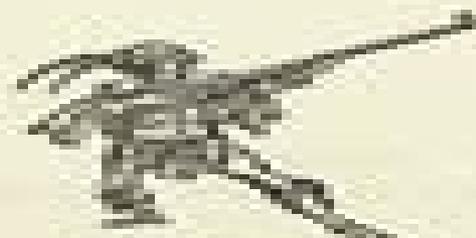


BERNARD SHAW'S
LETTERS TO
GRANVILLE BARKER

edited by G. B. PURDOM
with commentary and notes



THEATRE ARTS BOOKS
NEW YORK

Granville Barker At The Shaw Festival

**Denis Johnston, Academy of the Shaw
Festival (Niagara-on-the-Lake, Ont.)**

Granville Barker At The Shaw Festival:

Granville Barker at the Shaw Festival Denis Johnston, Academy of the Shaw Festival (Niagara-on-the-Lake, Ont.), 2002
Granville Barker Granville Barker, Neil Munro, Dennis Kennedy, Alan Andrews, Ronald Bryden, Leonard Conolly, Eric Salmon, 2002 The Shaw Festival has now produced seven of Harley Granville Barker's plays and they have been enthusiastically received and critically acclaimed This volume is a collection of the program notes and photographs of the productions of these seven plays It is a superb introduction and evaluation of Barker's theatrical genius and a tribute to the directors actors and productions of the Shaw Festival

A Companion to Modern British and Irish Drama, 1880 - 2005 Mary Luckhurst, 2008-04-15 This wide ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts It explores the cultural social economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity An authoritative guide to modern British and Irish drama Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism Topics covered include national regional and fringe theatres post colonial stages and multiculturalism feminist and queer theatres sex and consumerism technology and globalisation representations of war terrorism and trauma

Shaw and Other Playwrights John Anthony Bertolini, 1993 The early conclusion that Shaw was mainly a magpie following the trails of many thinkers has led to the further consequence of neglecting Shaw's relationship to other playwrights This volume of SHAW explores Shaw's plays as inheritances and inspirations of dramatic art and also locates Shaw himself as a presence in the work of his contemporaries and successors The volume concentrates on Shaw in relation to other modern British playwrights notably Wilde Bennett Rattigan the Court Theatre playwrights and Shaw's successors from Coward to Stoppard Gwyn Thomas's 1975 BBC play *The Ghost of Adelphi Terrace* puts Shaw and Barrie together on stage and Shaw's 20 June 1937 Sunday Graphic obituary tribute to Barrie demonstrates Shaw's high regard for his contemporary and near neighbor There are also essays on how Shaw came increasingly to resemble Strindberg as a dramatist on the requirements of acting and directing Shaw alongside his contemporaries at the Shaw Festival at Niagara on the Lake and on *Heartbreak House* as a complex dialogue with Chekhov Shakespeare and Strindberg John R Pfeiffer has prepared a special bibliography of sources relating to Shaw and other playwrights in addition to the Continuing Checklist of Shaviana and Dan H Laurence has provided Shaw's pronunciation guide for the more troublesome names of his stage characters There are also reviews of four recent additions to Shavian scholarship Contributors include John A Bertolini Fred D Crawford R F Dietrich T F Evans A M Gibbs Leon H Hugo Christopher Newton Sally Peters John R Pfeiffer Evert Sprinchorn and Stanley Weintraub

The Michigan Alumnus, 1986 In volumes 1-8 the final number consists of the Commencement annual

Dionysian Shaw Michel W. Pharand, 2004 Shaw now in its twenty fourth year publishes general articles on Shaw and his milieu reviews notes and the authoritative Continuing Checklist of Shaviana the bibliography of

Shaw studies **Harley Granville Barker Reclaimed** Harley Granville-Barker, 2007 *1992, Shaw and the Last Hundred Years* Bernard Frank Dukore, 1994 In 1892 the first production of Bernard Shaw's first play *Widowers Houses* heralded the birth of modern drama in the English language One hundred years later a group of Shavians gathered to examine the significance and influence of Shaw's drama in the English speaking world The conference sponsored by Virginia Polytechnic Institute and State University brought together theater scholars critics and artists from Canada England Ireland and the United States The conference also featured productions of *The Shewing up of Blanco Posnet* *The Man of Destiny* and *Farfetched Tales* each followed by a symposium The centennial conference not only marked the importance of the event but also stimulated new ways of regarding that historic moment reexaminations of the significance of Shaw's plays and explorations of their consequences Some speakers reevaluated the genesis of the first production of *Widowers Houses* and its social cultural and theatrical context Some brought to bear on the subject of Shavian drama recent critical perspectives such as feminism deconstructionism and the type of close textual and intertextual scrutiny seldom accorded Shaw Others explored his impact in England America Ireland and the Antipodes Still others examined the relationship of comedy and ideas subtext and how this Victorian dramatist remains pertinent today The conference concluded with a symposium that aimed to assess what might lie ahead for Shaw on page and stage in the next hundred years This volume records the proceedings of the conference as well as reviews and the continuing checklist of Shaviana Contributors are Peter Barnes Charles A Berst Montgomery Davis Bernard F Dukore Martin Esslin Joanne E Gates Nicholas Grene Christopher Innes Katherine E Kelly Frederick P W McDowell Rhoda Nathan Christopher Newton Michael O Hara Jean Reynolds Irving Wardle Stanley Weintraub and J L Wisenthal **Bernard Shaw on the American Stage** L. W. Conolly, 2022-08-24 *Bernard Shaw on the American Stage* is the first comprehensive study of the production of Bernard Shaw's plays in America During his lifetime 1856-1950 Shaw was America's most popular living playwright productions of his plays were outnumbered only by Shakespeare Forty four of Shaw's plays were staged in America before his death eight more posthumously Eleven of the productions were world premieres *Bernard Shaw on the American Stage* tells the story of the fifty two premieres which apart from a few fragments is his total dramatic oeuvre The book also includes again for the first time production data and concise overviews of dozens of the most notable American revivals of the plays from the 1890s to the beginning of the 2020 pandemic Illustrations production photographs programmes theatre buildings playbills actors studio portraits inform the study throughout *Shaw and Science Fiction* Milton T. Wolf, 1997-01-01 Shaw's speculations about human destiny align him with many other writers of the time and later who forged a new genre of literature that ultimately took the name in 1928 of science fiction Ray Bradbury affirms Greg Bear's statement about the little known but significant relationship that Bernard Shaw has with science fiction Bradbury who frequently emphasizes Shaw's influence on his own work asks Isn't it obvious at last Those that do not live in the future will be trapped and die in the past Susan Stone Blackburn comparing Shaw's *Back to Methuselah*

with Olaf Stapledon's *Last and First Men* discusses why science fiction scholars have been reluctant to acknowledge Shaw's role in the genre Tom Shippey examines aspects of Shaw's theory of Creative Evolution to show why many have dismissed Shaw's science fiction as insufficiently scientific Surveying the science fiction milieu Ben P Indick shows that while Shaw was not interested in writing science fiction per se he knew the genre and how to use it Jeffrey M Wallmann chronicles the science fiction techniques that Shaw foreshadowed Rodelle Weintraub analyzes dream related elements of the fantastic that Shaw frequently employed in his drama John Barnes focuses on Shaw's radical superman a stock in trade of science fiction Like H G Wells Shaw understood that human intervention was becoming the dominant mechanism of evolution and that new approaches to theatrical drama would be required to convey the social and political impact of the scientific revolution Elwira M Grossman compares similar dilemmas facing Shaw and the Polish dramatist Witkacy J L Wisenthal examines the utopian tradition that underlay the English literary experience and Julie A Sparks contrasts Karel Capek's anti utopian concepts with Shaw's utopian vision Also included is an 1887 lecture by Shaw entitled *Utopias* published here for the first time Several of the contributors emphasize the significant influence that Shaw had on major science fiction writers Elizabeth Anne Hull explores Shaw's affinities with Arthur C Clarke John R Pfeiffer discusses the many connections between Shaw and Ray Bradbury and George Slusser explores Shaw and Robert A Heinlein's recurrent fascination with the possibilities of life extension Like his friend Einstein Shaw knew that imagination is more important than knowledge Peter Gahan's article demonstrates that Shaw's ambition was to engage the reader's imagination the only sufficient backdrop for his vision Also included are reviews of recent additions to Shawian scholarship including the Shaw Wells correspondence and John R Pfeiffer's *Continuing Checklist of Shaviana* *Bernard Shaw and the BBC* L.W. Conolly, 2009-02-28 George Bernard Shaw's frequently stormy but always creative relationship with the British Broadcasting Corporation was in large part responsible for making him a household name on both sides of the Atlantic From the founding of the BBC in 1922 to his death in 1950 Shaw supported the BBC by participating in debates giving talks permitting radio and television broadcasts of many of his plays even advising on pronunciation questions Here for the first time Leonard Conolly illuminates the often grudging though usually mutually beneficial relationship between two of the twentieth century's cultural giants Drawing on extensive archival materials held in England the United States and Canada Bernard Shaw and the BBC presents a vivid portrait of many contentious issues negotiated between Shaw and the public broadcaster This is a fascinating study of how controversial works were first performed in both radio and television's infancies It details debates about freedom of speech the editing of plays for broadcast and the protection of authors rights to control and profit from works performed for radio and television broadcasts Conolly also scrutinizes Second World War era censorship when the British government banned Shaw from making any broadcasts that questioned British policies or strategies Rich in detail and brimming with Shaw's irrepressible wit this book also provides links to online appendices of Shaw's broadcasts for the BBC texts of Shaw's major BBC talks

extracts from German wartime propaganda broadcasts about Shaw and the BBC's obituaries for Shaw Shaw and the Actresses Franchise League Ellen Ecker Dolgin, 2015-03-16 Early 20th century non-commercial theaters emerged as hubs of social transformation on both sides of the Atlantic. The 1904-1907 seasons at London's Royal Court Theatre were a particularly galvanizing force with 11 plays by Bernard Shaw along with works by Granville Barker, John Galsworthy, and Elizabeth Robins that starred activist performers and challenged social conventions. Many of these plays were seen on American stages. Featuring more conversation than plot points, the new drama collectively urged audiences to recognize themselves in the characters. In 1908, four hundred actresses attended a London hotel luncheon determined to effect change for women. The hot topics, chillingly pertinent today, included mixed public and private controversies over sexuality, income distribution, and full citizenship across gender and class lines. A resolution emerged to form the Actresses Franchise League, which produced original suffrage plays, participated in mass demonstrations, and collaborated with ordinary women. *Bernard Shaw and Barry Jackson* Past President Barry Jackson, Bernard Shaw, Barry Jackson, 2002-01-01 This collection of 183 letters, all but two of which are previously unpublished, sheds new light on a partnership that for Shaw was the most important of his later playwriting career. *Unpublished Shaw* Bernard Shaw, Dan H. Laurence, 1996 SHAW 16 contains twenty-nine unpublished pieces by Shaw written between 1877 and 1950. The most significant is a ten-page draft synopsis of *Man and Superman*; the original manuscript draft of the play has been lost in a contemplated five-act version, providing scholars with a hitherto unavailable text. Equally important for the biographical and artistic insights they offer are the early literary efforts found in Shaw's first opus notebook, including an extended narrative-verse fragment of 1877 set in Dublin, a polemic on oakum-picking and prison conditions, a criticism of organists and orchestral conductors, and an attempted evaluation of contemporary arts and letters in 1878. We find Shaw through the persona of a female narrator creating in his own image a fictional memoir of the young Hector Berlioz, offering an ironic vindication of housebreakers in anticipation of *Heartbreak House*, exploring the seamy side of the prizefight ring, examining exhausted genres of Victorian art in 1880, defining the true signification of the term Gentleman, lecturing on Socialism and the family, and on realism as the goal of fiction, and penetratingly considering the future of marriage in a rejected book review, one of four included in the volume. The dimensions of Shaw's political views may be examined through nearly a dozen commentaries on politics and on war and peace, ranging from the Boer War, an 1899 draft letter to the press, "Why Not Abolish the Soldier," and 1903 municipal elections to U.S. Liberty Loans, the Italo-Abyssinian War, how to talk intelligently about the Second World War, and the implications of the hydrogen bomb in the nuclear age. For good measure, the volume concludes with two brief playlets, previously unrecorded. The editors have arranged these pieces individually or grouped by theme and genre, as near to chronological order as possible, and the reader is brought closer to the original manuscripts by the retention of Shaw's stylistic and spelling inconsistencies and by transliteration of the shorthand notations he frequently inserted between lines or in the margins. Each text is supplemented

by an editorial note providing its provenance and a detailed physical description of the manuscript

Mad about Theatre Richard Hornby, 1996 Applause Books Mad About Theatre is a systematic analysis of the major issues confronting our theatre today The Decline of Broadway The Generally Poor Quality of American Stage Acting The Pretentiousness of our Avant Garde The Narrowness of our Playwriting Broadway In Search of a Musical Fix Subsidized British Theatre in the Age of Thatcher and Beyond The Inflated Directing of the Classics The Growing Vitality of our Regional Theatres in Playwriting as well as Acting and Directing The Innovative Use of the Theatre by Minority Groups Mad About Theatre is not only a major contribution to contemporary theatre criticism but a call to account for a culture in danger of losing its way Taken together these reviews from The Hudson Review weave a powerful indictment against the status quo while offering a constructive blueprint for the future

Bernard Shaw and St. John Hankin Christopher Wixson, 2025-06-06 This original study will no doubt draw attention to St John Hankin's work which may in turn receive further scrutiny from scholars students and theatre practitioners Michel Pharand Queen's University This book proposes a vibrant intertextual dialogue between St John Hankin's manners comedies and what are considered Bernard Shaw's minor Edwardian comedies and after the war some of his most experimental extravagant plays Engaging thematic topics ranging from philanthropy and parenting to marital alliances and comic endings their dramaturgy was truly in conversation over form and content as they re-purposed one another in a vital wrangling to direct the creative evolution of modern British comedy

Edwardian Shaw Leon Hugo, 1999-01-28 Edwardian Shaw covers Shaw's campaigns and crusades in the crucial first ten years of the century when his career hung in the balance By going to contemporary documents and highlighting aspects of Shaw's career at this time particularly his emergence as a moral revolutionary and playwright of original and disquieting power Leon Hugo depicts a man who confronted a highly conservative world and managed by the force of his genius to stamp his personality on the age

Shaw and History Gale K. Larson, 1999 This special issue of Shaw offers ten articles that focus on the theme of Shaw and History That focus illuminates Shaw's concept of history as art and its uses for dramatic purposes It is a focus that is broadly applied to the historical perspective Views range from Shaw's uses of historical sources in the Shavianizing of history his uses of historical geographical and political places and events in his work to views that place selected Shavian works within a historical context Stanley Weintraub discusses Shaw's references to Cetewayo Zulu chieftain in Cashel Byron's Profession as the first incorporation of a contemporary historical figure into his work John Allett explores the liberal socialist and radical feminist views of prostitution in nineteenth century England and demonstrates how those political views are developed within the unfolding action of Mrs Warren's Profession Sidney P Albert studies the Utopian movement The Garden City to determine the extent to which that movement influenced Shaw's conception of Perivale St Andres in Major Barbara He also narrates his personal attempt to identify the Ballycorus smelting works and its surroundings as well as the campanile or Folly at Faringdon as sites that provided the scenic sources for Perivale St Andres in Major Barbara Gale K Larson has edited a

partially unpublished Shavian manuscript that addresses Shaw's relationship with Frank Harris and among other matters sets the historical record right as to who deserves the credit for attributing the identity of the Dark Lady of the Sonnets to Mary Fitton. He also examines the historical sources that influenced Shaw's views on Charles II the Merry Monarch in *In Good King Charles's Golden Days* and demonstrates Shaw's reclamation of yet another historical figure from the traditional historians. David Gunby examines the first night performance of *O'Flaherty V.C.* for purposes of setting the historical record straight as to the facts of that production. Wendi Chen presents the stage history of the production of *Mrs. Warren's Profession* in China during the early 1920s and argues its central role in shaping modern Chinese drama. Rodelle Weintraub assesses *Too True to Be Good* as a dream play within the context of the nightmarish times of World War I. Michael M. O'Hara surveys the Federal Theatre's productions of *Androcles and the Lion* in the 1930s to reveal the political and religious repressions that those productions underscore. Shaw 19 also includes three reviews of recent additions to Shavian scholarship as well as John R. Pfeiffer's *Continuing Checklist of Shaviana*. *Shaw* Gale K. Larson, 2001 SHAW 21 offers readers an eclectic perspective on Shaw, his works, and his contemporaries. Basil Langton, actor and director, reminisces about his early development as an actor, his meeting with Shaw, and his career as director of many of Shaw's plays. He focuses upon Shaw's stagecraft, augmenting his views with those of Sybil Thorndike and Sir Lewis Casson, whom he interviewed in 1960. Galen Goodwin Longstreth analyzes the correspondence between Shaw and Ellen Terry and argues that the exchange is itself a literary genre, a dramatic performance that reveals their personal identities. The next two contributors, Stanley Weintraub and Andrea Adolph, examine the Shaw-Virginia Woolf relationship. Weintraub focuses on those occasions when their respective lives touched each other, what their feelings for each other were, and how those occasions were obliquely woven into Shaw's plays, most notably *Heartbreak House*. Professor Adolph argues that in Woolf's only dramatic text, *Freshwater*, a comedy she was conforming to the traditional theatrical mode of the day, dominated of course by Shaw, but that she subverted his traditional literary depiction of paternity, as for example the paternity dramatized in *Major Barbara*. Sidney Albert and Bernard Dukore provide unique perspectives on reading *Major Barbara*. Albert shows how John Bunyan's *The Pilgrim's Progress* serves as Shaw's source for Barbara's progress toward enlightened understanding. Dukore, focusing on the perspective of the familial relationship within the play, concludes that Shaw's dialectic gives the kids the future and not the dad. It will be the next generation, not Father Undershaft, who will determine where society will go next. Julie Sparks and Martin Bucco approach Shaw from a comparative basis, juxtaposing him with two American writers, contemporaries of Shaw, Mark Twain and Sinclair Lewis, respectively. Sparks explores the commonality that exists in Shaw's and Twain's thinking about evolution, namely their heretical visions of a post-Darwinian Eden. Both viewed conventional Christianity iconoclastically, but both arrived at different conclusions about human origin and destiny, a view Sparks describes as emanating from the deist, pessimist, evolutionary determinist perspective versus the mystic, optimistic, creative evolutionist.

perspective or the Personal Godhead versus the Impersonal Force Professor Bucco enumerates the many references Sinclair Lewis makes to Bernard Shaw throughout his writings both prose and fiction to underscore the American novelist's admiration for the Irish playwright both recipients of the Nobel Prize for Literature The final two contributors to SHAW 21 Rodelle Weintraub and William Doan provide the readers with distinctive perspectives on John Bull's Other Island and The Doctor's Dilemma respectively Weintraub recasts the play into a dream sequence whereby Doyle's dream becomes an artifice for problem solving Implied within Father Keegan's lines in the play Every dream is a prophecy every jest is an earnest in the womb of Time is the resolution of Doyle's problem with Nora the girl he had left behind and of the dream of modernizing Roscullen Doan suggests that in The Doctor's Dilemma Shaw uses the idea of unconsummated adultery to argue for the efficacy of art over science In the conflict between the artist and the scientist the latter plans to have the artist's muse In the end not only is he deprived of the wife but also of the works of art themselves and the spirit that animates them SHAW 21 also includes three reviews of recent additions to Shavian scholarship as well as John R Pfeiffer's Continuing Checklist of Shaviana *Mirrors of Our Playing* Thomas R. Whitaker, 1999 Examines the major paradigms that have influenced modern English speaking theater

The Top Books of the Year Granville Barker At The Shaw Festival The year 2023 has witnessed a remarkable surge in literary brilliance, with numerous engrossing novels enthraling the hearts of readers worldwide. Lets delve into the realm of bestselling books, exploring the fascinating narratives that have charmed audiences this year. Granville Barker At The Shaw Festival : Colleen Hoover's "It Ends with Us" This touching tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover expertly weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can succeed. Uncover the Best : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This intriguing historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids captivating storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Discover the Magic : Delia Owens "Where the Crawdads Sing" This captivating coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens crafts a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These top-selling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of engaging stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a exceptional and gripping novel that will keep you guessing until the very end. The novel is a cautionary tale about the dangers of obsession and the power of evil.

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