the title page. (297)

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This poster contains a drawing of Shaw and the following lines attributed to him:

There is no magic like that of Ireland,  
There are no skies like Irish skies,  
There is no air like Irish air.  
The Irish climate will make the stiffest and slowest mind  
flexible for life.
Back to Methuselah. Two pages from Shaw's own copy, with his corrections for subsequent editions. (459)

Comments by Shaw on busts of him by Rodin, Jo Davidson, and Paul Troubetzkoy. (345)

Letters to Gene Tunney, appearing in *Collier's Magazine*, June 23, 1951, with notes by Tunney and the editors. (73) See also letters from Shaw to Tunney.

Love among the Artists. Prefatory note to the first installment in Annie Besant's magazine, *Our Corner*, November, 1887. (446)

On the Rocks. Playbill, including some press opinions. (398)

Provocations. Galley proof showing Shaw's meticulous corrections. (451)

Registration book for Shaw's motorcycle. (326)

Saint Joan. With sketches and stage settings by Charles Ricketts. Cover. (452)

The Shewing up of Blanco Posnet. First page of an account in *The Arrow* (date illegible) of the riotous opening performance of this play at the Abbey Theatre. 29 (457, 455)

Terms and conditions for professional productions of Shaw's plays. (101, 288-85)

*Village Wooing*. Fragments of the rough proof. (453-54)

29 Shaw's bibliographer, Dr. Lowenstein, knows of only four copies of this issue of *The Arrow*. The note on this incident, which begins on panel 457, is concluded on panel 455.
---. **War Issues for Irishmen**: An Open Letter to Col. Arthur Lynch from Bernard Shaw. Cover of the pamphlet and a note by Dr. Lowenstein on the circumstances which called forth the letter. (456)

---. **What a Playwright Should do with his First Play**. A pamphlet in which Shaw warns the beginner against sending his play to an established playwright rather than to a manager. (286-87)

---. **Women As Councillors** (Fabian Tract No. 93). First page of a pamphlet dealing with the desirability of women sitting on county or borough councils. (312)

Unwin Brothers Ltd. Advertisement for Unwin Brothers appearing in the *London Mercury*. (399)
CHAPTER IV

ALPHABETICAL INDEX TO THE MICROFILM

The Arrangement

The material in this index is arranged in a single alphabetical listing. Proper names, place names, titles and subjects are included. The numbers in parentheses following each item refer to the individual frames of the microfilm.

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CHAPTER V

CONCLUSION

The purpose of this index has been to facilitate the use of the microfilm by (1) making available an alphabetical and a subject listing of its contents; (2) supplying identifications where they do not appear in the film itself; (3) noting those portions of the microfilm which should be of greatest interest and value to the student of Shaw; and (4) correlating filmed material with other sources in which these items appear. The index is to be published by the Shaw Society of Chicago and distributed to its membership. It will also be made available to anyone outside the Society who wishes to undertake research in Shaw.

An evaluation of the microfilm is given in the opening section of the index, "The Significance of the Collection" (pp. 1-13), where the most important items are discussed in some detail. Shaw's statement to Gen. Julius Klein about Sir Roger Casement's trial for treason, his letters to Will Page, John Wardrop and Ellen Terry, and his notes and sketches to artist John Farleigh are singled out as having special interest. The value of the microfilm is seen to be greater for the general viewer than for the scholar, although even the latter should find certain items illuminating.

A brief history of the collection reveals that the idea of honoring Shaw's memory on the one-hundredth anniversary of his birth originated with
Mrs. E. Leonard Solomon, and that she and Elmer Gertz persuaded several Shaw enthusiasts to display items from their own collections on the occasion of the centennial celebration at the Sherman Hotel in Chicago, July 26, 1956. The microfilm of this material is now available at Cudahy Library, Loyola University, Chicago.

An annotated subject index gives the contents of the various items, supplies background material and missing identifications where these seem necessary, and correlates the filmed material with other sources. The alphabetical index which follows the subject listing is intended to facilitate reference.

The microfilm is seen to have one of the limitations of Shaw himself in that it gives only a partial picture of its subject. But it is like the man in another way, too: it frequently affords the viewer a fresh and vigorous insight at the moment when he least expects it.
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C. UNPUBLISHED MATERIAL

APPROVAL SHEET

The thesis submitted by Marion King has been read and approved by three members of the Department of English.

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the thesis is now given final approval with reference to content, form, and mechanical accuracy.

The thesis is therefore accepted in partial fulfillment of the requirements for the Degree of Master of Arts.

July 22, 1958

Date

[Signature]

Signature of Adviser