


GEORGE BERNARD SHAW: FABIAN FEMINIST

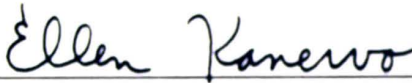
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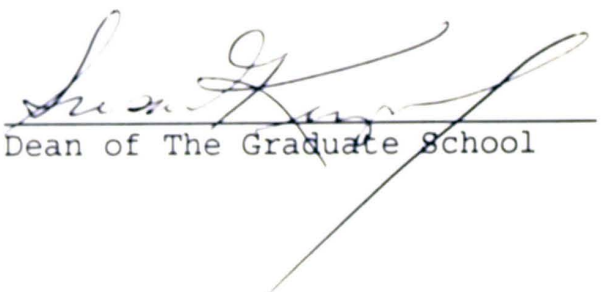

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ABSTRACT

This research attempted to examine George Bernard Shaw's personal life, his view of women, and his selected female characters as factors and motivators of change in the nineteenth-century women. It explored Shaw's personal life historically and identified his concepts and opinions of women.

In each phase of Shaw's life, there was evidence in provocative form of his views on women and social order. Shaw did not accept the nineteenth-century status of women, and through his writings, he kept minds churning and tongues wagging throughout his long life. Shaw's writing disclosed his empowering approaches to women's roles.

Study of his plays revealed a gallery of role-defying women. His characters and themes reflected the politics and economics that oppressed women. For two generations, the style of writing he used made a relentless impact upon their minds through plays and pamphlets. Through comedy, his plays can be considered both a reflection of and an assault on society.

Shaw's social reformation and skillful artistry were reflected in his writings. He anticipated the Women's Movement by creating advanced women on stage.

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CHAPTER I

INTRODUCTION

Since his death in 1950 numerous significant critical works on George Bernard Shaw continue to be published, adding no small evidence to his jesting words that he would be the king of literature for the next three hundred years. Whereas previously his plays were the center of interest, current scholarship tends to consider Shaw's entire literary corpus. Whether one consults his drama or his larger body of work, an aspect of great importance is Shaw's promotion of change in nineteenth-century woman and the new type of woman that he presents on the stage.

One of Shaw's intentions is to use his drama as a vehicle for presenting in entertaining and provocative form his view on women in social order. Women's status in Victorian society and even to the emergence of The First World War differed considerably from that of the years following the Nineteenth Amendment to the United States Constitution. It is to Shaw's credit that he created a long list of interesting characters who happen to be females. Beginning with the independent and intelligent woman in his novel, and continuing through his last plays, Shaw created a distinctive product, the Shavian woman, the quintessence of the New Woman.

It is the purpose of this study to examine Shaw's personal life, his view of women, and selected female characters as factors and motivators of change in nineteenth-century women. An historical approach will be taken to identify Shaw's concepts and opinions of women. Each phase of his life will provide information which should serve to clarify his long held convictions.

The scope of the present study is the creation of the "New Woman" in Shaw's society. George Bernard Shaw's female characters are an expression of his beliefs, and his writings reveal his society's conventional empowering approaches to women's roles. Shaw expresses his beliefs and values eloquently in his plays as he writes for the modern theatre. Shaw's political and personal life influenced his characters to evolve and to develop into the New Woman. Several major female characters in Shaw's plays serve as exemplars in society's struggle to accept the independent woman. She appears in many plays, four of which are important to this study and will be herein treated. They are The Philanderer (1893), Candida (1895), Man and Superman (1903), and Pygmalion (1913).

To assist the reader, this thesis will use the term, "New Woman," to refer to the independent and intelligent woman in Shaw's novels and dramas. Shaw created a distinctive product using the term, Shavian woman, the quintessence of the New Woman. Two other interrelating

terms, to be defined so the reader will understand the context in which they are used in succeeding chapters, are "factors" and "motivators." Factors will refer to a condition in Shaw's life or a quality of his life that influenced his writings. Motivators, on the other hand, are found in Shaw's plays. They move or lead by the powers of persuasion and illuminate the physical stage as well as minds.

The selection of sources for this thesis has been determined by the degree to which they introduce material relevant to Shaw's personal life, his view of women, and the selected female characters in his four plays. Some of the sources are well known biographies of Shaw, while others are works that explore female characters or social situations. One comprehensive book on the life and work of Shaw is an authorized biography by Archibald Henderson entitled George Bernard Shaw: Man of the Century (1956). This source of information includes a biography, personal letters, and information about the production and critical reception of the plays. The profound influence of music on Shaw from childhood is reflected in the references made to the prevalence of music in this writing. While Henderson's work serves as a good background for the thesis project, the primary purpose of this study is not included.

Other major works significant to this study are Interview and Recollections by A. M. Gibbs (1990) and The

Portable Bernard Shaw by Stanley Weintraub (1977). Gibbs' central concerns are the plays and recollections. Shaw's life is treated only insofar as certain experiences relate directly to his outlook as a dramatist. The book does, however, paint a collage made up of a few images of Shaw which emerge from some of the striking and amusing recollections. These recollections will be considered in subsequent chapters. Stanley Weintraub's work surveys important accounts of Shaw's career as a writer. Several essays are of value as critical literary compositions dealing with Shaw's plays. The research also presents illuminating facets of Shaw's life as a pamphleteer, music critic, drama critic, lecturer, and essayist on politics, economics, religion, and society. Weintraub, however, presents only limited scholarship devoted to Shaw's female characters.

Several authors write about Shaw's view of women. A close examination of Shaw's views on women is found in Barbara Bellow Watson's The New Women and the New Comedy (1977), in which she reveals that it is the intelligent woman who realizes the errors in the idealized notion of woman that Shaw addresses himself. The author's countless references to Shaw's views on women address the thought that his greatest value lies not in his ideas but in the spirit that pervades his work. Watson's book reveals how Shaw turned women's fate into a lesson on survival and how women

moved to the center of dramatic structure. Although it explores the causes and effects of the special brand of feminism in Shaw's work, it does not address the changes in nineteenth-century woman.

In a similar manner, Rodelle Weintraub writes about Shaw's views on women in her book, Fabian Feminist (1977). The work provides information which supports women's freedom but which does not reject the traditional domestic role and Fabianism. It serves as an account of the transformation from Capitalism to Fabianism, so that women could not be exploited economically. Although a fascinating gallery of women is introduced, the changes Shaw fought for had not been reached at this time.

A brief critical survey, The Unwomanly Woman in Bernard Shaw's Drama and Her Social and Political Background (1973), by Sonja Lorichs presents a study of the crucial economic dependence and violation of marriage laws that women faced. The work includes a survey of Victorian and Edwardian social and political background. Although there is great attention devoted to social and political concerns of the time, Lorichs does not address Shaw's early personal life.

Throughout their works, scholars are aware of Bernard Shaw's The Intelligent Woman's Guide to Socialism and Capitalism (1928) and The Quintessence of Ibsenism (1913). In Shaw is found a living record of the reaction of a nineteenth-century mind to the confusion and instability of

the age. The Guide reveals the changes in Shaw's economic thought as it was influenced by Marx, Lassalle, and Ruskin. The works show that Shaw's economic thought is solidly in the British tradition, incorporating support for transition. Shaw is witty in his expression but serious in his commitment to reality. The Quintessence reflects Shaw's own view of the drama as a means of presenting entertaining and provocative views on human experiences and the abuses and contradictions of the social order. In these works, Shaw excludes references to his personal life.

Scholars who present traits of Shaw's female characters in English drama find his effect on the culture important. For example, several scholars interpret the characters' lives and demeanor within the context of their society. Bernard F. Dukore wrote a book in 1973 concerning Shaw's theory and practice. In Bernard Shaw, Playwright: Aspects of Shavian Drama (1973), Dukore states that Shaw attempts in the first act of his plays to furnish a complete social psychological environment. Dukore also provides different perspectives from which to regard Shaw's plays. For example, he views the plays as unified by theme with Shavian man as free and responsible for his actions; yet, only cursory treatment is given to Shavian women.

According to Desmond MacCarthy (1951), Shaw's gifts as a playwright are too numerous to mention. MacCarthy does recall three: Shaw's extraordinary gift for presenting

different character types; his ability to lend each in turn his own brilliant powers of expression; and his fountain of gaiety which vent on playing, however gloomy the state of the world. As a dramatic critic, MacCarthy gives comprehensive treatment to the variety and vividness of Shaw's characters, supporting the playwright for his peculiar quality to make the characters memorable. He encourages critics to notice two points: the women are astonishingly real and they are complete. This work has been of significant value in that it critiques the four plays that are central to this study, yet it does not include this important area, the making of the Shavian women.

Another appreciative voice is that of Milton Crane (1951), who provides insight into Shaw's old fashioned technique. Crane writes of the conventionality of Shaw's technique which follows naturally from his conception of art. Shaw sums it up himself "Would anyone but a baffleheaded idiot of a university professor...infer that all my plays were written as economic essays, and not as plays of life, character, and human destiny like those of Shakespeare or Euripides?" (Crane, 1951, p. 885) A positive point of Crane's work is his knowledge of Shaw's dramatic technique which reveals the development of a female character.

Given the purpose and scope of this study, and given a review of the literature pertinent to this topic, one is prepared for Chapter II, a description of the personal life of Shaw which reveals three major influences on his literary career: his troubled childhood, a marriage of convenience, and friends with radical ideas. Chapter III will examine the Victorian society and Shaw's reform efforts, intended to improve the status of women in society. In Chapter IV the selected four plays will be analyzed in the light of its society, the problems of Victorian England, and the evaluation of female characters.

After an analysis of the motivators and factors to change nineteenth-century women, it is expected that one may weigh the impact of Shaw's literary legacy, if any, on the twentieth-century woman. To assess this impact and to understand more fully the influences on his writings, the following Chapter will chronicle his personal life.

CHAPTER II

STORIES AND DREAMS

The talents of George Bernard Shaw were widespread, as were his interests. His contributions to the field of drama, politics, religion, and London society kept minds churning and tongues wagging throughout his long life. An examination of the personal life of Shaw reveals that there are three major influences on his literary career and on his view of the nineteenth-century woman. The factors which influenced him were his troubled childhood, a marriage of convenience, and friends with radical ideas.

Shaw's life began, inauspiciously enough, in a bleak household in Dublin. Born into the landed Irish gentry, and technically members of the Anglo-Protestant Ascendancy, the Shaws thought of themselves as gentry; yet, they were without any of the economic advantages to make such a pretension possible (S. Weintraub, 1977, p. 1).

Young Shaw grew up in an atmosphere of genteel poverty, which he thought was more humiliating than to be born poor and to make claims to nothing more. The shock of learning about his father's drunkenness and its resultant impact upon the impressionable boy were very deep. The father was an incompetent drunkard with an irresistible compulsion to

create humor. Shaw's mother, on the other hand, was strong willed and well-mannered. Totally disillusioned by her marriage, she was a cold, calm, self-centered lady who left her children's care to servants (Matthews, 1969, p. 4). For consolation, Shaw's mother turned to music and to her music teacher (S. Weintraub, 1977, p. 2).

As a result of parental default, Shaw and his sisters turned to nurse Williams, who would take them on walks. Instead of walking them along the banks of canals or through the flower-lined walks of St. Stephen's Green, the nursemaid would visit her friends in the slums. She would take Shaw into a public house and imbibe with her drinking friends while Shaw was given a lemonade or a ginger beer (Henderson, 1956, p. 11).

From the scholastic standpoint, Shaw's education was irregularly good and bad; the cultural influences in childhood and youth were superior. He was saturated with the Bible and Shakespeare before he was ten years old, and he enjoyed the bizarre fancy of Jacob Ludwig Karl and Wilhelm Karl, the Grimm brothers. Shaw read aloud The Pilgrim's Progress to his father and singled out Byron, Cowper, and Spencer as special (Henderson, 1956, pp. 31-32). When asked by one of his biographers, R. Thurston Hopkins, what book in childhood made the deepest impression on his mind, Shaw answered

I have no more recollection of my first book than I have of my first meal. I read everything that came my way but had to be encouraged by my mother to persevere at Robinson Crusoe until he reached the desert island, after which he carried me with him unaided. I acquired a very boyish (not childish) taste for Shakespeare from the snippets printed beneath Selous' illustrations [in Outlines to Shakespeare's Tempest (1836) and Cassell's Illustrated Shakespeare (1864)]. Children's books, from the accursed Swiss Family Robinson onwards, I always loathed and despised for their dishonesty, their hypocrisy, their sickly immortality, and their damnable dulness [sic]. My moral sense, like my literary taste, was sound.

(Gibbs, 1990, p. 15)

Shaw was feverishly hungry for information, and he combined an extravagant fancy with a curious sort of coldness.

As an extension of his education, young Shaw became preoccupied with theatre and music. He attended theatre in Dublin, the Royal in Hawkins Street, The Gaiety in King Street, and the Queens in Brunswick Street (Henderson, 1956, p. 40). Before he was fifteen, he knew at least one important work each by Handel, Mozart, Beethoven, Mendelssohn, Rossini, Bellini, Verdi, Donizetti, and Gounod.

As other boys whistled music-hall songs, Shaw sang and whistled the composers' themes (Gibbs, 1990, pp. 24-25). He has noted that his mother's musical activity was the greatest factor in his education (Gibbs, 1990, p. 30).

At sixteen, Shaw became a junior clerk for a Dublin estate agency. He paid and collected rents and handled rates, insurance, and private debts. In his spare time he went to the theatre, wrote his first published work, and learned physics and pathology from a fellow lodger. He resigned his position at age twenty (Matthews, 1969, p. 5).

Later, when writing about his youth, Shaw remained aware of the irony of his situation and of the value that it held as a part of his process of maturation. He dutifully recreated the years of struggle, discovery, humiliation, and growth (Matthews, 1969, p. 9).

From Shaw's twenty-ninth until his forty-second year he was a philanderer who regarded love as a social and biological phenomenon; he was interested in a marriage of convenience. "Love," he once said, "is important only as a social and biological phenomenon. It is an impersonal passion--the most impersonal passion" (Henderson, 1956, p. 859). Shaw laughed at the passion and infatuation of poets and spent his time in conversation with Beatrice and Sidney Webb, friends from the Fabian Society, and Miss Charlotte Payne-Townshend, an Irish heiress. Townshend listened well and became a comfort to him. Because she was nursing a

broken heart herself, she was not eager to fall in love with him. Through the Fabian Society, she had met Shaw two years before, and he had hired her as his secretary. It was he, therefore, who learned to rely on her. Yet, when she departed for Belgium and later for Rome he refused to accompany her (Coolidge, 1968, p. 78). When he became ill and required the use of crutches, he was pleased that Townshend returned from Rome to care for him. On June 1, 1898, they were married. The union was unusual, for it was at Townshend's insistence that the marriage remain unconsummated (S. Weintraub, 1977, p. 7). Shaw arrived at the wedding in an ancient jacket in which his crutches had worn holes. Illness might have been an excuse for the worn jacket, but he jested about the wedding in an article to The Star

As a lady and gentlemen were out driving in Henrietta Street, Covent Garden yesterday, a heavy shower drove them to take shelter in the office of the Superintendent Registrar there, and in the moment he married them. The lady was an Irish lady named Miss Payne-Townshend, and the Gentleman was George Bernard Shaw.

(Coolidge, 1968, p. 83)

The new Mrs. Shaw was Victorian in manners and simplicity; she was calm and efficient. In the Equal Suffrage cause, aimed at better life for women, she gave of

her time and means (Henderson, 1956, p. 860). She admired her husband and lovingly called him "the Genius." She rarely lost her sense of humor about him. It was her warm human quality that countered and guided Shaw when he theorized in her presence on political and social subjects (Gibbs, 1990, pp. 181-182).

The Shaws had intellectual interest and social views in common. Mrs. Shaw was a woman with pronounced views, yet she was calm. Shaw, in marked contrast, had a tendency to explode (Gibbs, 1990, pp. 181-182). Mrs. Shaw was cultured, spoke several languages and, like Shaw, could compete among intelligent people. Testimony to her interest in knowledge is the fact that she endowed a woman's scholarship for the London School of Economics (Coolidge, 1968, p. 73). Shaw referred to her as "my green-eyed millionairess [sic]." but he believed that he would lose his independence if he were forced to depend on her money (Coolidge, 1968, pp. 75, 79).

Their life together was successful because Mrs. Shaw's organization made time for work and friends. It was Mrs. Shaw who sat before the typewriter typing his plays. He found pleasure being with her in her luxurious home, an attractive flat over the School of Economics. Moreover, he studied her and her ways because she was reared as a rich woman. The Shaws' partnership was unusual. Shaw continued to work on his writings, and as a result, Mrs. Shaw was sometimes bored. He realized that she was a necessary part

of his life, and neither of the two could break from the relationship (Gibbs, 1990, pp. 170, 172).

Philosophically, Shaw regarded love as a blind force, a biological mechanism for race propagation (Henderson, 1956, p. 859). A love affair to Shaw was anything from a correspondence continued for years between people who frequently met, to one of those inevitable results of a festive party. Love was considered a vital experience, but on paper it was only a subject of biological science. Moreover, Shaw lacked faith in the conventional bonds of blood relationships, which are assumed by parents. His works rage with conversations of husbands and wives who find the bonds of matrimony boring and doubt the existence of unselfish love in themselves while expecting it in others (Henderson, 1956, p. 9). When Shaw depicts the ideal or nearly ideal state, sex fades to a level of insignificance. A customary view of women was expressed by Shaw in a 1927 speech: "A woman is really only a man in petticoats, or, if you like. . . .a man is a woman without petticoats" (S. Stone, 1977, p. 140).

The intellectual basis for Shaw's career as a political theorist, publicist, committeeman, and public speaker was his belief in the importance of economics in life and the significance of friends with radical ideas. His acquaintances were a variety of remarkable human beings: some were cranks and others were the most influential men

and women of his age. He was attracted to such diverse people as civil servant Sidney Webb, the beautiful Annie Besant, and the wealthy old artist-philosopher William Morris. He enjoyed the company of William Archer, Sydney Olivier, and Graham Wells. They shared several convictions and also provided Shaw with new ideas for contemplation (Matthews, 1969, p. 10). The breadth of his interest is reflected in the fact that Shaw was an enthusiastic supporter of theories on health, such as those of Dr. Gustav Jaeger (1832-1917), a health culturist who advocated woolen clothes and bedding (Gibbs, 1990, p. 42).

In addition to individuals, Shaw was influenced by group activity, especially that of a group of young middle-class men who were thinking about social and economic conditions in England. These four colleagues, Sydney Olivier, Sidney Webb, H. H. Champion, Bernard Shaw, formed the Fabian Society (Olivier, 1990, p. 42). The activities of the Fabian Society culminated in 1945 in the Labor Government with two hundred and twenty-nine Fabians in power. Two of Shaw's friends, Beatrice Potter Webb and Sidney Webb, were members of the Fabians and married to one another. An illustration of their iconoclasm is found in Beatrice Webb's diary when she calls the marriage a working contract between two socialists (Coolidge, 1968, pp. 66-67).

Beatrice Webb included her friend Shaw as she continued to write in her diary. She noted that Shaw was attractive

to women, enjoyed flirting with them, and was satisfied by the jealousy and restless devotion of a half dozen women, all hating each other.

Although Beatrice Webb's observations were of a cryptic nature, other sources were more specific. His first documented love affair was with Alice Lockett, a nurse by profession and his mother's vocal student. She was wooed by extravagant words (Coolidge, 1968, p. 48). Jenny Patterson, a widow more than fifteen years older than he, caused terrible scenes because of her jealousy. Other figures on his lovers' list were Florence Farr, an actress, and Janet Achurch. He made love to Achurch, believing that her husband would understand that there was nothing to it (Coolidge, 1968, 48-49, p. 116).

Shaw wooed other ladies, including Annie Besant, May Morris, and Edith Nesbitt. Annie Besant was in love with him. She drew up a contract of marriage with Shaw which frightened him so much that he dreaded to meet her except in large groups (Coolidge, 1968, pp. 48-49). Another love affair, one which might have succeeded if financial circumstances had been happier, was with May Morris. She was a beautiful woman, and Shaw naturally fell in love with her at once; yet he was too shy to mention it. Miss Morris grew tired of his shyness and turned from the lover she desired and married another man (Henderson, 1956, pp. 170-173). The pair made the mistake of inviting Shaw to stay

with them for a long convalescence. Shaw came, charmed and departed because he was too honorable to have an affair with the wife of a friend. Immediately after the visit, May Morris left her husband (Coolidge, 1968, pp. 48-49). Edith Nesbitt, the wife of yet another colleague, thought of Shaw as one of the most fascinating men she ever met. She was infatuated with him. Her interest, however, received no compassion from Shaw (Coolidge, 1968, pp. 48-49).

Two actresses also entered Shaw's life: Ellen Terry, London's darling, and Stella Campbell, later Mrs. Patrick Campbell, the Star of Stars (Coolidge, 1968, pp. 61, 116). Shaw could serve both actresses by writing plays for them to act in, but he could not live with them, and his other commitments insured him against their dangerous appeal (Dervin, 1975, p. 132). In a letter to Ellen Terry he wrote, "I must attach myself to you somehow. . . ." He attached himself to her by discussing the theatre and her acting career. In the time spent together, she became attached to him by acting parts in plays he wrote.

Ellen Terry entered Shaw's life in 1892 when he replied as a music critic for the World concerning a protege of hers. During his youth and early London life, he corresponded with her for years without meeting her. Shaw loved Ellen Terry passionately by mail, and the correspondence between the two became sincerely zealous in 1895. The romance was carried on by letters, an arrangement

which was perfect for Shaw. They met December 16, 1900, at the Stage Society premiere of Captain Brasshound's Conversion (Terry, 1908, p. 162). Ellen Terry made an appearance as Lady Cicely in Captain Brasshound's Conversion. Shaw was disappointed in this relationship in that Ellen Terry came into his life too late. She was never to play again in a Shaw role. As the correspondence lost its glamour, she became a fading star (Henderson, 1956, p. 817).

While continuing his epistle of love letters to Ellen Terry, Shaw was aiming at a new target, Beatrice Stella Campbell. When Ellen Terry was replaced by Mrs. Pat Campbell, Mrs. Campbell awakened a bond with a lady from his childhood. She became his Stella whom he imagined as a star (Dervin, 1975, pp. 98-99). "He [Shaw] has stepped figuratively from the bosom of more than one actress onto the heavenly heights and founded the rock of his religion on the eternally feminine star of Stella" (Dervin, 1975, p. 334). Shaw became an admirer of Mrs. Campbell's grace, beauty, and skill as an actress. The courtship of his beloved Mrs. Campbell began June 26, 1912 (Henderson, 1956, p. 823). There was not the long exchange of letters as with Terry. Shaw and Mrs. Campbell saw each other daily. He was the author, and she was his star (Coolidge, 1968, p. 118). Their liaison was a serious threat to Shaw's marriage because Mrs. Shaw was jealous. Knowing of Mrs. Campbell's

engagement to George Cornwallis-West, Shaw warned her that she must not marry a mere boy. Although fascinated by Shaw, Mrs. Campbell never loved him. Two statements perhaps reveal the true feelings of the two: "Stella: Next time you try to fascinate an actress, don't use her as means of teasing Charlotte--that was the ugliest thing you did. Joey [Stella's name for G.B.S.]: The moment I discovered that Stella merely wished to humiliate Charlotte by winning me away from her, I was through with Stella" (Henderson, 1956, 829, p. 830). On these harsh notes ended the great romance of Mrs. Campbell and Shaw. After Mrs. Shaw's death, Shaw sent Mrs. Campbell all of her letters. They were published and the proceeds were used for the education of Mrs. Campbell's grandchildren. George Cornwallis-West deserted Mrs. Campbell in 1919 (Henderson, 1956, p. 830).

During this period of diverse friendships, Shaw continued to cultivate acquaintances who were an astounding variety of human beings. He liked them personally; they were friends who held beliefs which would be a part of his life and works (Matthews, 1964, p. 10).

In addition to his friends' influences, the plays of Henrik Ibsen exerted a powerful effect upon Shaw in his earliest plays. Shaw took possession of Ibsen's work for his own purposes. Like Ibsen, Shaw employed fathers and daughters to symbolize either a confrontation between generations (The Master Builder, Misalliance, Heartbreak

House), or to explore the relation of the artist to his work (When We Dead Awaken, Pygmalion). In Candida (1895) the doll's house theme is treated from another viewpoint, with Morell as the doll. A situation, theme, or set of characters was drawn from Ibsen's work as a basis for his own variations (Widower's Houses, Mrs. Warren's Profession) (Dervin, 1975, pp. 181-182).

The leading European critical authority on Ibsen, George Brandes, was the first European critic to realize Shaw's genius and to recognize Ibsen's influence on his work. Brandes saw the figure of Ibsen vaguely behind Shaw as Shaw's forerunner. This influence was seen in Shaw's earlier play, Candida, which is closely related to Ibsen's as domestic, suburban drama. Yet, there were differences: critics recognized Ibsen as grim, but they saw Shaw as fun-loving. Eduard Bernstein, famous Socialist and Shaw's personal friend, characterized Shaw as "the laughing Ibsen" (Henderson, 1956, p. 399).

Shaw's personal life reveals the factors and motivators which made it possible to re-create the years of struggle and discovery, of humiliation, poverty, failure, and growth. He began to develop strong and original views of such matters as family, the role of women in society, and the ethical and artistic validity of realism in the theatre (Matthews, 1969, pp. 9-10). Using the influence of his early environment, Shaw began to develop his own philosophy,

his political views, and influential publications. Each of these areas became a mouthpiece for the change of nineteenth-century woman, the subject of Chapter III.

CHAPTER III

FABIAN SOCIALIST

Nineteenth-century women's status in English society before the years of emancipation differed considerably from their subsequent position. For example, industrialism changed the social and economic conditions of women. In increasing numbers, poor women and children were hired for factory and office work. Middle-class women, divided by class distinction, could only earn livelihood as governesses, authors, or artists. Due to their lack of education and training, women lived in idleness until they found husbands, their source of economic security and social position (Lorichs, 1973, p. 9).

Intelligent men and women realized the necessity of emancipation and education for women. To effect women's equality, legally and economically, George Bernard Shaw became a spokesman for change for nineteenth-century women. Shaw's outspoken political statements, his evolutionary literary works and stimulating life philosophy were motivators and factors for change in women.

Shaw's thoughts about women seemed to have no restrictions. He stated, for instance, "I always assumed that a woman was a person exactly like myself, and that is how the trick is done" (Watson, 1977, p. 114). Women,

therefore, were not mystical, inexplicable creatures, but persons with dreams and ambitions not unlike Shaw's own. It is not surprising, therefore, that he became a political motivator for evolving women and society.

As an early suffragist, Shaw wanted women to emancipate themselves (Weintraub, R., 1977, p. 10). In 1889, Shaw considered running for office as a liberal candidate. Part of Shaw's platform was "suffrage for women on exactly the same terms as for men" (Weintraub, R., 1977, p. 10). Before World War I, Shaw supported Mrs. Parkhurst and Christabel Parkhurst, a mother and daughter who served as suffrage fighters, even when the methods used to accomplish emancipation varied. The Parkhursts believed that the pressures of World War I could win women greater freedom than they had previously enjoyed in exchange for their labor. They viewed Shaw as a pacifist; nevertheless, after their war fervor cooled, Mrs. Parkhurst used parts of Shaw's written speeches in support of her cause. Shaw's support of the suffragists grew to outlast the Parkhursts' own support (Weintraub, R., 1977, p. 10).

Questions about the right to vote for women received this response from Shaw: "Of course, if I were a woman, I'd simply refuse to speak to any man or do anything for men until I'd got to vote" (Braby, 1977, p. 237). After women received the vote, Shaw insisted that they infiltrate Parliament. It was his belief that from within the

Parliament, women could evoke complete reform. Women, for example, were able to write a bill changing the word, "mankind," to "human beings" in laws creating equality for all (Braby, 1977, p. 238). Shaw lent his support by contending that "human nature is human nature, not masculine nature or feminine nature. It is human nature" (Braby, 1977, p. 249).

With his idea about human nature as a base, he addressed articles against suffrage and wrote articles in support of it. Shaw's plan to emancipate women created a better society with the following solutions: Females must have reasonable wages to buy food; schools and colleges must be open to girls as well as boys; women must have the opportunity for training in a profession; women must have the right to dispose of their property; divorce in unhappy marriages must be easier if either party so wishes (Lorichs, 1973, p. 30).

Given the preceding principles, Shaw concluded that women could not afford to become free emotionally, sexually, and intellectually until society provided ways for them to be economically independent (Johnson, 1977, p. 194). Women were forced to seek economic dependence on men, not because of a lack of intelligence but due to a lack of opportunities. Oddly, women received higher wages and better treatment as prostitutes than as respectable people. Shaw further believed that until society could assure

respectable women sufficient wages and a decent life with reasonable working hours, white slavery would continue (Braby, 1977, p. 255).

Ever mindful of the danger of control by males, Shaw observed that if a woman complained of insufficient wages, the employer could simply deny the funds and suggest that she could find subsistence elsewhere. The middle-class woman's funds, for example, could be acquired from her father's or husband's wages. The orphans, widows, and country women could find their funds on the streets. Shaw found this circumstance regrettable, for it could condemn a respectable woman to prostitution to survive in society or to live in shabby, dirty, despised slums and remain underfed throughout her life (Shaw, 1928, p. 256). Despite such horrible possibilities, Shaw still considered the choice of dependence through marriage as legal prostitution (Weintraub, R., 1977, p. 4).

The alternative of marriage was, according to Shaw, viewed by society as women's nature, not work. Society accepted housekeeping, child rearing, and husband pleasing as natural duties for a good wife and mother (Shaw, 1928, p. 196). This view was supported by the fact that nineteenth-century English women were not directly paid; all wages were given to the man. If the man took the wages and spent them for drinks, his wife and children accepted the loss (Shaw, 1938, p. 251). A wife and mother was expected to perform

household duties without wages. The husband rarely thought about paying others for household duties unless the wife had an untimely death. In the unlikely case of such an event, the husband usually hired someone to be in charge of the household and parental duties until he returned to the cheaper plan, that is, to remarry (Weintraub, R., 1977, p. 3). Shaw encouraged men and women to be informed and to acknowledge that the domestic woman was a productive worker. Shaw suggested that women emancipate themselves; he was not, however, rejecting the domestic role. A woman could, appropriately, choose to fulfill herself through domestic means; yet, Shaw deplored the lack of respect that society gave women and their lack of self-respect when they made such a choice (Weintraub, R., 1977, p. 3).

Shaw believed further education was a major key to emancipation. Many private and public girls' schools were available for the nineteenth-century woman, but women were not permitted in universities, and degrees were not granted (Lorichs, 1973, p. 52). The advantage of advanced learning, according to Shaw, was that even the university student who was determined not to study, gained from the communal life of the place a social standing that was painfully lacking in the people who had been reared in a brick box (Shaw, 1928, p. 417). The opportunity to discuss different opinions and ideas was truly an education to men as well as to women. Shaw surrounded himself with intelligent women, and he

respected them for their variety of good thought. Although Victorian men worshiped a woman of their own class, Shaw contended that "she was not a human being or a fellow creature, but simply the incarnate divinity of sex" (Lorichs, 1973, p. 22).

Shaw, furthermore, used writings to illuminate the historical and legal developments occurring in Parliament. In The Quintessence of Ibsenism, he referred to the "crablike progress of social evolution, in which the individual advances by seeming to go backwards" (Kester, 1977, p. 68). This suggests that Shaw believed individuals must observe and discuss the past in order to effect future change. To strengthen his argument, certain legislation affecting women was showcased in Shaw's writing: the Married Women's Property Act of 1882 specified certain limited classes of property which married women were declared capable of possessing by law; Slander of Women Act of 1891 reinstated a woman's remedy for spoken or published words imputing unchastity or adultery without proving special damages; and the Divorce Act of 1857 included the first significant draft bill devoted to women's interests (Kester, 1977, pp. 69, 72, 74). The overwhelming majority of his writings and speeches concerned the contrast of social classes, the life in poverty, and the welfare of the people (Henderson, 1956, p. 618). The importance of women's status in society, therefore, become reality through Shaw's writings.

Shaw's evolutionary literary works painted yet another view of women. In The Quintessence of Ibsenism, Shaw argued for women's freedom from traditional roles and against traditional society's opinion. Shaw stated, "...If we have come to think that the nursery and the kitchen are the natural sphere of a woman, we have done so exactly as English children come to think that a cage is the natural sphere of a parrot - because they have never seen it anywhere else" (Shaw, 1913, p. 55). Shaw described society's opinion of women by continuing to speak of parrots: the Philistine parrot agreed with the master for food; the idealist parrot believed her mission was to cater to her captor's whims; the altruistic parrot found satisfaction in sacrificing her liberty; the rational parrot thought it too dangerous and too cruel a world outside the cage. The only parrot the only woman was "free-souled" (Shaw, 1913, pp. 55-56). Shaw concluded that society called a "free-souled" woman selfish, placing gratification before family. It was, nevertheless, his opinion that the woman must strive for this condition to emancipate herself (Weintraub, R., 1977, p. 2).

The Quintessence of Ibsenism further described Shaw's "Womanly Woman" with these terms: "ideal of character," "no self will," "submission," "duty," "sentimentalities," "abnegations of themselves" (Greiner, 1977, p. 91). Shaw suggested, "Let your rule of conduct always be to do what

ever is best for yourself. Be as selfish as you can" (Greiner, 1977, p. 91).

After Shaw's observations on types of women, he described their greater potential as "free-souled," in contrast to society's romanticized marriage which caused illusions about women's marital roles. The Quintessence of Ibsenism stressed that women not be locked into preconceived ideas made by society but realize that the domestic career was no more natural to all women than the military career was natural to all men (Shaw, 1913, p. 55). Shaw suggested that the woman who ministered to her husband and family and did everything for her husband was society's ideal wife; therefore, to treat a woman as a means rather than as an end was denying that person's right to live (Shaw, 1913, p. 52). Shaw further noted in the preface to Plays Unpleasant, "If a clever girl revolts and insists on qualifying herself for an independent working life, she is on the right road and also humanizes her whole family..." (Lorichs, 1973, p. 31).

Another guide for women was Shaw's The Intelligent Woman's Guide to Socialism and Capitalism. From the dedication page of the Guide to the last page, women were presented ideas on socialism, economics, politics, and society. The past, present, and future possibilities for society were explained with emphasis on socialism. Socialism advanced in Europe after the second World War. The socialist origin of the British Labor Party, founded in

1900, was spearheaded by the Fabian Society, a group of moderate evolutionary socialists. Women's issues addressed by this group were women in the labor market, socialism and liberty, socialism and marriage, socialism and the churches. Women lived with several false values established by society, education, and religion.

Socialism was further promoted through a group of intellectual socialists who formed the Fabian Society. Both men and women published the Fabian Essays and Tracts. Ever at the helm, Shaw became a street-corner orator, stating his socialistic views. As an orator, he seemed incessant; with a few notes, Shaw could speak for an hour (Henderson, 1956, pp. 223-224). Shaw admired the emancipated, tough-minded, independent, Fabian Society women like Beatrice Webb, Lady Scott and Annie Besant even when he did not agree with them (Weintraub, R., 1977, p. 4). Annie Besant was a leader of Bloody Sunday, (November 13, 1877, London) a day in which police violently broke up a socialist meeting in Trafalgar Square. This meeting was a banned demonstration designed to spread the gospel of socialism. Even though Shaw disliked Besant's tactics, he respected her as a person (Henderson, 1956, p. 234). Bloody Sunday, a revolutionary act, exposed Shaw's distaste for acts of violence. Shaw's belief was, "the unarmed mob, however vast, will not prevail over police and troops" (Henderson, 1956, p. 224). The Fabian essays, tracts, and speeches by Shaw challenged women to replace

false masks of womanhood and to become independent women. In A Manifesto for the Fabians, Shaw stated that men no longer need special political privileges to protect them against women; the sexes should henceforth enjoy equal political right (Lorichs, 1973, p. 31). When Shaw was ninety years old, he authored an article entitled "Sixty Years of Fabianism," which continued the battle cry for women. He wrote, "Democracy for women, a vital political necessity (women are much more practical and less party ridden, being trained managerially by housekeeping and child-bearing), must be secured by a Constitutional Amendment making the electoral unit a man and a woman; for all authoritative public bodies should consist of men and women in equal numbers of authority is to be democratic" (Shaw, 1962, p. 310). Therefore, Shaw promoted equal representation for men and women.

The Fabian Society preached two methods for social change, gradualism and permeation. Shaw believed in gradualism rather than violence, evolution rather than revolution. The electorate was frightened with images of revolution (Weintraub, R., 1977, p. 10). The Socialist wanted a slow and gradual turning of the popular mind to new principles with no dislocation in the rate of progress (Webb, 1962, pp. 66-67). The success of Shaw's plays in all forms of literature helped make that gradual change in perception. The second contribution, permeation, was a

slight penetration of existing political and social institutions by Fabian-minded operatives, themselves the products of two generations of Shaw's relentless impact upon their minds through his plays and pamphlets and pulpitry (Weintraub, R., 1977, pp. 10-11).

As in the course of evolution, society did not change abruptly, but a gradual process occurred in which society became significantly different. Then the earlier form of society was discarded and replaced by a more sophisticated form (Shaw, 1962, p. 289). The gradual evolution of a women's issue caused many people to call Shaw's feminine emancipation "old hat," which suggested that the Fabians' ideas of gradualism and permeation were successful. Shaw, therefore, was unyielding on the impact his plays, pamphlets, and speeches had on the new generation's mind (Weintraub, R., 1977, p. 11). He used all forms of communications as factors to create changes for women.

Other factors were the cornerstones of Shaw's philosophy: purpose, will, and life. He believed that the purpose of women was to bring children into the world to fulfill the end in view for which the Life Force created her. Shaw described life as a force that ever strived to attain greater power; that in the course of evolutionary process, the purpose of life was to develop intellectual greatness (Henderson, 1956, p. 771). Shaw's will was to create a better humankind. It seemed probable from his

delightful experiences with women that Shaw's changing ego conceived of the Life Force as the principle and power behind reality (Dervin, 1975, p. 103).

Through his writings, Shaw explained the doctrines of the Life Force as the eternal chase of man by woman to create a better mankind, Superman, so commonly associated with him; yet, to a certain extent, through plot and structure, he made games of the doctrine (Morgan, 1972, p. 118). Shaw was concerned with responsibility to the human race and to the future. To turn the Life Force into a success for the human race, economic and societal security were essential. Shavian Socialism provided the condition to release men from women, to free women from themselves, and to encourage the Life Force in its primary function. The function was the production of the greatest good for the greatest number; Shaw's synonym was genius (Pettet, 1951, p. 109). In Shaw's view, the progress of the world depended on which Life Force achieved mastery: the masculine or feminine. The struggle was not only between man and woman but also over existing conditions. The mother-woman wanted the genius man above all. In the genius man was the promise of far greater genius; this was mother-woman's predestined purpose. Shaw believed that the Life Force embodied male-female progeneration in order to create a superior being. The Life Force operating in man continued to aim at security for self (Pettet, 1951, pp. 112-113). When Shaw's

philosophy of Creative Evolution was set into motion, intelligence was intended to guide energy, and the sexes were to be on equal terms. One sex should neither dominate nor destroy the other sex (Dervin, 1975, p. 110).

Shaw, an ideologue and a thinker, was an eloquent writer for the intellectual person. In matters of love and sex, Shaw rejected the purpose of propagation of the species for personal prejudice and contended that the purpose was intellectual purity. Shaw's belief was that the passion for thought was the strongest of all the passions. He observed, for example, that when one considers great poets, one thinks of their wisdom, not of their concupiscences (Henderson, 1956, p. 761).

At the urging of the Life Force philosophy, women created men to assist them in the development of a being greater than themselves. Although it seemed that women created men at will, they could not produce a Superman alone. Women, free from their domestic responsibilities, could devote themselves to the demanding task most dearly beloved by the Life Force. Men fled to other activities, and women pursued the reproductive function (Pettet, 1951, pp. 110-111).

Shaw described the men most effective in furthering the work of the Life Force as "men of genius," men who endeavored to develop an intellectual consciousness of instinctive purpose. Women's work was regeneration and

involved the selection of men who would be the best to father their children. Shaw acknowledged, however, that there could be an exchange of roles; the genius could be a woman (Stone, 1977, p. 131).

Shaw cherished evolution because it provided exciting possibilities and hopes for the future. After an indefinite period of time, it created a being superior to man; it created superman (Henderson, 1956, p. 772).

Shaw's society was one in which woman was free from the ideas of fastening the male to her apron strings; she was disposed to liberate herself and her children. Gone were the days when she was engrossed in housework and food preparation. "Society has become her post-natal womb" (Pettet, 1951, p. 114). Moreover, men and women were free to support the Life Force (Pettet, 1951, p. 114). Henderson writes: "His [Shaw's] ideal was Life, the intensification and glorification of the vitality and mystic urge of the race" (1956, p. 761).

This ideal life was infused into Shaw's literary works, political writings and philosophy. Into his plays, Shaw has showcased a variety of characters to promote his ideal life for women. Chapter Four examines some of these characters and their values.

CHAPTER IV

THE NEW WOMAN

As Shaw showcases the characters that exemplify his ideal women, it is notable that they have a peculiar quality which makes them memorable and enables the observers to become involved in the action and find for themselves the solution. Shaw uses character development to further clarify his independent woman. Using his plays The Philanderer, Candida, Man and Superman, and Pygmalion, Shaw characterizes the female as a person rather than as a property. Through it all, Desmond MacCarthy emphasizes Shaw's two preoccupations, that of a social reformer analyzing the effect of social environment on life and character, and that of an artist preoccupied with human nature (1951, p. 4). Consistent with both preoccupations, Shaw's writings reveal his empowering approaches to women's roles. To disclose these approaches, this study examines the aforementioned four plays through an introduction, a brief synopsis, and an explication of Shaw's themes and detailed characters.

The first of four examples of the Shavian humor, treated as a game between the sexes, is Shaw's The Philanderer. Written in 1893, it was first produced in 1903 (S. Weintraub, 1977, p. 8). Later, on February 5, 1907, it was presented at the Court Theatre. The play was produced

again at the Everyman Theatre, Hamstead in January 1925 (MacCarthy, 1951, p. 77). The Philanderer has received scant critical attention when compared with Shaw's Widowers' Houses and Mrs. Warren's Profession, which are concerned with slum-landlordism and prostitution. Shaw employs a different strategy in The Philanderer in comparison to the other two plays by using greater cunning in language and character development. Political and economic questions are put aside, but the social institution of marriage enters into the discussion and also supplies a pretext for the plot. Shaw's concern for the laws governing marriage can be weighed as arguments against it, as in the case of Charteris' speech to Julia: "You regarded marriage as a degrading bargain, by which a woman sells herself to a man for the social status of a wife and the right to be supported and pensioned in old age out of his income" (Morgan, 1972, p. 50). Shaw's setting of the play in the Ibsen Club is appropriate for an examination of the advanced views and attitudes of the nineties. When the characters attend the Ibsen Club, Shaw uses laughter to break social conventions considered sacred to nineteenth-century England.

By attending the Ibsen club, Shaw demonstrates that he is willing to satirize himself or even a new movement, New Woman, which he chooses to champion. For several years, Shaw was seen as a philanderer with a long list of jilted lovers. One of his jilted lovers provided fuel for the

action in the opening scene of The Philanderer in which the character Julia interrupts Charteris and Grace. This scene was derived from Jennie Patterson's interruption of Shaw and Florence Farr (Dukore, 1973, p. 6). Beatrice Webb referred to Shaw's lovers when she wrote that Shaw was satisfied by the jealousy and restless devotion of a half dozen women all hating each other (Coolidge, 1968, pp. 48-49).

Using satire, Shaw shows concern with the laws governing marriage in the Divorce Act of 1857. The character Charteris expresses his view: "Besides, if you marry me, I might have turned out a drunkard, a criminal, an imbecile, a horror to you; and you couldn't have released yourself. Too big a risk, you see. That's the rational view: our view" (Morgan, 1973, p. 50).

The play opens with Charteris in the arms of Grace Tranfield, a pretty young widow, living in a flat in Ashley Gardens. Charteris wants to marry her, but she will not have him, for she dislikes his philandering and will not take him away from his friend Julia. He wants to be rescued, however, and does not hide from Grace the fact that to be saved from Julia is his reason for wanting to marry her. While they are discussing the problem, Julia bursts into the room in a jealous rage and attempts to assault Grace.

In the second Act, which is at the Ibsen Club, Charteris explains to the two fathers that Grace, whom he

wants to marry, will not have him, and Julia, whom he does not want to marry, will not give him up. Julia enters, but Charteris dodges her, and Sylvia, who is Julia's sister, suggests to Charteris that Dr. Paramore, a member of the Club, is in love with Julia. Charteris sees a loophole of deliverance.

In the third Act, still at the Ibsen Club, Paramore learns from the British Medical Journal that a report from the continent proves that the liver disease on which his life's work is based (and for which, incidentally, he had been treating Colonel Craven, Julia Craven's father) does not exist. Paramore finds consolation in the friendly interest of Grace, and Julia falls into the trap, interrupts the conversation, and because she cannot resist the man-hunt, begins to chase Paramore, who is delighted.

The fourth Act opens in the same afternoon in Paramore's sitting room in Savile Row, with the doctor and Julia having tea. Paramore proposes to Julia. Charteris and Craven join them, and Julia, being left alone with him, tells Charteris that she is engaged to Paramore. Near the end of the play, a moment of tension is relieved by Grace's comment, "Never make a hero of a philanderer" (Shaw, 1898, p. 161).

Three major themes emerge from The Philanderer. One centers on the hypocrisy of many Victorian women. The characters claim to be the New Woman until achieving

independence becomes too demanding; they then revert to the conventional role. The second theme examines the prevailing sexual attitudes in Victorian England. The character, Julia Cravens, is revealed as the womanly woman. Shaw harasses her until she looks like a victim instead of a villainess. A third major theme focuses on Shaw's view of love as a blind force for race propagation (Henderson, 1956, p. 859). This blind force is seen in The Philanderer when Cravens marries for money and is happier than Cuthbertson, Grace Tranfield's father, who marries for love.

When Shaw reveals society's problems in his plays, he establishes realistic female characters. The Philanderer introduces three different types of women. Shaw exposes women who proclaim emancipation, yet they have not thrown off the old women when they put on the new (MacCarthy, 1951, p. 78). Julia Craven, who professes to be a New Woman, loses this title when she is exposed as a womanly woman. Julia's rages include passion, neurosis, hysteria, and violence. These emotions challenge the audience's intelligence and compassion. When Grace Tranfield realizes that Julia is a womanly woman, she attempts to expel Julia from the Ibsen Club and accuses her of calculating" ...to an inch how far you could go...you fall back on your natural way of getting anything you want; crying for it like a baby until it is given to you" (Shaw, 1898, p. 137). Charteris manipulates Julia to marry Dr. Paramore, yet a tense moment

occurs when Julia speaks to all men: "Must I stand to be bargained for by two men--passed from one to the other like a slave in the market, and not say a word in my own defense" (Shaw, 1898, p. 137)? Julia lives her New Woman image for a short moment, but returns weeping to her father's arms.

The female character Grace Tranfield appears as the New Woman. Grace possesses every virtue that Charteris defends--self-reliance, judgment and control. Mrs. Tranfield is a widow who becomes an independent woman out of necessity. In the opening scene of The Philanderer, Grace agrees to marry Charteris until she discovers his motives, to be a free philanderer and to be saved from Julia. After learning his true motives, Grace as the New Woman tells Charteris" ...No woman is the property of a man. A woman belongs to herself and to nobody else" (Shaw, 1898, p. 92). Knowing full well Grace's answer, Charteris makes a second advance toward her. Charteris never runs away from women, only from possessive women who threaten his self-containment (Morgan, 1972, p. 34). Grace responds to Charteris' advances

...I will never marry a man I love too much. It would give him a terrible advantage over me: I should be utterly in his power. That's what the New Woman is like. Isn't she right, Mr. Philosopher?

(Shaw, 1895, p. 122)

The third and most advanced female character is Sylvia Craven, the younger sister of Julia. Her style of dress reveals her liberal views. She emulates Shaw's friend, Lady Scott, an artist. Sylvia wears a man's collar and watch chain as she is found reading a volume of Ibsen. She wishes her fellow Ibsenites to refer to her as Craven. Other individual actions are her smoking and following men from a room rather than preceding them. Margery Morgan asks, "Who is Sylvia? What is she?" Morgan answers her own questions when she describes Sylvia's appearance and attitude, burlesque as they are, as an ideal. The androgyny is an image of perfect balance in human nature (Morgan, 1972, p. 33). Again, the conversation between Charteris and Sylvia in Act II opens the audience's eyes to Sylvia's truth:

Charteris: You mean I don't care a bit less for
one woman than another.

Sylvia: That makes it worse. But what I mean
is that you never bother about their
being only women: you talk to them
just as you do to me or any other
fellow. That's the secret of your
success. You can't think how sick
they get of being treated with respect
due to their sex.

(Shaw, 1898, p. 118)

These three distinct female characters emerge as more sensible and more honest with themselves and others. Through human relations, the women become mature and develop definite ideas concerning their emotions.

Not only are the female characters distinct, but also the male characters are identifiable. The major character, Charteris, is a projection of George Bernard Shaw in 1893. Charteris (Shaw) is honest in his philanderings and his honesty is morally superior to other male characters in The Philanderer. As he compares himself to Dr. Paramore, Charteris admits his vivisection, "Yes, but I learn so much more from my experiments than he does! And the victims learn as much as I do. That's where my moral superiority comes in" (Shaw, 1898, p. 152).

In addition to the more mature females, Shaw uses a technique employed by Ibsen, a generation clash. Young daughters confront fathers to symbolize the clash between the new, individual intelligence and the stale, confused, conventional thinking. Joseph Cuthbertson, a father character, contends with his independent daughter, Grace. Daniel Craven must survive with his advanced thinking daughter, Sylvia.

As he moves from the conventional character to the ideal character, Shaw creates Dr. Paramore. He is barely forty, the conventional doctor with a cultivated bedside manner, and highly self-satisfied. A British Medical

Journal reports that the liver disease on which his life's work is based does not exist. Paramore uses his knowledge for self, not for mankind's happiness; he has a lack of moral values. He is a poor creature, not knowing the value of women.

Other poor creatures are the two fathers, Craven and Cuthbertson, whose ideals concerning sex and romantic love lack moral quality. Colonel Craven is a simple veteran: matter-of-fact, impulsive, credulous. Joseph Cuthbertson is a complete contrast to the Colonel, being fervently idealistic and perpetually outraged by the facts of life. His values keep him in an habitual state of indignation.

In 1895, Shaw shifted from writing about the possibilities of marriage to the truth about marriage when he authored Candida. The play toured in English provinces for several years. It was not until 1904 that Candida was produced in London (MacCarthy, 1951, p. 19). It is a parody on Ibsen's A Doll's House, but the doll has undergone a metamorphosis (Dukore, 1973, p. 54).

In Candida the real doll is exposed through the plot line of the play. The story involves the love of a young poet for a practical, clear-headed, sympathetic woman who has been married for some years to a hard-working, socialist clergyman. The husband has the gift of moral exhortation, yet he has not examined himself or his relations to others. This triangle of love gives audiences a different view of

domesticity, possibly arousing to anger the nineteenth-century man as he sees his wife or mother portrayed on the stage. Shaw previously wrote about the domestic woman in The Quintessence, and now he parades the truth before the eyes of the public. Shaw offers Candida as a pretty fairy-tale story of Victorian domesticity and its anti-revolutionary ideals, but the truth is developed by Shaw as he emphasizes woman's maternal aspect, her influence over men and their dependence on her strength. Candida is one of the great roles of the self-possessed woman who, as in many homes, subtly runs the household while appearing subservient to her husband.

The play involves the Reverend James Mavor Morell, a Christian Socialist clergyman of the Church of England, who finds a young man, Marchbanks, sleeping on the Thames embankment. He takes him home and discovers that he is a poet, the nephew of a peer, who does not understand the everyday affairs of life. One day Marchbanks tells Morell that he is in love with Candida, that he, the poet, understands her and that Morell, the husband, does not. Further, he demands that Morell give up his wife to him. When Candida enters, Morell tells his wife what has happened. He is shocked to learn that the news does not surprise her. Moreover, he discovers she knows his weaknesses so well that he finds it difficult to believe she still loves him. In his masculine gullibility, he demands

that Candida should choose between the honest, popular, industrious husband, and the weak, disliked, and misunderstood poet. She replies, having already said to her husband that he should put his trust in her love for him, that she will give herself to the weaker of the two. Marchbanks knows that he has lost and goes away with a secret in his heart.

The play is a conflict between two rhetoricians, and both misunderstand women. A major reason for this misunderstanding is that neither man understands himself nor the rhetoric that each holds in esteem (King, 1959, p. 75). The middle-aged husband, Morell, is an idealist and a Christian-socialist who makes money by speaking his ethical rhetoric. The young poet, Marchbanks, is an aesthetic, romantic rhetorician who is sensitive to the attitudes of people and the emotions of the moment.

Both male characters theorize about love, a primary theme in the play. Candida's folly of love is seen through Shaw's personal relations. Love, as Shaw sees it, has little value except as a consoling kind of happiness. He would contend that truly great men do without love (MacCarthy, 1951, p. 23). The poet, Marchbanks, refuses love's grasp and goes into the night when transformed into a realist.

Shaw uses the love of Candida to inform and transform the male characters Morell and Marchbanks. In addition to

the rational point of view from which Shaw criticizes conventions and social institutions, he looks at the world from another viewpoint, one which is defiantly and ruthlessly idealistic. As a socialist, Shaw is attempting to prove that social and moral conventions must be eliminated or changed; they do not lead to human happiness (MacCarthy, 1951, p. 23). Society and individuals must change through self-examination and self-knowledge. Self-knowledge must include the knowledge of whether one is dependent or self-reliant. At the resolution of Candida, Marchbanks and Morell both obtain self-knowledge. Morell, who thought he was strong and self-reliant, is aware that he is weak and dependent on Candida. Marchbanks, who appears to be weak and dependent, realizes that he is strong and self-sufficient. It may well be that Marchbanks rejects mundane domesticity, that he has a greater destiny in mind.

In Shaw's observation of domestic life in Candida, he creates two memorable female characters. Proserpine/Prossy has a minor role, yet she makes an important observation about the men in the play. Prossy knows that she is the replacement for a younger secretary whom Candida has expelled. Prossy admires Morell and serves beyond mere secretarial duties; she serves as part-time maid and housekeeper. Even though she admires Morell, she is the first in a long line of characters to call Morell a fool. As Prossy works for Morell, she sees the folly of men toward

Candida and expresses her knowledge of the real Candida to Lexy:

It's enough to drive anyone out of their senses to hear a perfect commonplace woman raved about in that absurd manner merely because she's got good hair, and a tolerable figure...She's very nice, very good hearted. I'm very fond of her and can appreciate her real qualities far better than any man can.

(Shaw, 1898, p. 12)

Not only does Prossy know Candida, but also Candida knows Prossy's complaint, that she is in love with Morell. Candida and Marchbanks are both aware that Prossy loves Morell from afar; yet Prossy is like a pet rabbit, unable to gain the slightest hold on Morell (Nethercot, 1949, p. 644). The hold or control over men belongs to Candida, who is the dominating character throughout the play. Morgan writes, "In fact, as a character she has a double identity, partly realistic woman, partly idealization, and she retains an opacity that neither of the principal male characters approaches" (1972, p. 71). This double identity divides friends and scholars of Shaw into Candida lovers and Candida haters.

Shaw himself writes of the two Candidas, one being the Virgin Mother and the other the worldly Candida. In his

correspondence with Ellen Terry, his personal Candida, he writes,

...But one does not get tired of adoring the Virgin Mother. Bless me! you will say, the man is a Roman Catholic. Not at all: the man is the author of Candida; and Candida, between you and me, is the Virgin Mother and nobody else.

(Morgan, 1972, p. 72)

Interestingly, there is a reference to Titian's Assumption of the Virgin in the play. Marchbanks presents a gift to the Morell family; the gift is a large autotype of the chief figure in Titian's Assumption of the Virgin. The gift, of course, matches Marchbanks' idealistic description of Candida (Morgan, 1972, p. 76).

Both Marchbanks and Morell worship Candida, and the absurdity is not only observed by Prossy, but also expanded through the portrayal of the two men as variant fools. Marchbanks, in his idealism, observes Candida's fire poker in Act III as a sword protecting her virtue and purity. As God's angel wielded the flaming sword, preventing Adam and Eve from entering Eden, so does Marchbanks' mind. Candida does not understand Marchbanks' allegory, but she nurses his artistic endeavors. Her motherly, nurturing attitude toward both Marchbanks' and Morell's professional egos is expressed throughout the play. Candida is able to treat grown men as children by using the terms, "my boy," "great baby," and

"bad boy." Another maternal instinct is exhibited toward Marchbanks and Morell, causing the audience to view the men as Candida's children. The auction scene becomes a quarrel between these children for an object both wish to obtain.

As the auction scene closes, the mother-woman and artist conflict is resolved by the artist gaining knowledge of self and love. Marchbanks' answer to Candida's question confirms his true knowledge. Her question is, "Oh! I am to choose, am I? I suppose it is quite settled that I must belong to one or the other" (Shaw, 1941, p. 71). Marchbanks interprets her question to indicate, "She means that she belongs to herself" (Shaw, 1941, p. 72). Candida knows she belongs to herself and she is the "Virgin mother"; she is never in conflict nor in comedy. Her female institution realizes the final outcome--she is unchanged and self-satisfied.

The second Candida is explained by Shaw in a letter to James Huneker. Huneker, chosen by Shaw to edit two volumes of Shavian theatrical criticism, printed Shaw's letter about Candida in the Metropolitan Magazine of 1904. Shaw's letter reads, "Candida is as unscrupulous as Siegfried: Morell himself sees that 'no law will bind her.' She seduces Eugene just exactly as far as it is worth her while to seduce him. She is a woman without 'character' in the conventional sense. Without brains and strength of mind she

would be a wretched slattern or voluptuary" (Morgan, 1972, pp. 72-73).

The second identity of Candida causes scholars to use terms such as realist, intuitive, prostitute, vain, and selfish. Conflict occurs because Candida intellectually is able to remove herself from the controversy's effects. She is aware of the folly of man's rhetoric. Walter N. King notes that, "Candida represents the intuitive wisdom of vitality resisting system, of vitality cutting through the fool's rhetoric that gives system its emotional appeal to system-lovers like Marchbanks and Morell" (1959, p. 83). Candida is clear-sighted and sees things in pure reality. She is not afraid to state these realities to Marchbanks or Morell. Candida tells Morell how she instructed Marchbanks about love, "...Put your trust in my love for you, James; for if that went, I should care very little for your sermons: mere phrases that you cheat yourself and others with every day." This sincere, honest reality is felt by Marchbanks as he returns to the scene: "It is your cruelty. I hate cruelty. It is a horrible thing to see one person make another suffer" (Shaw, 1898, p. 51). This vain, selfish Candida does not stop with Morell. She calls Marchbanks' words "moonshine," and she is aware that he has fallen in love with her. Candida informs Morell, "...Do you know, James, that though he has not the least suspicion of

it himself, he is ready to fall madly in love with me" (Shaw, 1898, p. 49)?

Candida dominates and controls the family situation in the same selfish way her world is willingly restricted to hearth and family (King, 1959, p. 80). When Morell returns from a speaking engagement, Candida's central question is how much was the collection. Shaw regards this virtue of being selfish and of not being self-sacrificing as a worthy characteristic, thus supporting his challenge to women in The Quintessence of Ibsenism to be independent and selfish. Candida's question, therefore, is designed to learn what is best for herself and family.

Shaw wrote for Candida's two identities, which can realistically appear in one woman. Shaw's own mother was the force in his family life. Even though she was not the caring mother image, Shaw lived with her for several years. Shaw's mother was unhappy in her marriage and refused to be self-sacrificing to an alcoholic husband; she found respect and honor from a music teacher. Mothers tend to defend family and home as the Virgin Mother, but they need respect and honor in return. Candida would not leave her family for love's romantic illusions; rather, she is happy and content as the wife of Morell. Candida seeks respect and honor from Morell, which she receives after stripping away his dignity. Marchbanks' romantic illusions are shattered. Nevertheless,

as an artist he can live without this love and triumphantly disappears into the night.

Unlike Candida, the Genius/Artist does not leave the Mother-woman in Man and Superman, a play that identifies with Shaw's own marriage in 1898. Man and Superman was published in 1903 and first performed in 1905 at the Court Theatre (MacCarthy, 1951, p. 32). It is a four-act play which has been successfully performed with the omission of the third Act. The third Act is a long dream interlude entitled "Don Juan in Hell" (MacCarthy, 1951, p. 32). Some critics, as well as Shaw, suggest an exclusion of the third Act. Most critics, however, agree that the play is greater when performed in its entirety (Dukore, 1973, p. 167). Shaw uses Man and Superman as the central exposition of his philosophy. The published play includes an epistle dedicatory, the play text, and an appendix. The epistle dedicatory is written to Arthur Bingham Walkley, a critic, as an answer by Shaw to the Don Juan play that Walkley challenged him to write. The play, Man and Superman, is a serio-comic love-chase of a man by a woman (MacCarthy, 1951, p. 32). The appendix is The Revolutionary Handbook, which speaks of Shaw's Life Force and Will philosophy.

The play opens in Portland Place, where an old-fashioned radical and rationalist, Roebuck Ramsden, is consoling a young man, Octavius, on the death of a friend, the father of the girl the young man expects to marry. Then

to Ramsden's amazement John Tanner announces that Ann Whitefield's father has made Ramsden and Tanner joint guardians of the girl. Both are annoyed. Yet, when Ann appears, she beguiles both into acquiescing in their responsibility, a duty that they cannot evade without upsetting the will. Suddenly a scandal threatens to emerge concerning Octavius' sister, Violet, who has become secretly married. To complicate matters, she will not disclose the name of her husband.

Act II opens at Ann's mother's house at Richmond where Octavius tells Tanner that Ann has rejected him. Tanner cheers him by saying that she is only playing with him, explaining that Ann has certainly marked Octavius down as her victim. Then Tanner jokingly suggests to Ann that she should break her chains and take a motor tour with him to the continent. To his horror, she agrees. He becomes even more apprehensive when Straker, his chauffeur, tells him that he, Tanner, is Ann's "marked-down victim. . . and no mistake." Without further ado, Tanner flies, alone with his chauffeur and car.

The third Act is set in Sierra Nevada, with Tanner and his servant in the hands of Brigands, a revolutionary group of bandits. There Tanner has a dream which constitutes the dialogue called "Don Juan in Hell." The characters in the play become the persons in the dream: Tanner is Don Juan, Ramsden the Don Gonzalo, the Brigand the Devil and Ann the

Dona Anna of Mozart's opera. The dream includes a discussion of heaven, hell, women, and the philosophy of the Life Force, of which Don Juan is the exponent. The long dream ends, and in the morning Ann arrives with her mother and sister in search of Tanner. Soldiers also arrive, so that they are all safe, including the Brigands, for Tanner pretends that they are his escort. The fourth Act resolves the mystery of Violet's marriage, and Ann makes her capture of Tanner complete.

The play serves as a catalyst for advanced thinking on Shaw's Life Force and Will philosophy. The theme is the eternal chase of man by woman to create a better humankind. Shaw intermingles in Man and Superman this advanced thinking with sexual attraction, a force that MacCarthy considers to be the main subject of the play (1951, p. 33). The audience is led to believe that when in love, woman is the real pursuer, not man. As in Candida, the woman is in control of the situation and has previously chosen her man.

The selected man, Tanner, is a socialist with revolutionary ideas. He is a genius, and it is through him that Shaw focuses on problems of character and conduct, self-knowledge and social assumption (Dukore, 1973, p. 167). This socialist is a philosophical man whose silly cleverness fails to save him from a trap. As Tanner becomes "Don Juan in Hell," he is victorious in his arguments; he is no longer

the babbling clown. In the Hell setting, Tanner introduces Shaw's philosophy and triumphantly returns to heaven.

Shaw's socialism, however, is not triumphant in Man and Superman. The conventional society wins hands down in this play. Tanner is unable to distinguish good causes from bad. For example, he defends others when the threat is to himself, wastes his energies in a kind of self-infatuation and vaunts the superiority of his opinions and insight over the stupidity or deceitfulness of everyone else (Morgan, 1972, p. 101). The conventional audience gains vengeance when Tanner is assimilated by marriage into the conventional group.

Man and Superman also recounts Shaw's pessimism and optimism on the progress of socialism. Earlier in Shaw's famous Fabian Manifesto, he surrenders the leadership of the socialist movement to the trade-unions or Labor Party. Socialism, he would contend, is not fostered through democratic means, and it will not remain permanent and valuable until human nature is improved (Irvine, 1947, p. 210).

Man and Superman addresses the evolution of human nature by creating the Superman. The means of producing the Superman are a general action of the subconscious will, a divorce of sex from marriage, and the freedom to mate freely by sexual attraction and scientific eugenics, with the latter based on experiments conducted by private companies

or, preferably, by the state (Irvine, 1947, p. 211). This evolution of human nature gives women an unlimited and universal force in modern life.

Man and Superman introduces various female characters, each one realistically drawn by Shaw. Two minor female characters are Mrs. Whitefield and Miss Ramsden. Both characters are conventional women from the nineteenth-century. Miss Ramsden appears in Act One as an accusing busy-body, meddling in Violet Robinson's affairs. Miss Ramsden's plain dress is not due to poverty, but to strict principle; she is a hard-headed, old-fashioned lady. When Violet does not submit to Miss Ramsden's demand that she must know the man involved in the affair, Miss Ramsden orders Violet removed from the premises. Learning of Violet's marriage, Miss Ramsden labels Violet a wicked woman, refusing to see her own faults.

Another minor character, Mrs. Whitefield, the mother of Ann Whitefield, realizes she cannot control her daughter, Ann. As a result, she is content to have guardians for Ann. When asked by her daughter about the guardians, Mrs. Whitefield's response is, "Now, Ann, I do beg you not to put it on me. I have no opinion on the subject [of guardianship] and if I had, it would probably not be attended to. I am quite content with whatever you three think best" (Shaw, 1957, p. 56). As Miss Ramsden discusses Violet's affair, Mrs. Whitefield leaves this conversation in

tears. Mrs. Whitefield is not a strong, forceful woman. She is not naive of her daughter's ways and qualities. When speaking candidly with Tanner, Mrs. Whitefield says, "Oh, she is a hypocrite. She is: she is. Isn't she" (Shaw, 1957, p. 200). Mrs. Whitefield's wish is for Tanner to marry Ann because he sees behind the sweet, obedient Ann to the lying, deceitful woman Ann. As the play concludes, Mrs. Whitefield leaves with Violet, hoping to seek a place of refuge and contentment.

This search for contentment is also exemplified through the female character, Violet Robinson. Tanner, who is not aware of Violet's marriage, tries to use her as his example of the unconventional woman who is pregnant and unwed. She is, in fact, very conventional (Dukore, 1973, p. 171). Violet is married, but she postpones her announcement of the marriage in lieu of financial security. As the conventional Victorian woman, she desires that her upper-class American husband should remain secure in his finances so that neither will have to work. Violet expresses to Hector, her husband, feelings on many matters, "...You can be as romantic as you please about love, Hector; but you mustnt[sic] be romantic about money" (Shaw, 1985, p. 104).

Violet's tactics to reach a dependent happy state are, according to Shaw, unsocial and disgraceful. Moreover, her volatile temperament has the effect of repelling the audience (Morgan, 1972, p. 112). Violet uses Hector to

maintain social standing and economic security for herself and her future children. When she reconciles her marriage troubles, Mrs. Whitefield is ready to bind herself to the young woman. Mrs. Whitefield tells Violet, "I don't know what I shall do when you are gone....It's not to be expected that your husband will care to be bothered with an old woman like..." (Shaw, 1957, p. 208). Despite her tactics, Violet is successful in establishing herself socially and economically.

The principal female character, Miss Ann Whitefield, uses different tactics to capture her Genius. Miss Whitefield is Shaw's Mother-woman, wishing to meet a Genius to create Superman. Ann Whitefield is also reflected in the female characters of Ana and the Old Woman. Shaw creates the character Ann as Everywoman, although every woman is not Ann (MacCarthy, 1951, p. 33). The specific character of Ann Whitefield incarnates Everywoman, yet she is by no means generally representative. Not every Shavian heroine is of her type: predatory and uninterested. She is, in fact, rather stupid in her narrow personal range. Ann's social and economic circumstances are certainly not Everywoman's. Nevertheless, the unity of the main play and interlude depends on Tanner's identification of Ann with Woman (Morgan, 1972, p. 107). The plays, Everyman and Pilgrim's Progress, present puppet-like characters, but Shaw allows his characters to be puppets only in movements and intensity

when the vital force is pulling the strings to fulfill a purpose (Leary, 1963, p. 479).

John Tanner, the Genius, knows that Ann is a liar and a bully who unscrupulously uses her charm to persuade men to give her what she wants. Octavius Robinson and Roebuck Ramsden see Ann as an angel, a dutiful daughter, delicate in nature. Even though John Tanner knows the uncomplimentary side of Ann, he admits she has had a power or force over him since childhood. John speaks to Ann: "Yes, my Lady Mephistopheles, tempted. You were insatiably curious as to what a body might be capable of, and diabolically clever at getting through his guard and surprising his inmost secrets" (Shaw, 1985, p. 70).

In Acts One, Two and Four, Ann outwits and outmaneuvers John, leading people to consider him a foolish socialist. Act Three has a setting which changes the outcomes, and the Genius-Artist escapes into heaven, where he is victorious over all foes. Ann Whitefield appears in the dream scene, "Don Juan in Hell," as an old woman. Later she appears as Ana at age twenty-seven.

In "Don Juan in Hell," the old woman cannot believe she is condemned to Hell, but her greatest regret is that she could have been more wicked on earth. The old woman thinks Don Juan (John Tanner) is a gentleman until she becomes Ana, age twenty-seven, and recognizes Don Juan as her father's murderer. Ana, as well as the other characters, searches

for beauty and love while totally ignoring reality and the Life Force. Ana's purpose is not complete until she finds a father for Superman. Don Juan ascends into Heaven where he searches for reality and freedom and escapes love and beauty.

Ann's purpose is to fulfill her duty as Mother-woman, and she chases John in a motor car to find the father. Her boldness traps John. These two intelligent human beings, with different interests, are drawn together for the purpose of procreation (Leary, 1963, p. 482).

Man and Superman is a study of sexual attractions and eugenics between two people. Ann could easily have accepted Octavius' advances, yet she selected John to father her children. John is Genius enough that he knows his marriage binds him to responsibilities and false happiness. John cannot be a true Genius because he falls into the trap of a marriage which interrupts his goals and ambitions. He tells Ann, "...The Life Force enchants me: I have the whole world in my arms when I clasp you. But I am fighting for my freedom, for my honor, for myself, one and indivisible" (Shaw, 1985, p. 205). A conflict remains between John, a clear headed experimenter and unsentimental hero (Genius or Artist), and Ann, the cautious maintainer of physical life and material comforts, the Mother Goddess (Leary, 1963, p. 478).

In contrast to Ann and John, Shaw's own marriage was not for the purpose of propagation, for his wife insisted on no sexual relations. Shaw was her Genius. He escaped the binds of a conventional marriage and in The Revolutionary Handbook, the appendix to Man and Superman, he encouraged all people to break the mold of society and help in the evolution of human beings.

The evolution of a human being and one examination of class barriers is illustrated by Shaw's play Pygmalion. Pygmalion was written in 1913, the same year Shaw revised The Quintessence of Ibsenism. The first performance of Pygmalion was in Vienna, October 16, 1913. It was a great success and was repeated November 1 in Berlin (Ervine, 1956, p. 4558). Shaw employs the classical myth concerning the statue of the beautiful goddess Galatea, Pygmalion's beloved masterpiece, to create Pygmalion. The heroine of Shaw's play is not the beautiful Galatea, but she is a vulgar, dirty flower girl. The flower girl, in six months, is transformed into a West End lady who speaks the King's English, uses good manners, and acquires superficial education--all in six months (Lorichs, 1973, p. 133).

When the play opens, a group of people are standing under the portico of St. Paul's Church, Covent Garden, waiting for the rain to stop. Among them are a lady, her son and daughter, a flower girl, Colonel Pickering, and Henry Higgins, author of Higgins' Universal Alphabet, who

contends that he has the ability to teach anyone any dialect, including how to speak correctly. Higgins takes note of the Cockney accents he hears, and as he departs he throws a handful of money into the flower girl's basket.

The next day at Higgins' laboratory, he and the Colonel are having a technical discussion when the flower girl, Eliza Doolittle, appears. She says she wants to be a lady in a flower shop, but cannot get a job "unless O can talk more genteel," so she has come to Higgins to have him teach her (Shaw, 1957, p. 20). To her alarm he pounces on her as an excellent subject and undertakes to make a duchess of her in six months.

The third Act takes place at Higgins' mother's house, on her at-home day. Higgins turns up unexpectedly to announce that Eliza is coming, and Mrs. Higgins has no time to protest. Two guests arrive and Higgins recognizes them as the mother and daughter who were under the portico in Covent Garden. Their son Freddy also arrives, as well as the Colonel. Presently Miss Doolittle, a lovely creature, is announced. When Eliza takes the hint to go, the famous conversation takes place in which the infamous word bloody was first used on the stage, a word that has since been echoed throughout British theatre.

In the fourth Act, at the Wimpole Street laboratory, Higgins, the Colonel, and Eliza return after her successful society appearance as a Duchess. The men are satisfied.

They find Eliza, however, not at all content. She has been made a lady and is fit for nothing else, she claims, whereupon Higgins loses his temper. Pygmalion has come to life and he does not like it.

In the fifth and last Act, Higgins appears at his mother's house to inform her that Eliza has bolted. Without his knowledge, she has fled to his mother for succor. Higgins is finally left alone with Eliza. It is then that he discovers that she has made herself an indispensable part of his life. In one of the most remarkable scenes in the history of the theatre, he pleads with her to live with him and Pickering in an unmarried state. At the end of the play he is confident that she will accept his unorthodox proposition, even when she bids him goodbye forever.

Pygmalion addresses three major problems that are found in nineteenth-century England. The problems are the abolishment of class distinction, the education of women, and individual rights for women. Shaw pleads for society to give the poor class a chance to better themselves and uses Pygmalion to illustrate the happy outcomes.

The opening scene of Pygmalion is outside a church in Covent Garden, where the idle upper class meet the poor lower class. Both are disgruntled with the confrontation. the idle rich talk of the manners, language, and education of an irritating flower girl as if she were a mere object, not a human being. This dirty flower girl takes the

initiative to better her wages and life, transforming herself into a middle-class woman. The cinder girl uses no fairy godmother, but her own intelligence and strength to become a Cinderella.

After the education is complete and the difficult test passed, Eliza becomes an independent woman. She is free to choose her career and station in society. Her dependence on Henry Higgins is replaced with a new independent self-reliance.

Several minor female characters appear in Pygmalion at various class levels. The secure upper-class is illustrated with Mrs. Higgins. The falling upper-class, who will soon have to work, is created by Mrs. Eynsford Hill and her daughter, Clara. The middle working-class is represented by the housekeeper, Mrs. Pearce. Each woman must deal with the antics of Henry Higgins.

The woman who can best control Henry's antics is his mother, Mrs. Higgins. This upper-class woman enjoys the arts and fine furniture. Shaw even describes her home specifically, including her furnishings. She is ashamed of Higgins' actions and conversation, especially his bluntness. When Mrs. Higgins becomes aware of the true problem of what to do with Eliza when the test is finished, she becomes Eliza's counselor. She is kind and considerate and Higgins loves her dearly.

Mrs. Eynsford Hill and Clara are neither kind nor considerate to a poor flower girl in Convent Garden. They both concentrate their efforts on the establishment of an upper-class image. Henry Higgins discovers through phonetics that Clara is from Earls Court. Both women have limited knowledge, but Clara allows her ignorance to show. When Eliza Doolittle slips the word "bloody" into the conversation, Higgins calls the language the new small talk. Clara accepts this small talk and reprimands her mother, "...And it's so quaint, and gives such a smart emphasis to things that are not in themselves very witty. I find the new small talk delightful and quite innocent" (Shaw, 1957, p. 55). Clara and Eliza will merge into a middle-class society on the same plateau.

Mrs. Pearce, on the other hand, is not a willing person to force Eliza to become a middle-class lady. Mrs. Pearce knows Henry Higgins will help Eliza phonetically, but not emotionally. After working for Mr. Higgins for several years, Mrs. Pearce knows of his selfishness. Higgins becomes so self-absorbed in his work that his behavior is inconsiderate. Mrs. Pearce has respect for Higgins, but is not afraid to state his faults; she emphasizes his selfishness and inconsiderate behavior. Higgins' faults lead to his attempt to make Eliza a duchess for a day, but Mrs. Pearce's genuine concern about Eliza's future surfaces, and she rebukes him for this one-day experiment.

Miss Eliza Doolittle hopes to improve her future with Henry Higgins' knowledge. Many scholars have claimed that pygmalion is A Doll's House revisited. Eliza, the major female character, transforms from ragamuffin to doll to independent woman in five acts (Crane, 1951, p. 881). After Eliza's introduction as a poor flower girl, she resolves to talk like a lady. Due to a bet Eliza is given an opportunity to learn social behavior and the fine art of speech. Higgins molds her into his Galatea or doll, one who is dependent upon him for survival.

In Act Three, the talking doll appears at Mrs. Higgins' house and discusses the weather. Mrs. Higgins correctly classifies her when speaking to Higgins and Pickering: "You certainly are a pair of babies, playing with your live doll" (Shaw, 1957, p. 58). Eliza, the doll, has correct phonetics, superb manners, and a superficial education. Eliza is controlled by Higgins just as Morell is controlled by Candida. As an innocent doll, she becomes the center and object of a phonetic and social experiment.

As Eliza completes the garden party experiment, the doll refuses to be put on a shelf. In desperation Eliza asks: "What am I fit for? What have you left me fit for? Where am I to go? What am I to do? Whats [sic] to become of me?" (Shaw, 1957, p. 73). Another metamorphosis occurs in Act Five when Eliza becomes an independent woman. In a twist, Higgins becomes the doll, realizing that Eliza, as in

the case of Morell and Candida, arranges his life for him (Dukore, 1973, p. 60). Eliza makes the conversion from a confused doll to a strong independent woman. Her future plans clearly lie beyond Henry Higgins' home; an abyss separates them. Higgins is looking for ideal womanhood: those standards set by his mother.

Shaw showcases a variety of characters to promote his ideal life for women. He intends that his characters speak for themselves, and these characters conclude in Chapter Five that change must be evident in nineteenth-century women.

The purpose of this study was to examine Shaw's personal life, his view of women, and selected female characters as factors and motivators of change in nineteenth-century women.

It is apparent that his formative years were influential in the development of his views of women. From his mother to his nurse to his first affair, Shaw's views and values were greatly shaped by women. Yet, it was not until after he established himself as a writer of no mean talent that he began to formulate an approach to the idea of woman.

Shaw's talents and interests were the driving forces to shape his independent women. In his writings, Shaw's themes and challenges revealed his passion for order and change. His strong independent views of women presented in pamphlets, speeches, and plays spotlighted the deficiencies of nineteenth-century English society. His writings, moreover, exemplified society's awareness of the deficiencies and served to precipitate discussion on reform to improve the situation in crisis. One series of aims was to ensure for women the right to vote, to get an education,

to have personal integrity, including full ownership of their property, and to be independent.

With Shaw's background and beliefs, it was only natural for play after play to have characters who were the vehicles for his ideas. In his plays The Philanderer, Candida, Man and Superman, and Pygmalion, the heroines are extremely different in class distinction and personalities. The selected major heroines are an upper-class widow who remains independent, a domestic housewife who controls men, a young upper-class woman who captures her man and a vulgar slum girl who transforms into a middle-class independent lady. The gallery of female characters in Shaw's drama is rich and reveals a considerable insight into women's feelings, thoughts, and aims, as well as their shortcomings and failings. These vivid characters serve as the author's mouthpiece in creating the New Woman, not only for the stage but also when possible in real life. The intelligent and capable women that Shaw met: Fabians, talented actresses, and common people of the street, stimulated his efforts in creating the New Woman for stage.

With The Philanderer, Shaw explores the women of Victorian England and creates the Womanly Woman, New Woman and an advanced woman. In this early play the setting is staged for conflict in the Ibsen Club. Grace Tranfield, the New Woman, reprimands the Womanly Woman for her dependent behavior toward men. Shaw avoids dependent women because he

admires the independent, intelligent woman like Grace Tranfield. Grace cherishes her independence to the extent that the Womanly Woman's dependence leaves her in an unhappy state.

The domestic independent housewife, Candida, is the embodiment of a realistic wife with independent ideas. Candida's mind and action are independent, but she is economically dependent upon another. Shaw also illustrates how the domestic woman needs respect, and how the husband and children are dependent upon her. Through her intuitions the domestic wife knows what the future contains for her family.

A young upper-class woman, Ann Whitefield, serves as the embodiment of another dimension of Shaw's philosophy. Ann is cunning, deceitful, and intelligent and will do anything to accomplish her purpose. She selects the male Genius to father her future Superman and the Force binds the two together. It is obvious by Ann's behavior that conventional society will accept her, but the society knows nothing of the true, independent Ann.

In Pygmalion, more than any other play, Shaw reveals the creation of the New Woman. In the play, a flower girl transforms into an independent woman. The illustration of Shaw's political beliefs is exemplified by Eliza Doolittle: the lower-class need opportunities, education, and rights to end the disgraceful class distinction of English society.

Eliza crawls like a flower girl, walks like a doll, and runs like a strong independent woman, the New Woman.

When creating the New Woman in his plays, Shaw is not only a social reformer but a skillful artist. Some of these characters live on in the imagination long after the production of the play. The New Woman represents a new viewpoint that clashes with nineteenth-century society; in fact, she rebels against society. After having achieved the necessary aim, education and emancipation by the vote, women must cease to be unselfish slaves of home, family, and conventional life style. Women, instead, must use their intelligence and abilities to pursue a profession and take part in the practical affairs of the nation. Shaw expresses the idea that women are better than men to govern the affairs of the nation because women use management skills learned working with home and family.

Shaw's New Woman is presented against the social conditions that existed when Shaw wrote his plays. Did Shaw's female characters, personal life, and views about women motivate or become factors of change in nineteenth-century women? Shaw's writings developed in a period of five and a half decades (Lorichs, 1973, p. 182). During this time women's social conditions changed considerably. Old prejudices and strongholds were being conquered, and the independence of women was becoming equal to men, politically, socially, and economically. Different methods

of advancement gradually eroded the stronghold of resistance. The slow, irresistible changes made possible the New Woman. Shaw prophesied in 1900, that "the whirligig of time will soon bring my audience to my own point of view. By that time my twentieth-century characters will pass unnoticed as a matter of course..." (Lorichs, 1973, p. 183). Shaw's words were correct; he anticipated the movement by creating advanced women for the stage.

Shaw's plays serve today as important illustrations of past problems in English society. Many of Shaw's perceived problems have a resolution in today's world, but discussion continues. Women were Shaw's catalyst to change society. Even if his female characters are no longer new, they continue to be valid in that he encourages twentieth-century women to face society's realities as independent, intelligent human beings.

In this study Shaw's new women are seen against the background of the social conditions that existed when Shaw wrote his plays. Other questions may be raised: Did the male stage characters make an impression on the Victorian society great enough to influence the progress of emancipation? Why should women, so much more locked into stereotyped roles than men, seem to represent the hope for the future? These dimensions of Shaw's work can furnish new insights into his world and may well be considered subjects

of further study as scholars continue to examine the contribution of this giant of dramatic literature.

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