



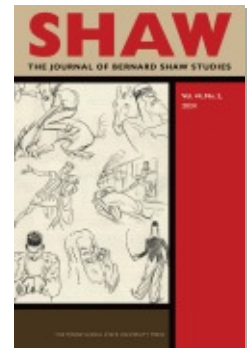
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## A Continuing Checklist of Shaviana

Gustavo A. Rodríguez Martín

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# A CONTINUING CHECKLIST OF SHAVIANA<sup>1</sup>

GUSTAVO A. RODRÍGUEZ MARTÍN

## I. Works by Shaw

### I.1 New Editions and Reprints<sup>2</sup>

- Mundy, Simon, ed. *Wit and Acid: Sharp Lines from the Plays of George Bernard Shaw*. Volume II. Renard Press, 2023.
- Shaw, Bernard. *Androcles and the Lion: In Large Print*. Outlook, 2023. This publisher specializes in large print books for the visually impaired. Other Shaw books from the same publisher include *The Doctor's Dilemma*, *The Man of Destiny*, and *The Philanderer*.
- . *Arms and the Man*. Double 9 Books, 2023. This publisher has released several works by Shaw in the last two years, including *Man and Superman* and *Mrs Warren's Profession*.
- . *As Aventuras de uma Garota Negra em Busca de Deus*. Bissau Livros, 2023. Portuguese version of *Adventures of the Black Girl*, translated by Vitor Pamplona.
- . *Candida*. Hansebooks GmbH, 2023. Other books from the same publisher include *Plays—Pleasant and Unpleasant*.
- . *Cashel Byron*. Paris: Les Lapidaires, 2023. This French version edited by Louis Beaudoir and translated by Anne-Sylvie Homassel.
- . *Fabianism and the Empire A Manifesto by the Fabian Society*. Patavium, 2023.

<https://doi.org/10.5325/shaw.44.2.0369>

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- . *Helden: Waffen und der Mann*. Athene Media, 2023. German translation of *Arms and the Man*.
- . *Kara Kız*. Cem Yayinevi, 2021. Turkish translation by Meter Ergin of *The Adventures of the Black Girl*. More information (in Turkish) at <https://kayiprihtim.com/haber/kara-kiz-george-bernard-shaw/>.
- . *Major Barbara*. E-Kitap Projesi, 2024. This publisher has released several works by Shaw in the last two years, including *Pygmalion*.
- . *Pygmalion*. Éditions du Brigadier, 2023. Translated into French by Michel Habart.
- . *Pygmalion*. Modernista, 2023. Reprint of the Swedish translation by Hugo Vallentin.
- . *Pygmalion*. Leda, 2023. This Czech edition translated by Lucie Oplištilová and illustrated by Štěpánka Jislová.
- . آغاز بستی: برنارڈ شا کی ایک مشہور تمثیل کا ترجمہ [Transliterated from Urdu into the Latin alphabet as *Āghāz-i hastī: Barnārd Shā kī ek mashhūr tamṣīl kā tar-jamah*, literally *The Beginning of Being: A Translation of a Famous Parable by Bernard Shaw*, most likely the first part of *Back to Methuselah*] Urdu translation by twentieth-century renowned author Majnūn Gorakhpūrī. Taameer Publications, 2023.

バーナード・ショー戯曲集 上 フェミニズムの地平 日本バーナード・ショー協会編訳 [Plays of Bernard Shaw Vol. 1 *Horizon of Feminism*. Edited and Translated by the Bernard Shaw Society of Japan]. The volume contains the following plays: 1) ウォレン夫人のお仕事 [Mrs Warren's Profession], trans. by Hisashi Morikawa; 2) 分からぬもんですよ [You Never Can Tell], trans. by Hiroko Yamamoto; 3) 結婚しかけて [Getting Married], trans. by Shoko Matsumoto; 4) ファニーの初めての戯曲 [Fanny's First Play], trans. by Ryuichi Oura; 5) ピグマリオン [Pygmalion], trans. by Mariko Oe; 6) ミリオネアレス [The Millionairess], trans. by Michiyo Yamaguchi.

バーナード・ショー戯曲集 下 民族主義と帝国主義の相克 日本バーナード・ショー協会編訳 [Plays of Bernard Shaw Vol. 2 *Conflict between Nationalism and Imperialism*. Edited and Translated by the Bernard Shaw Society of Japan]. The volume contains the following plays: 1) ブラスバウンド船長の改宗 [Captain Brassbound's Conversion], trans. by Tatsuo Otsuka and Minoru Morioka; 2) ジョン・ブルの別島 [John Bull's Other Island], trans. by Masafumi Ogiso; 3) アンドロクレスとライオン [Androcles and the Lion], trans. by Kiyoshi Shinkuma; 4) 聖女ジャンヌ [Saint Joan], trans. by Yumiko Isobe; 5) 本当すぎて良いわけがない [Too True to Be Good], trans. by Junko Matoba and Toshihiro Iida; 6) 善き王チャールズの黄金時代に [In Good King Charles' Golden Days], trans. by Kenji Kono. This volume also includes an appendix with a summary of Bernard Shaw's Life and Works,

by Hisashi Morikawa; a Chronology, by Ryuichi Oura; a Chronological List of Productions of Shaw's Plays in Japanese translation, by Ryuichi Oura; and a Bibliography of Shaw's Works in Japanese Translation, by Ryuichi Oura.

### 1.2 Digitized Editions Available Online<sup>3</sup>

Online resources featuring digitized editions of Shaw's works from earlier issues (2015–2023) include: Bartleby (<https://www.bartleby.com/titles/>), Overdrive ([overdrive.com](https://overdrive.com)), The Internet Archive ([archive.org](https://archive.org)), Digital Library of India (<https://ndl.iitkgp.ac.in/>), Domínio Público ([dominiopublico.gov.br](https://dominiopublico.gov.br)), Hathitrust ([hathitrust.org](https://hathitrust.org)), The Online Books Page ([onlinebooks.library.upenn.edu](https://onlinebooks.library.upenn.edu)), Open Library ([openlibrary.org](https://openlibrary.org)), and Project Gutenberg ([gutenberg.org](https://gutenberg.org)), the Fabian Archives at the London School of Economics ([digital.library.lse.ac.uk/collections/fabiansociety](https://digital.library.lse.ac.uk/collections/fabiansociety)) and the National Library of Russia ([nlr.ru/eng](https://nlr.ru/eng)), the Literature Network ([http://www.online-literature.com/george\\_bernard\\_shaw/2887/](http://www.online-literature.com/george_bernard_shaw/2887/)), Manybooks (<http://manybooks.net/authors/shawgeor.html>), Loyalbooks (<http://www.loyalbooks.com>), Great Books and Classics (<http://www.grtbooks.com/>), Feedbooks (<http://www.feedbooks.com>), Library Genesis (<http://gen.lib.rus.ec/>), Google eBook Store (<https://play.google.com/store/books>), Barnes & Noble (<https://www.barnesandnoble.com/>), and Free Ebooks (<https://www.free-ebooks.net/>).

## 2. Books, Journals, Pamphlets, and Other Scholarly Media<sup>4</sup>

"A Puppet Film: *Shakes Versus Shav*." *The Shavian*, vol. 15, no. 3, 2023, pp. 7–10. Interview with Irish documentary maker Gerry Hoban and puppeteer Damian Farrell, who have co-produced a film version of Shaw's puppet play.

"The Play Podcast." *The Shavian*, vol. 15, no. 4, 2024, p. 25. Provides information about the two Shaw plays discussed in this podcast (i.e., *Arms and the Man* and *Pygmalion*) and how to access it.

"Wagner e o Teatro." *DRAMATURGIAS: Revista do Laboratório de Dramaturgia (LADI) da Universidade de Brasília*, vol. 24, 2023. This themed issue, for obvious reasons, has several references to *The Perfect Wagnerite* and Shaw's critique of Wagner at large. Available at <https://periódicos.unb.br/index.php/dramaturgias/article/view/52117/39260>.

Abbar, Najlaa Hayyawi. "The Strategy of Turn-Taking in *Pygmalion* by George Bernard Shaw." *Academia Open*, vol. 8, no. 2, 2023. Available at <https://doi.org/10.21070/acopen.8.2023.6600>.

- Aberdein, Andrew. "Anonymous Arguments." *Ethical Theory and Moral Practice*, vol. 1–13, 2024. Quotes Shaw's stance on anonymous authorship, which "can be necessary when an editor commissions a work from a writer who does not agree with its conclusion." Available at <https://philarchive.org/rec/ABEAAE>.
- Akbar, M. J. *Gandhi: A Life in Three Campaigns*. New Delhi: Bloomsbury, 2023. Quotes Shaw's opinion on Gandhi's leadership and briefly recounts their meeting in 1931.
- Albrecht, Jessica A. "Eugenic Appropriations of the Goddess Isis: Reproduction and Racial Superiority in Theosophical Feminist Writings." *Orbis Litterarum*, vol. 00, 2023, pp. 1–14. Discusses the Shaw's influence on Florence Farr's views on eugenics, especially through *Man and Superman*. Available at <https://onlinelibrary.wiley.com/doi/10.1111/oli.12419>.
- Ali, Ghada Elsayed Zaghloul. "Glimpses of Science Fiction Theatre in G. B. Shaw's *Farfetched Fables* (1950)." *Journal of Languages and Translation*, vol. 11, no. 2, 2024, pp. 1–13. Available at [https://jltmin.journals.ekb.eg/article\\_352113\\_d631d9994f8a1cd628583cid85a1b7df.pdf](https://jltmin.journals.ekb.eg/article_352113_d631d9994f8a1cd628583cid85a1b7df.pdf).
- Aljabban, Raghda M. Ali. "Love and War in the Modern Realistic Theatre by Bernard Shaw: *Arms and the Man*." *HNSJ*, vol. 4, no. 11, 2023, pp. 124–29. Available at <https://www.hnjournal.net/en/4-11-12/>.
- Almamoori, Hussein Hadi Abed. "The Use of Lexical Presuppositions in G. B. Shows *Camdida* [sic]: A Pragma-Semantic Study." *Sabir International Bulletin of Applied Linguistics*, vol. 4, 2024, pp. 3–20. Available at <https://ojs.ual.es/ojs/index.php/IBAL/article/view/9689/8092>.
- Anderson, Anne, and Robert Whelan. "The Most Remarkable Dressing Room in Stageland: Cyril Maude's Greasepaint Gallery in the Theatre Royal, Haymarket." *Nineteenth Century Theatre and Film*, vol. 5, no. 1, 2024, pp. 29–77. We learn that Frank Richardson exaggerated about his success in charge of the Haymarket because a production of *You Never Can Tell* was "pulled during rehearsals."
- Anderson, Emily. *Humour in British First World War Literature: Taming the Great War*. Palgrave, 2023. Discusses Shaw's comic (and serious) take on some aspects of WWI, especially as seen in *Augustus Does His Bit*, *The Inca of Perusalem*, and *Common Sense About the War*.
- Arif, G. M. Javed. "The Drone and the Bee: Man-Woman Relationship in G. B. Shaw's *Man And Superman*." *Khulna University Studies*, vol. 20, no. 1, 2023, pp. 9–16. Available at <https://ku.ac.bd/journal/kustudies/article/view/983>.
- Arslan, Gökmen, Murat Yıldırım, Masood Zangeneh, and İsmail Ak. "Benefits of Positive Psychology-Based Story Reading on Adolescent

- Mental Health and Well-Being.” *Child Indicators Research*, vol. 15, no. 3, 2022, pp. 781–93. One of the readings utilized for the study is *Candida*. Available at [https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8731136/pdf/12187\\_2021\\_Article\\_9891.pdf](https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8731136/pdf/12187_2021_Article_9891.pdf).
- Babintseva, Ekaterina, Elena Kartseva, Daria Mansur, and Elizaveta Trifonova. “Linguistic Means of Manipulation in English Fiction: B. Shaw’s Works.” *Theory and Practice in Language Studies*, vol. 13, no. 6, 2023, pp. 1394–402. Available at <https://tpls.academypublication.com/index.php/tpls/article/view/6098/4899>.
- Banner, Lois W. *Ideal Beauty: The Life and Times of Greta Garbo*. Rutgers University Press, 2023. Apart from other curious references, the author briefly discusses (p. 264) Shaw’s rejecting Garbo for the lead role in a film version of *Saint Joan*.
- Bashford, Alison. “The Disenchantment of Chiromancy: Reading Modern Hands from Palmistry to Genetics.” *Past & Present*, vol. 263, no. 1, 2024, pp. 125–69. We learn that Charlotte Wolff’s “*Studies in Hand-Reading*” was published in 1936, revealing the palms and personalities of Man Ray, Bernard Shaw, Maurice Ravel, Virginia Woolf, T. S. Eliot, John Gielgud, Ottoline Morrell and more.”
- Beauvieux, Marie-Noëlle. “Aphorism in Modern Japanese Literature: Elements for a Brief History of the Reception of a Foreign Literary Genre.” In *Literatures of the World and the Future of Comparative Literature*, eds. Péter Hajdu and Xiaohong Zhang, pp. 7–18. Brill, 2023. Mentions that the genre of aphorism (“keiku”) “was often linked to English language literature through the genre of the epigram or through examples like Bernard Shaw or Oscar Wilde. They are the first occidental authors to have a keiku collection published: in 1913 for Wilde and 1914 for Shaw.”
- Beguš, Nina. “Experimental Narratives: A Comparison of Human Crowdsourced Storytelling and AI Storytelling.” *arXiv*, 2023. Cites *Pygmalion* on several occasions to exemplify “the pervasive presence of the Pygmalion myth in the collective imaginary of both humans and large language models.” Available at <https://arxiv.org/abs/2310.12902>.
- Beilowitz, Madisyn. “A Sociolinguistic Approach to Pygmalion: Eliza’s Bidialectalism.” *The Measure: An Undergraduate Research Journal*, vol. 7, 2023, pp. 7–26. Investigates “the linguistic features of Eliza’s shift in speech from a low-prestige accent (Cockney) to the high-prestige Received Pronunciation (RP)” and explores “how and why this shift, in the context of Eliza’s sociolinguistic circumstances, distances her from both upper and lower-class social groups.” Available at <https://measure-ojs-shsu.tdl.org/measure/article/view/112>.

Bertels, Kurt, and Adrienne Honnold, eds. *The Legacy of Elise Hall: Contemporary Perspectives on Gender and the Saxophone*. Leuven University Press, 2024. Quotes (p. 158) a review of Hall by Shaw. Available at <https://www.jstor.org/stable/jj.9827044>.

Bertolini, John A. "George Bernard Shaw." In *Pirandello in Context*, ed. Patricia Gaborik, pp. 129–35. Cambridge University Press, 2024. The abstract of the chapter reads as follows: "Luigi Pirandello is not often linked to George Bernard Shaw, although they did communicate through notes on one occasion, with Shaw expressing himself in a mélange of operatic French, German, and Italian, the last of which gave Pirandello much entertainment. Both playwrights admired and liked one another; Shaw praised *Six Characters* as the most original play he had encountered, while Pirandello greatly admired *Saint Joan* and wanted Marta Abba to perform the part. *The New York Times* invited Pirandello to write an essay on Shaw's play, which Pirandello concluded with the assertion that *Saint Joan* was 'a work of poetry from beginning to end.' Further consideration of how Shaw's plays related to Pirandello's reveals that, in spite of Pirandello's despairing view of the human condition, which Pirandello constantly mocked as futile, one can discover moments of humor that often resemble Shaw's comedic style."

Bevan, Paul, and Susan Daruvala, eds. *One Man Talking: Selected Essays of Shao Xunmei, 1929–1939*. City University of Hong Kong, 2023. Mentions Shaw's 1933 visit to Shanghai and that (p. 174) "Shaw was too focused on social problems, to the neglect of art" as part of a discussion about the literary trends among Chinese writers.

Bickford-Smith, Vivian. "The Intimate Relationship Between Slums and Racial Segregation: A South African Case Study." In *The Oxford Handbook of the Modern Slum*, ed. Alan Mayne, pp. 53–70. Oxford University Press, 2023. Mentions that "on his departure from South Africa" Shaw told a radio reporter that Cape Town deserved to be "destroyed by fire from heaven" because of its slums.

Binns, Anthony. *The Funniest Man in London: The Life and Times of H. G. Pélissier (1874–1913)*. Edgerton Publishing, 2022. Covers Shaw's knowledge and support of Pélissier's efforts against theatrical censorship, their backstage meeting at the Apollo theatre and Pélissier's satirical parody of Shaw's work—at which the playwright was present—and discusses the possible influence of Pélissier's style on Shaw's later writing. The author has also published a shorter piece on Pélissier ("Rediscovering H. G. Pélissier (1874–1913): A Concert Party Impresario and Satirist on The West End Stage") in *Theatre Notebook*, vol. 77, no. 1, 2023, pp. 26–64.

- Bizzotto, Elisa. "Decadent Culturemes. Translating Bernard Shaw's *Widowers' Houses* into Italian." *LEA: Lingue e letteratura d'Oriente e d'Occidente*, vol. 6, 2024, pp. 47–59. Analyzes the author's Italian translation of *Widowers' Houses* with regard to "culturemes," i.e., "semantic units that exemplify and serve as paradigms of certain cultures." Available at <https://oajournals.fupress.net/index.php/bsfm-lea/article/view/15113>.
- Blumberg-Kason, Susan. *Bernardine's Shanghai Salon: The Story of the Doyenne of Old China*. Post Hill Press, 2023. Briefly discusses Shaw's 1933 visit to Shanghai and the people he met there.
- Bogar, Brigitte. "Introduction: Shaw and Adaptation." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 1, 2023, pp. 1–4.
- . "Operatic Adaptations of Shaw's Plays *The Devil's Disciple* and *The Music Cure*." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 1, 2023, pp. 35–49.
- . "Philip Hagemann—a Shavian Composer?." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 255–59.
- Bolton, Matthew. "Antisemitism in the British 'New Liberalism' Movement: J. A. Hobson on Capitalism and Imperialism." In *Critical Theory and the Critique of Antisemitism*, ed. Marcel Stoetzler, pp. 51–74. Bloomsbury, 2023. Shaw is mentioned on page 57 because of his advocacy of eugenics.
- Bratton, Francesca. "'Strange symbols to the new dawn': Lola Ridge, Anarchist Networks, and the Carceral Elegy." *Irish University Review*, vol. 53, no. 2, 2023, pp. 385–403. Mentions Shaw as one of the "vocal Anglophone advocates for Sacco and Vanzetti."
- Brinkman, Bartholomew. "The *Literary Digest*, Moore's Scrapbooks, and the Archive of Mass Print." In *Mariane Moore and the Archives*, ed. Jeff W. Westover, pp. 27–42. Clemson University Press, 2024, one of the scrapbooks includes the article "How Shaw Saw Rodin at Work," which describes his sitting for the famous French sculptor.
- Brooks Pribac, Teya, and Marjetka Golež Kaučič. "Zoofolkloristics: Imagination as a Critical Component." *Animals*, vol. 14, no. 6, 2024. Uses one of Shaw's speeches to introduce the topic, focusing on the science-imagination dichotomy. Also mentions Shaw as prominent vegetarian and one who would "think of animals in a different way." Available at <https://www.mdpi.com/2076-2615/14/6/928>.
- Brooks, Helen E. M., and Michael Hammond. *The Cambridge Companion to British Theatre of the First World War*. Cambridge University Press, 2023. Different chapters discuss briefly Shaw's stance towards the war—most notably in *Common Sense About the War*—as well as the ideas expressed



in plays like *Heartbreak House*, *The Inca of Perusalem*, and *Mrs Warren's Profession*.

Bruś, Teresa. *Face Forms in Life-Writing of the Interwar Years*. Palgrave, 2023. Argues that Gordon Craig wrote (p. 157) *Ellen Terry and Her Secret Life* (sic.) to defend “her memory against pressures and insults by Bernard Shaw who had permitted the publication of her correspondence with him.” It also mentions relevant photographic work by Erwin Blumenfeld on p. 240 (“The Sun: G.B. Shaw on holiday”).

Bulleid, Joshua. *Vegetarianism and Science Fiction: A History of Utopian Animal Ethics*. Palgrave, 2023. Mentions Shaw's views on vegetarianism and animal ethics—as well as the legendary “lapsarian origin for carnism” as depicted in *Back to Methuselah*.

Burroughs, Catherine, and J. Ellen Gainor, ed. *The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism*. Routledge, 2023. Shaw is referenced on several occasions, both by his female contemporaries in the primary texts in the anthology and by scholars in the introductions to those texts. The scope of each reference, usually in passing, is different.

Carpenter, John. “‘One of the Last of the Classical Actresses’: Lillah McCarthy (1875–1960).” *Theatre Notebook*, vol. 77, no. 1, 2023, pp. 8–25. Provides a detailed account of the Shaw plays that McCarthy played in, as well as some commentary on their personal relationship in Shaw's capacity both as a critic and as a playwright.

Carr, Gilbert. “Robert Scheu's ‘Englische Reise’ (1898).” *Austrian Studies*, vol. 31, 2023, pp. 68–87. Mentions Shaw in passing to indicate the range of personalities in Andreas Scheu's circle.

Cemm, Jonas. “The Six of Calais.” *The Shavian*, vol. 15, 3, 2023, pp. 29–34. Q&A discussion led by the author with Avishka Edirisinghe, Murray Rosenthal, and Cassiopeia Berkeley-Agyepong, who take part in the production of Philip Hagemann's *The Six of Calais* (based on Shaw's eponymous play) as orchestra conductor, producer, and director, respectively.

Cheeke, Stephen H. “What is to be Done? The Mystical Nihilisms of W. B. Yeats's *Where There Is Nothing*, *The Unicorn from the Stars*, and *The Hourglass*.” *International Yeats Studies*, 2024. Discusses *Man and Superman* and *John Bull's Other Island* in relation to Yeats's engagement with the thought of Nietzsche, and the question of the revolutionary nihilist, “what is to be done?” in a practical political sense.

Cherlin, Paul Benjamin. *John Dewey's Metaphysical Theory*. Palgrave, 2023. Notes that (p. 61) “Shaw's life-force philosophy . . . appealed to Dewey's Emersonian roots.”

- Clark, Peter. *The Men of 1924: Britain's First Labour Government*. Haus Publishing, 2023. A handful of references to Shaw, especially because of his involvement with the Fabian Society, his role as editor of *Fabian Essays in Socialism*, and his views in *Common Sense About the War*.
- Clark, Petra. "Tilda's New Hat: A Case Study in Edwardian Fashion and Working-Class Identity." In *Fashioning the Self: Identity and Style in British Culture*, ed. Emily Priscott, 63–108. Vernon Press, 2023. We learn that *Tilda's New Hat* was a "curtain-raiser" for a 1909 production of *The Admirable Bashville*. The author also alludes to *Pygmalion* in a discussion of fictional "working-class girls, often generically named 'Liza' or 'Eliza'."
- Clarke, Jeremy. "A New Deal for Dynamic Psychotherapies: The Psychoanalyst as Street-Level Bureaucrat." *Applied Psychoanalytic Studies*, vol. 20, 4, 2023, pp. 619–50. Quotes a fragment from J. B. Priestley's *English Journey* (1933), where the author "contrasts his own idea of social justice" with that of Shaw.
- Clayton, Owen. *Vagabonds, Tramps, and Hobos: The Literature and Culture of U.S. Transiency 1890–1940*. Cambridge University Press, 2023. Quotes hobo writer and musician T-Bone Slim (Matti Valentine Huhta) when "he compares himself to George Bernard Shaw, a writer whom he admired. Commenting on the fact that 'Some misguided men have been trying to coax the world's other great writer [Shaw] into this country', he states that 'This country ain't big enough (nor broad enough) for both of us'. He then imagines Shaw 'in this country, ducking around like T-B.S., trying to keep out of jail', a vision that he intends 'as a compliment to George'. Commenting on the seeming audacity of the TBS-GBS comparison, he concludes 'I'm naturally modest, I am!'"
- Clegg, John, Sebastian Spitz, Adaner Usmani, and Annalena Wolcke. "Punishment in Modern Societies: The Prevalence and Causes of Incarceration Around the World." *Annual Review of Criminology*, vol. 7, 2024, pp. 211–31. Summarizes the Principle of Less Eligibility—i.e, the notion that no society could be expected to design a criminal justice system that incentivizes those at the bottom of the social structure to commit crime—with Shaw's words: "if the prison does not underbid the slum in human misery, the slum will empty and the prison will fill." Available at <https://www.annualreviews.org/content/journals/10.1146/annurev-criminol-022422-020311>.
- Conolly, L. W., ed. *A Doll's House*. Broadview Press, 2023. Apart from references in the introduction to Shaw's championing of Ibsen, Appendix C contains excerpts from relevant critical pieces by Shaw [Appendix C: 1. On *A Doll's House*, *Penny Illustrated Paper* (1 June 1889); 2. From Shaw's

- review of *A Doll's House*, *Manchester Guardian* (8 June 1889); 3. From a letter to William Archer (11 June 1889); 4. From "Still after the Doll's House," *Time* (February 1890); 5. From *The Quintessence of Ibsenism* (1891); 6. From "A Doll's House Again," *Saturday Review* (15 May 1897); 7. From "The Technical Novelty in Ibsen's Plays," *The Quintessence of Ibsenism* (1913)]. Reviewed in this issue.
- . "GBS and the BBC: In the Beginning." *The Shavian*, vol. 15, no. 3, 2023, pp. 2–6. Summarizes Shaw's involvement with the BBC's activities: debates, speeches, broadcasts of his plays, membership of its General Advisory Council, etc.
- Cottenet, Cécile. "Literary Agents." *Transatlantic Cultures*. 2023. We learn that Curtis Brown and Paul Reynolds represented Shaw at different times and in different parts of the world. Available at <https://www.transatlantic-cultures.org/pt/pdf/record/agents-litteraires.pdf>.
- Cottis, David. "Dr Jekyll and/or Mr Hyde: The Two Versions of David Edgar's Stage Adaptation." *Journal of Adaptation in Film & Performance*, vol. 16, 2023, pp. 7–19. Argues that in David Edgar's 1991 adaptation of *Dr Jekyll and Mr Hyde*, the character of Edward Jekyll Snr. can be compared to Vivie Warren in that they both are "burdened by the transgressions of their parents."
- Creasy, Matthew, and Stefano Evangelista. "Introduction: Decadence and Translation." *Modern Philology*, vol. 121, no. 1, 2023, pp. 1–11. We learn that, according to Pascale Casanova, "the reception of Henrik Ibsen's work and the understanding of his literary affiliations varied according to where his work was read or performed and in what language it was transmitted. While French audiences experienced Ibsen as a symbolist, Irish writers such as James Joyce and George Bernard Shaw welcomed his work in English translation as a paragon of realist writing that served their desires to resist the hegemonic structures of British imperialism."
- Croall, Jonathan. *From Silent Film Idol to Superman: The Life and Career of John Stuart*. McFarland, 2023. Stuart (the author's father) played Professor Higgins in *Pygmalion* at the Sunderland Empire in 1939, and at the Oxford Playhouse in 1945. In the latter season he also played Caesar in *Caesar and Cleopatra*. Also includes references to Shaw's interest in the silent cinema, and his founder membership of the Film Society.
- Crone, Katrina. "Turning Blind Eyes to Empty Stomachs: Disinformation and Denial of the Holodomor in the USSR and the West." *The Mirror - Undergraduate History Journal*, vol. 44, no. 1, 2024, pp. 20–33. Discusses Shaw's visit to the USSR and his stance on Stalin's regime. Available at <https://ojs.lib.uwo.ca/index.php/westernmirror/article/view/17097>.

- Cross, Alan S. "Hit 'em Where It Hurts: Gram-Negative Bacterial Lipopolysaccharide as a Vaccine Target." *Microbiology and Molecular Biology Reviews*, vol. 87, no. 3, 2023. Mentions that Almroth Wright's findings were "memorialized in his friend George Bernard Shaw's play, *The Doctor's Dilemma* ('first stimulate the phagocytes')." DOI: <https://doi.org/10.1128/membr.00045-22>. The same connection is mentioned in Buchanan, William Watson, *et al.* "Clinical Therapeutic Trials." *Inflammopharmacology* (2023). DOI: <https://doi.org/10.1007/s10787-023-01303-z>.
- Cruddas, Jon. *A Century of Labour*. Polity Press, 2024. Mentions Shaw in passing because of his interest in eugenics and as a founding member of the Fabian Society.
- Cuder-Domínguez, Pilar. "The Shifting Profile of Africa in Twenty-First Century Black Canadian Writing." *International Journal of English Studies*, vol. 23, no. 1, 2023, pp. 147–62. Analyses Lisa Codrington's 2017 adaptation of *The Adventures of the Black Girl in Her Search for God* at the Shaw Festival in light of "how Black Canadian affects, both concerning national identity and homeland connection, seem to have shifted." Available at <https://revistas.um.es/ijes/article/view/535671/344271>.
- Cunningham, James. "Human and Not Too Human." In *Liberal Education: Analog Dreams in a Digital Age*, eds. Karim Dharamsi, David Clemis. Vernon Press, 2023, pp. 61–84. Draws a parallel (p. 72) between the treatment Eliza Doolittle receives as a flower girl and as a duchess, on the one hand, and machines and men, on the other.
- Dadajonov, O. Z., and Juraeva Gulrukh Baxtiyorovna. "About Bernard Shaw's *Pygmalion*." *International Journal of European Research Output*, vol. 3, no. 4 (2024), pp. 282–84. Available at <http://ijero.co.uk/index.php/ijero/article/view/134>.
- Dearinger, Kevin Lane. *Eleanor Robson Belmont: A Theatrical Life*. McFarland, 2023. References to Shaw include the plays that Robson took part in and their personal relationship and "playful correspondence."
- DePrado, Jarod. "The Road to Hell: Rebirth and Relevance in Musical Adaptations of Katabatic Myth." *SWOSU Digital Commons*. 5 August 2023. Video lecture where the author discusses a student adaptation of *The Frogs*, directed by Bert Chef Love, and staged in the Yale University Exhibition swimming pool in 1941. This nonmusical version features Shaw and Shakespeare instead of Aristophanes and Euripides. The site includes an automatically generated script of the lecture, available for download. Available at <https://dc.swosu.edu/oms/oms2/schedule/20/>.

- . “Two Roads to Hell: Rebirth and Relevance in Musical Adaptations of Katabatic Myth.” *Mythlore: A Journal of J. R.R. Tolkien, C. S. Lewis, Charles Williams, and Mythopoeic Literature*, vol. 42, no. 2, 2024, pp. 85–102. The author analyzes two myth-inspired musicals. One of them is *The Frogs* by Burt Shevelove and Stephen Sondheim. The biggest difference with Aristophanes’s original is that in the Greek classic “Dionysus seeks out Euripides and ends up selecting Aeschylus, here he intends to bring back George Bernard Shaw and instead chooses William Shakespeare.” Available at <https://dc.swosu.edu/mythlore/vol42/iss2/6/>.
- Di Martino, Giovanna, Eleftheria Ioannidou, and Sara Troiani. “Introduction. A Hellenic Modernism: Greek Theatre and Italian Fascism.” *Classical Receptions Journal*, vol. 16, no. 1, 2024, pp. 1–15. Available at <https://academic.oup.com/crj/article/16/1/1/7514587>. On p. 5 we learn that in October 1934, “some of the most prominent figures in twentieth-century European theatre gathered in Rome for a conference strongly supported by Mussolini.” The conference was organized by Luigi Pirandello together with Silvio D’Amico, and it “featured artists like Edward Gordon Craig, Walter Gropius, Aleksandr Jakovlevič Tairov, Jacques Copeau, and Bernard Shaw.”
- Donaghy, Daniel. “‘Keep Comin’ On’: Sterling Brown’s Enduring Challenges to African American Audiences.” *Spectrum: A Journal on Black Men*, vol. 9, no. 1, 2021, pp. 211–41. Quotes J. S. Collins’s words about Shaw to the effect that “the Irish cannot bear criticism; for like all races who have been oppressed they are still without mental bravery. They are afraid to see themselves exposed to what they imagine to be adverse criticism . . . . But the future of Ireland depends upon how much she is prepared to listen to criticism and how far she is capable of preserving peace between able men.”
- Dooner, Nathan. “Principal Component Analysis and Authorship.” *Digital Scholarship in the Humanities*, vol. 38, no. 4, 2023, pp. 1482–93. Argues that Principal Component Analysis (a mathematical method) cannot be used to determine whether the true author of an anonymous text is present in a corpus. In order to do so, he uses Arden of Faversham in an analysis with playwrights who were born 400 years after its publication—Shaw among them.
- Dowling, Gregory. “Introduction to an Italian Edition of *Irish Impressions*.” *The Chesterton Review*, vol. 49, no. 1–2, 2023, pp. 53–68. First published in Italian. Concludes the introduction with a quotation from Shaw’s review of *Irish Impressions*: “The world is not half thankful enough for Chesterton, and I hope Ireland will not be among the ingrates; for no

- Irishman alive or dead has ever served her better and more faithfully with the pen than he."
- Dukore, Bernard F. "Miss Baxter and Mrs. Warren." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 217–34.
- . "Shaw's Proposal and Churchill's Hope." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 128–41.
- Eckert, Kenneth. "Nothing to See Here, Move On: A New Look at Humor in Aldous Huxley's Mock-Dystopic *Brave New World*." *Texas Studies in Literature and Language*, vol. 65, no. 3, 2023, pp. 252–72. In Huxley's novel, Dr. Shaw, "who coldly cares little about Linda's welfare apart from her abstract value as a study in senility" barbs the real-life Shaw.
- Einsohn, Howard Ira. "Bernard Shaw + Richard Rorty = Two Dialectical Peas in a Jesusian Pragmatist Pod." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 164–92.
- . *Bernard Shaw, Paul Ricoeur, and the Jesusian Dialectics of Redemptive Living*. Palgrave, 2024. From the publisher's website: "This book explores a heretofore unremarked linkage between Bernard Shaw, the twentieth-century French thinker Paul Ricoeur, and Jesus of Nazareth. The ties that bind them are a foundational interest in the social teachings of the Nazarene and their use of a shared dialectics with respect to living the kind of compassionate life that holds out the promise in our contemporary world of achieving something approximating universal wellness on a healthy planet at peace with itself."
- Eliggi, Maria Graciela, and Maria Elena Pérez Bustillo. "Translating George Bernard Shaw, a Linguistic and Cultural Challenge." *ABEI Journal*, vol. 21, no. 2, 2020, pp. 109–17. Describes the process of translating a volume of selected critical pieces by Shaw (and the editorial material, in Portuguese) into Spanish. Available at <https://www.revistas.usp.br/abei/article/view/179659>.
- Ellis, Evelyn, and Helen Tierney. "Fabianism, Futurism and Murder Most Foul." *The Shavian*, vol. 15, no. 3, 2023, pp. 43–45. Account of the second Shaw Society Walk from Hampstead Heath to Fitzrovia, a walk that Shaw himself would take on multiple occasions.
- Epstein, Josh. "Music: Modernist Remediation and Technologies of Listening." In *The Edinburgh Companion to Modernism and Technology*, eds. Alex Goody and Ian Whittington, pp. 226–42. Edinburgh University Press, 2022. Shaw is included as one of the "leaders of opinion" in Stuart Legg's *BBC: The Voice of Britain* in a brief speech where he proclaims that the "microphone is the most wonderful tell-tale in the world" because it renders a politician's (in)sincerity immediately detectable.

- Epstein, Susan, Li Chen, and Alessandro Vecchiato. "T-HITL Effectively Addresses Problematic Associations in Image Generation and Maintains Overall Visual Quality." *ArXiv*, 2024. Available at <https://arxiv.org/html/2402.17101v1>. Footnote one notes that one of the earliest known references of a person as a "vegetable" (i.e., in a "vegetative state") comes from *Back to Methuselah*.
- Eze, Norbert Oyibo, and Oyindamola Samuel Adesunloye. "Paradoxes of a Conventional Society: A Study of Ben Jonson's *The Alchemist* and Bernard Shaw's *Heartbreak House*." *Sprin Journal of Arts, Humanities and Social Sciences*, vol. 3, no. 1, 2024, pp. 28–34. Available at <https://sprinpub.com/sjahss/article/view/sjahss-3-1-6-28-34>. Explores the paradoxical nature of these two plays, in which we see societies that seek to develop and grow, "and yet finds solace in mundaneness."
- Falcus, Sarah, and Maricel Oró-Piqueras, eds. *Age and Ageing in Contemporary Speculative and Science Fiction*. Bloomsbury, 2023. The introduction and one of the chapters touch upon Shaw's views on the social consequences of aging, as expressed in *Back to Methuselah* and "A Treatise on Parents and Children."
- Fearn, Nathan. *Abandoned Derbyshire*. Amberley Publishing, 2024. On p. 51 we learn that "safe in the Derbyshire Records Office are a number of deposits made by the school through the years, including sixth form committee meeting minutes from 1967–71, a group photograph of pupils from the 1934 academic year and a letter written by the upper sixth form to George Bernard Shaw sent on 12 November 1947 along with his reply, dated 27 December of the same year."
- Fedorov, Alexander, Anastasia Levitskaya, and Andrei Novikov. "Western Cinema on the Pages of the Soviet *Screen Magazine* (1969–1985): Reviews of Western Films." *Media Education (Mediaobrazovanie)*, vol. 20, no. 1, 2024, pp. 40–95. Mentions the 1968 British film adaptation of Shaw's *Great Catherine*. Available at <http://dx.doi.org/10.13187/me.2024.1.40>.
- Foley, Amy. "Vorticism and Iron: Architectural Dialogue in Faulkner's 'Mirrors of Chartres Street'." *Mississippi Quarterly*, vol. 76, no. 1, 2023, pp. 59–87. Quotes a review by Shaw where he characterizes Mendelssohn's "kid-glove gentility, his conventional sentimentality, and his despicable oratorio mongering," within a general discussion of Modernists' reception of the composer.
- Fowler, James. *Hustlers, Traitors, Patriots and Politicians: Legitimising London's Transport Monopoly 1900–1933*. Palgrave, 2023. Quotes from Shaw's *Fabian Essays in Socialism* and *The Common Sense of Municipal Trading* to illustrate how progressive politics saw the provision of public



goods (such as transport) by municipal authorities as preferable to the “chaotic” free market.

Fredrickson, Jacob. “No future to look forward to’: Suicide Pacts, Intimacy and Society in 1920s and 1930s Britain.” *Twentieth Century British History*, vol. 34, no. 4, 2023, pp. 657–80. We learn that a “petition led by George Bernard Shaw protesting” the sentence against Maude Hibbert (who had survived a suicide pact) “amassed thousands of signatures.” Available at <https://academic.oup.com/tcbh/advance-article/doi/10.1093/tcbh/hwad043/7172852>.

Friedman, Dustin, and Kristin Mahoney, eds. *Nineteenth-Century Literature in Transition: The 1890s*. Cambridge University Press, 2023. Although Shaw features less prominently than one would expect, there are still several references to his relationship with other leading figures of the times and to his views on politics and eugenics.

Friedman, Lawrence M. “Immortal Longings: Perpetuity in Context.” *Buffalo Law Review*, vol. 71, no. 4, 2023, pp. 695–768. Mentions that the trust Shaw established in his will for the promotion of the Shavian alphabet did not last indefinitely because courts ruled that it was not a truly “charitable trust.” Available at <https://digitalcommons.law.buffalo.edu/buffalolawreview/vol71/iss4/2>.

Froula, Christine. “Torvald’s Question: Italo Svevo and James Joyce Stage Modern Masculinity.” *Comparative Drama*, vol. 58, no. 1–2, 2024, pp. 227–58. Frames Shaw as a great and early champion of Ibsen who pioneered an avant-garde critical understanding of Ibsen’s work that is still current today, one that strongly influenced Joyce.

Fulsås, Narve. “Brandes – Ibsen. Rethinking the Modern Breakthrough.” In *Georg Brandes: A Pioneer of Comparative Literature and a Global Public Intellectual*, eds. Jens Bjerring-Hansen, Anders Engberg-Pedersen, and Lasse Horne Kjøldgaard, pp. 189–206. Brill, 2024. Mentions that when Brandes visited London in 1895, he (p. 206) “preferred the company of Peter Kropotkin and Russian anarchists to, for example, the Fabian Society, which included Bernard Shaw and other Ibsenites.”

Galant, Justyna Laura. “‘Whole Play Complete, Only Waiting to Be Filled Out’: The Postmodern Hybrid of *Why She Would Not* by Bernard Shaw and Lionel Britton.” *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 1, 2023, pp. 65–80.

Garner Jr., Stanton B. “At the needle point: Theatre and Vaccine Skepticism.” In *The Routledge Companion to Performance and Medicine*, eds. Gianna Bouchard, and Alex Mermikides. Routledge, 2024. The first section of the chapter examines George Bernard Shaw’s anti-vaccination writings and



- the origins of his position in the nineteenth-century anti-vaccination movement.
- Gindt, Dirk. "My Un-Fair Lady? Celebrity Producer Lars Schmidt and the Post-War International Success of Broadway Shows." In *The Oxford Handbook of the Global Stage Musical*, eds. Robert Gordon, and Olaf Jubin, pp. 190–214, Oxford University Press, 2023. Includes a discussion of the differences between *Pygmalion* and *My Fair Lady*.
- GoGwilt, Keir. "A Violinist's Viewpoint: Performing J. S. Bach's Chaconne in Bobbi Jene Smith's *Broken Theater*." *BACH: Journal of the Riemenschneider Bach Institute*, vol. 55, no. 1, 2024, pp. 88–110. Quotes from Shaw's "skeptical" review of "Joachim's 1890 performance of the Bach Violin Sonata in C Major." The author concludes that "while Shaw's description is uncharitable, it neatly encapsulates the risky and dramatic venture of reaching for the ideal through messy, material means."
- Goñi-Alsúa, Edurne. "The International Shaw Society Conference – Cáceres 2022." *The Shavian*, vol. 15, no. 3, 2023, pp. 48–52. Report on the Shaw Conference held in Cáceres (Spain) in May 2022.
- Grobe, Christopher A. "A Terrible Art of Sharp-Shooting at the Audience': Teaching the Shock of Modernist Drama via the Play of Ideas." *Modern Drama*, vol. 66, no. 2, 2023, pp. 158–78. The author informs a personal and methodological account of his experience teaching "The Play of Ideas" with Shaw's own view about the genre and about his dramatic creed. Shaw is also quoted elsewhere in the article to frame "The Modernist Play of Ideas" both historically and sociologically.
- Guha-Majumdar, Rupendra. "Amending Shakespeare: Bernard Shaw's Displeasure with *Cymbeline*, Act 5, in the Contexts of Modern Bardolatry and Syncretism." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 1, 2023, pp. 81–94.
- Gulrux Bekniyoz qizi, Toshniyozova, and Mavluda Abduvaliyevna Komiljonova. "George Bernard Shaw: A Playwright, Polemicist, and Provocateur." *Modern Education and Development*, vol. 1, no. 2, 2024, pp. 138–42. Available at <https://ilmiyxabarlar.uz/index.php/journal/article/view/78/77>.
- Han, Yu. The Archetype "Pygmalion" in *Back to Methuselah*. *Open Access Library Journal*, vol. 10, no. 8, pp. 2023, pp. 1–7. Available at <https://www.scirp.org/journal/paperinformation?paperid=126869>.
- Harmon, Kristen. "Beyond *Islay*: A Brief Literary History of Deaf Utopia and Dystopia." *Sign Language Studies*, vol. 24, no. 1, 2023, pp. 93–127. Mentions Gilbert Eastman's play *Sign Me Alice*, composed in American Sign Language, which is based on *Pygmalion* and *My Fair Lady*.

- Haslam, Richard. "Fog-Clearing and the 'Irish Dimension' in Oscar Wilde's Three Society Plays." *Studi Irlandesi*, vol. 13, 2023, pp. 185–99. Discusses "Yeats's [prophetic] recognition of affinities between Wilde and Shaw." Available at <https://oajournals.fupress.net/index.php/bsfm-sijis/article/view/14623>.
- Heinrich, Anselm. "Resistance and Objection." In *The Cambridge Companion to British Theatre of the First World War*, eds. Helen E. M. Brooks, and Michael Hammond. Cambridge University Press, 2023, pp. 192–206. Discusses Shaw's critical stance against the "war delirium." The introduction and other chapters briefly touch upon plays such as *Heartbreak House* and *The Inca of Perusalem*.
- Heitner, Reese M. *Icons of the Alphabet: Letter Names, Phonetic Notation and the Phonology and Orthography of English*. Palgrave, 2024. Briefly touches on Shaw's interest in phonetics and the Shavian alphabet.
- Hickey, Raymond, ed. *The Oxford Handbook of Irish English*. Oxford University Press, 2023. The features of Irish English found in the speech of the characters of *John Bull's Other Island* are mentioned in passing on different occasions.
- Hicks, Jonathan. "(Special Section, Hymns Beyond the Congregation II): Whither Christian Soldiers? Metaphor and Momentum in the MidTwentieth-Century Reception of a Victorian Hymn." *Yale Journal of Music & Religion*, vol. 9, no. 1 2023, pp. 103–23. Discusses the appearance of the hymn "Onward, Christian Soldiers" in the film versions of *Major Barbara* (1941) and *Androcles and the Lion* (1952). Available at <https://elischolar.library.yale.edu/yjmr/vol9/iss1/7/>.
- Hill, Richard S., and Steven Loveridge. *Secret History: State Surveillance in New Zealand, 1900–1956*. Auckland University Press, 2023. On p. 32, Shaw is listed in an "eclectic" list of authors whose books, classified as "seditious literature," had been seized in two raids by the police.
- Hipolito, Jeffrey. *Owen Barfield's Poetic Philosophy: Meaning and Imagination*. London: Bloomsbury, 2024. Briefly discusses Shaw's take on the "Eternal Feminine," especially in *Saint Joan*, because of Barfield's interest in this concept.
- Hnath, Lucas, and Jay Malarcher. "'Only Write the Good Parts': Playwright Lucas Hnath in Conversation with Jay Malarcher." *Comparative Drama*, vol. 58, no. 1, 2024, pp. 9–31. Hnath mentions *Getting Married*, which he characterizes as not a very good play.
- Ho, Lok Sang. "Spirituality, Religiosity, and Happiness: Identifying the Nexus." *SERC Working Paper Series*, 2023. The results of the analysis, conducted using "data from 52 countries in wave 5 of the World Value

- Survey conducted during 2004 and 2008,” “support Shaw’s transcendental interpretation of religion as understanding of life more than as faith to a theology.” Available at <https://commons.ln.edu.hk/cgi/viewcontent.cgi?article=1002&context=sercwp>.
- Höbelt, Lothar, and Jean Garrigues. “The Crown Prince, Clemenceau and the Congo.” *Střed: Časopis pro mezioborová studia Střední Evropy*, vol. 19–20, no. 2, 2023, pp. 7–23. We learn that Crown Prince Rudolph “was instrumental in persuading King Milan to start his abortive campaign against Bulgaria that ended with the defeat at Slivnica—a battle that served as the backdrop for George Bernard Shaw’s *Arms and the Man*.”
- Hobson, Suzanne. *Unbelief in Interwar Literary Culture: Doubting Moderns*. Oxford University Press, 2022. Briefly touches on Shaw’s religious views, especially in the Preface to *Androcles and the Lion* and *The Intelligent Woman’s Guide*—the latter because of a broader discussion of the challenges to equality posed by “women’s attachment to religion.”
- Howsan, Leslie. *Eliza Orme’s Ambitions: Politics and the Law in Victorian London*. Open Book Publishers, 2024. Cites “the intriguing possibility that George Bernard Shaw might have used Orme as a model when he created the character of Vivie Warren, the independent professional daughter in *Mrs Warren’s Profession*.” Available at <https://library.oapen.org/bitstream/handle/20.500.12657/88605/1/obp.0392.pdf>.
- Huq, Sabiha, and Srideep Mukherjee, eds. *Ibsen in the Decolonised South Asian Theatre*. Routledge, 2024. Two chapters mention Shaw, mostly to situate the most popular European and American writers in South Asia.
- Idrees, Alaa Awad, and Abdulkareem Fadhil Jameel. “A Syncactic-Semantic Study of Effected Objects in English Dramatic Texts.” *Alustath Journal for Human and Social Sciences*, vol. 62, no. 2, 2023, pp. 89–98. *Saint Joan* is the text object of analysis. Available at <https://www.iasj.net/iasj/download/7c89772d33912c68>.
- Ingham, Mike. *Anglo-American Stage and Screen Drama: The Post-Democratic World Order*. Palgrave, 2024. Two brief mentions of Shaw because of the Fabianism he espoused and because of the political content in his plays.
- Irving, David R. M. “Rediscovering Arnold Dolmetsch: Going Back to the Sources of the Early Music Revival.” *Early Music*, vol. 51, no. 2, 2023, pp. 275–91. Cites Shaw’s reaction “to the first clavichord of Arnold Dolmetsch” and notes that after WWI “Arnold was still much under the influence of Bernard Shaw as well as William Morris, both of whom he had got to know through the Art Workers’ Guild founded by the latter.” Available at <https://academic.oup.com/em/advance-article/doi/10.1093/em/caado09/7220695>.

- Ishtiaq, Tayyaba, and Ali Hussain Bin Sadiq. "Probing Amplification in the Urdu Translation of Bernard Shaw's *Pygmalion*." *Harf-O-Sukhan*, vol. 8, no. 1, pp. 2024, pp. 224–33. Available at <https://harf-o-sukhan.com/index.php/Harf-o-sukhan/article/view/1084>.
- Islam, Maidul. "Loving in Truth? The Unrequited and Shifted Love's Ramification in *Arms and the Man*." *International Journal of English and Studies*, vol. 5, no. 8, 2023, pp. 156–61. Discusses Shaw's satirical take on love in the play. Available at [https://www.ijoes.in/papers/v5i8/25.IJOES-Maidul\(153-161\).pdf](https://www.ijoes.in/papers/v5i8/25.IJOES-Maidul(153-161).pdf).
- Jackson, Lee. *Dickensland: The Curious History of Dickens's London*. Yale University Press, 2023. Quotes from Shaw's review of a production of Jennie Lee's *Jo*, a play that helped popularize the Russell Court burial ground, Drury Lane, as a literary tour site.
- Jacobs, Isabel. "Introduction to Evald Ilyenkov, 'Notes on Wagner.'" *Studies in East European Thought*, 2024. Mentions that Ilyenkov describes Wagner's *Ring* as the musical equivalent to Marx's *Capital*, "drawing on Bernard Shaw." Available at <https://link.springer.com/article/10.1007/s11212-023-09611-4>.
- Jacobson, Carolyn, and Erik Simpson. "Pygmalion and the Technologies of Global English." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 193–216.
- Jameson, Conor. *Finding W. H. Hudson: The Writer Who Came to Britain to Save the Birds*. Pelagic Publishing, 2023. Shaw is mentioned occasionally because of his friendship with Hudson's friend Robert Cunninghame Graham, and their shared involvement in the literary scene of London, including campaigning against censorship of the arts.
- Johnson Quinn, Arianne. *British and American Musical Theatre Exchanges in the West End (1924–1970): The "Americanization" of Drury Lane*. Palgrave, 2024. Most references to Shaw have to do with the musical adaptation of *Pygmalion* into *My Fair Lady* (pp. 220–31).
- Johnson, Katie N. *Racing the Great White Way: Black Performance, Eugene O'Neill, and the Transformation of Broadway*. University of Michigan Press, 2023. Quotes Shaw's review of *The Emperor Jones*, where he described O'Neill as "a Fantee Shakespeare, who peoples his isles with Calibans," as part of the discussion on why O'Neill was seen as "Black Irish." Available under a Creative Commons License at <https://www.fulcrum.org/concern/monographs/t722hc39v>.
- Johnson, Kristin. *Imagining Progress: Science, Faith, and Child Mortality in America*. The University of Alabama Press, 2024. Mentions that (p. 150) Diphtheria may be the illness that Shaw had in mind when he spoke of

(preface to *Back to Methuselah*) “the theology of women who became atheists when they sat by the cradles of their children and saw them strangled by the hand of God.”

Jones, Peter. *Corrupt Britain: Public Ethics in Practice and Thought Since the Magna Carta*. Palgrave, 2023. Mentions that “the egregious character, Andrew Undershaft, in George Bernard Shaw’s play *Major Barbara*, 1905, neatly exposed the conflict of interest that could exist if state interests—strategic and military—could be compromised if British arms manufacturers sold weapons to states that were British enemies.”

Jovanov, Jasna. “The Dada Entr’acte of Dragan Aleksić.” In *Cannibalizing the Canon: Dada Techniques in East-Central Europe*, eds. Oliver A. I. Botar, Irina M. Denischenko, Gábor Dobó, and Merse Pál Szeredi, 2024, pp. 77–104. We learn that (p. 98) “the first Dadaist matinée in Yugoslavia, held in Novi Sad, at the Ameriken bar on Kralja Petra Street on 3 June 1922 [. . .] started with a critical review of past literature, followed by recitation of such poems since ‘mintahogyan kide rült (. . .) Aristophanestől Bernard Shawig sohasem tudott írni senki’ (‘as it turns out, from Aristophanes to Bernard Shaw, no-one has ever been able to write’), a boxing match, and then news broadcasts alternating between the Hungarian and “Dadaist” languages.

Joyce, Peter, and Wendy Laverick. *History of Policing, Crime, Disorder, Punishment*. Springer, 2023. The chapter on “Policing Politically Motivated Activities 1850–1920” mentions Shaw’s leading role in the formation of the Fabian Society within a broader discussion of extra-parliamentary forms of action which necessitated policing.

Kaczynski, Richard. *Friendship in Doubt: Aleister Crowley, J. F. C. Fuller, Victor B. Neuburg, and British Agnosticism*. Oxford University Press, 2024. We learn that (p. 24) Crowley’s essay “William Shakespeare: An Appreciation” was originally titled, in his handwritten manuscript, “William Shakespeare: Freethinker and Disciple of George Bernard Shaw.” Crowley also wrote the book *The Gospel According to St. Bernard Shaw*, where he places Shaw among those who had championed “solar-phallic worship.” Another text by Crowley, included in the book, mentions Shaw’s view of the censor as “immoral” for forbidding *Oedipus Rex*.

Kamil, Manar, and Ali Khalid Almukhtar. “Shaw’s *Man and Superman* and the Don Juan Legend.” *International Journal of Linguistics, Literature and Translation*, vol. 7, no. 3, 2024, pp. 160–64. Available at <https://www.al-ki-ndipublisher.com/index.php/ijllt/article/view/6993>.

Kanata, Rina. “The Broadway Musical *My Fair Lady* as Japanese Evergreen Repertoire.” *Acta Humanistica et Scientifica Universitatis Sangio Kyotiensis*,

- vol. 57, 2024, pp. 133–45. Available at <https://ksu.repo.nii.ac.jp/records/2000130>.
- Karp, Marsha. *George Orwell and Russia*. Bloomsbury, 2023. Discusses Shaw's views on Soviet Russia and how his political opinions illustrate the enormous "gulf between what was actually happening in the Soviet Union in the first half of the 1930s and what the Brits thought about it."
- Kaul, Mythili. "Neither 'Problem Plays' Nor 'Problem Comedies': Sexuality and Survival in *All's Well That Ends Well*, *Measure for Measure* and *Troilus and Cressida*." *English Studies*, 2024, pp. 1–20. DOI: 10.1080/0013838X.2024.2344277. Quotes from Shaw's dramatic criticism on three occasions.
- Kennedy, Seán. "Irish Setters and Palestine Retrievers: Liberal Zionism in Beckett's *Watt* Manuscripts." *Interventions*, 2023. Quotes Shaw's quip to the effect that the Jews were the chosen people: "Chosen by Balfour." DOI: <https://doi.org/10.1080/1369801X.2023.2290559>.
- Kennell, Amanda. *Alice In Japanese Wonderlands: Translation, Adaptation, Mediation*. University of Hawaii Press, 2023. On p. 65, Shaw is mentioned as one of the influences that Ryūnosuke Akutagawa acknowledged in his letters.
- Kent, Brad. "Tides of Influence: Bernard Shaw, the Irish Writer, and World Literature." *Irish University Review*, vol. 53, no. 2, 2023, pp. 341–62. Argues that "Shaw's place in world literature has been misunderstood and seeks to reconsider how both Shaw and other Irish writers have been conceptualized in this context."
- Kirby, Sarah. "The Melbourne International Exhibitions: Gardens, Music and Recreation." *Australian Garden History*, vol. 35, no. 3, 2024, pp. 16–19. Quotes Shaw's claim that "international exhibitions' success lay not in their educational endeavours, but the public's 'love of a crowd, a band, and a gardens.'"
- Knight, Frances. *Ebenezer Howard: Inventor of the Garden City*. Oxford University Press, 2023. Shaw is mentioned several times because of his involvement with and "complex critical" stance towards the Garden City.
- Koay, Kheng K. *Female Recreation of Music Traditions: Women's Sounds of the Past and Present*. Cambridge Scholars, 2023. Quotes Shaw's letter to Ethel Smyth, where he tells her that (p. 55) "it was your music that cured me for ever of the old delusion that women could not do man's work in art and in all other things."
- Kojecky, Roger. *Coward the Dramatist: Morals and Manners*. Palgrave, 2024. From the publisher's website: "The more analytical literary approach adopted here places Coward's success in its wider theatrical context,

making the connections with the work of other dramatists. He developed his technique according to what worked with theatre audiences. Taking up the well-made play, he brought in a more colloquial dialogue, explored, for instance, the morality and psychology of marriage and free love, and frequently exploited the dramatic possibilities of characters grouped into two camps. The book considers both the 'pleasant' and 'unpleasant' plays (to use the Shavian terms), and the episodic patriotic plays. It Includes Coward's ambivalent approach to the 'theatre of war' in the 20th century."

Koshevoy, Alexey, Helena Miton, and Olivier Morin. "Zipf's Law of Abbreviation Holds for Individual Characters Across a Broad Range of Writing Systems." *Cognition*, vol. 238, 2023. DOI: <https://doi.org/10.1016/j.cognition.2023.105527>. One of the writing systems studied is Shavian. Available at <https://www.sciencedirect.com/science/article/pii/S0010027723001610>.

Kuczyńska, Zosia. *Brian Friel's Models of Influence*. Palgrave, 2023. Analyzes (pp. 169–70) the title character in Friel's *Molly Sweeney* as a "Shavian Galatea."

Kupferberg, Audrey. "Why doesn't Henry Higgins marry Eliza Doolittle at the end of *Pygmalion*?" *WAMC Northeast Public Radio*, 19 December 2023. A reflection on Shaw's original perception of Higgins as a response to the recent production of *Pygmalion* at the Old Vic, London. Available at <https://www.wamc.org/arts-culture/2023-12-19/why-doesnt-henry-higgins-marry-eliza-doolittle-at-the-end-of-pygmalion>.

La Vergata, Antonello. *Images of the Economy of Nature, 1650–1930: From "Nature's War" to Darwin's "Struggle for Life."* Palgrave, 2023. Briefly touches on (p. 504) Shaw's "own 'Lamarckian' and vitalist doctrine of evolution."

Layton, Catherine. "New Wine in Old Bottles: Angela Carter's *Nights at the Circus*." In *The Palgrave Handbook of Neo-Victorianism*, ed. Brenda Ayres, and Sarah E. Maier, Palgrave, 2024, pp. 409–25. Sophie Fevvers, the "Cockney Venus," the protagonist of Carter's novel, was abandoned on the steps of a brothel as an orphan. Her foster-mother, "a dried-up socialist ex-whore," is called Lizzie. The implicit concomitances with *Pygmalion* and *Mrs Warren's Profession* are mixed with a discussion of sex work where Lizzie echoes Shaw's "ascription of responsibility for sex work to the capitalist system."

Leach, Robert. *British Socialist and Workers Theatre: Red Stages*. Palgrave, 2023. References to Shaw are concentrated in chapters four and five



(“Marxists and Fabians” and “The Theatre of the Suffragettes”). Apart from mentioning two productions where Shaw took part as an actor and the popularity of his plays with theatre associations that had socialist ideals, the author discusses how Shaw’s plays (p. 54) “were often structured around matters of real relevance to socialists, but these are at best only mildly likely to raise a spectator’s political consciousness. Thus, *Widowers’ Houses* uses slum landlordism as the pretext for a romantic comedy, *Mrs Warren’s Profession*, which uses prostitution as a metaphor for capitalism, is actually focused on the mother-daughter relationship, *Pygmalion* uses the class system as a means of obstructing the mutual attraction of Higgins and Liza, while *Arms and the Man* questions war, but does this in the light of romantic love. These plays have been characterised, not unfairly, as ‘discussion plays’ or ‘ethical dramas’ rather than polemical socialist works.”

Leimbacher, Irina. “Talking Photographs: The Speaking Subject in Anglophone Newsreel and Documentary (1927–1936).” In *Aesthetics of Early Sound Film: Media Change Around 1930*, ed. Daniel Wiegand. Amsterdam University Press, 2023, pp. 177–92. Discusses a Movietone newsreel in which Shaw addresses the audience—one of the first ever talking pictures.

Levine, George. “Science and Literature: The Importance of Differences.” *Interdisciplinary Science Reviews*, vol. 48, no. 3, 2023, pp. 570–83. Alludes to Shaw a few times, especially in relation to his reaction to the way science was interpreting Darwin’s evolutionary theory.

Li, Kay. “From the Shaw Bot to ChatGPT: An Assessment of ChatGPT and Recommendations for Improvement.” *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 260–81.

———. *Bernard Shaw, Automata, Robots, and Artificial Intelligence*. Palgrave, 2024. From the publisher’s website: “This project is the first to explore how Bernard Shaw intersects constructively with automata, robots and artificial intelligence (AI). Shaw was born in the golden age of the automaton. His Bible on the Life Force and Creative Evolution, *Back to Methuselah*, was written when Karel and Josef Čapek coined the word “robot.” Shaw’s life ran in parallel with the rise of AI, and the big names in AI were his contemporaries. Moreover, empirical analyses of Shavian texts and images using AI uncovers possibilities for new interpretations, demonstrating how future renditions of his works may make use of these advanced technologies to broaden Shaw’s audience, readership and scholarship.”



- Lidster, Amy. *Wartime Shakespeare: Performing Narratives of Conflict*. Cambridge University Press, 2023. Chapter 5 “What We Are Fighting For’: The State Mobilization of Shakespeare during the Second World War (1939–45),” quotes Shaw’s reaction to the closure of “places of entertainment” and discusses Shaw’s and other playwrights’ popularity during WWII, alongside Shakespeare.
- Lindskog, Annika. “Woolf’s *Night and Day* and the Free-Union Novel.” *Twentieth-Century Literature*, vol. 69, no. 4, 2023, pp. 437–64. Mentions Shaw among those who “advocated free love on the grounds that relationships that were based on sexual attraction would ‘regenerate’ the race, as opposed to traditional marriages.”
- Linett, Maren. “All Winged Their Supermen: Mina Loy, Olive Moore, and the Transhumanist Imagination.” *English Literary History*, vol. 90, no. 4, 2023, 1159–186. Discusses Shaw’s views on eugenics and the evolution toward the superman (“the literary-eugenic interest in making humans new”) in *Back to Methuselah* and *Man and Superman*—alongside those of some of his contemporaries, most notably Charlotte Perkins Gilman.
- . “Making Us New: From Eugenics to Transhumanism in Modernist Culture.” *Modernism/modernity*, vol. 30, no. 1, 2023, pp. 177–200. Briefly discusses scientist J. D. Bernal’s critique of *Back to Methuselah* and its views on expanding human lifespan.
- Lipovetsky, Mark. “Rehabilitation of Formalism or ‘A Monument to the Scientific Error 2.0’: Viktor Shklovsky’s *Zhili-byli*.” *Chinese Journal of Slavic Studies*, vol. 3, no. 1, 2023, pp. 1–14. Occasionally discusses Shklovsky’s views on Shaw’s literary and political ideas. Available at <https://www.degryuter.com/document/doi/10.1515/cjss-2023-0001/html>.
- Longenecker, Dwight. “Nietzsche, Napoleon, & Narcissism.” *The Imaginative Conservative*, 19 October 2023. Discusses how the fact that some people believe themselves to be “better than anybody else” is the “disturbing theme underlying Alfred Hitchcock’s 1948 film *Rope*. Dostoevsky developed the same idea in *Crime and Punishment* as did George Bernard Shaw in *Man and Superman*.” Available at <https://theimaginativeconservative.org/2023/10/nietzsche-napoleon-narcissism-dwight-longenecker.html>. The article has been translated into Spanish and reprinted at [https://www.eldebate.com/cultura/20231028/nietzsche-napoleon-narcisismo\\_149612.html](https://www.eldebate.com/cultura/20231028/nietzsche-napoleon-narcisismo_149612.html).
- Louis, Anthony. *Secrets of Predictive Astrology: Improve the Scope of Your Forecasts Using William Frankland’s Techniques*. Llewellyn Worldwide, 2023. Uses astrological charts to account for some events in Shaw’s life.

- Madigan, Timothy J. "More on Bertrand's Brother." *Russell: The Journal of Bertrand Russell Studies*, vol. 43, no. 2, 2023, pp. 190–92. In reviewing Ruth Derham's *To Be Frank: the Politics and Polemics of a Radical Russell*, the author mentions that "there is much fun to be had" in reading the book, and he singles out "humorous correspondence with George Bernard Shaw."
- Manning, David. "Vaughan Williams, Modernism, and Neo-Romanticism: *Sancta Civitas* as a Vision 'Among the Ruins'." *The Musical Quarterly*, vol. 106, no. 3–4, 2023, pp. 273–94. Quotes a piece by Vaughan Williams where he uses Shaw's views on Edward Elgar to make a point about the authenticity of Stravinsky's style.
- Marcus, Laura. *Rhythmical Subjects: The Measures of the Modern*. Oxford University Press, 2023. A few references, mostly in passing, to Shaw's views on verbal and musical rhythm, quoted from his letters and critical pieces.
- Marroni, Francesco, and Enrico Reggiani. "A Conversation on Teatro di George Bernard Shaw, edited by Francesco Marroni." *SKENÈ Journal of Theatre and Drama Studies*, vol. 9, no. 2, 2023, pp. 205–18. Q&A with Marroni, who edited an Italian translation of Shaw's plays in 2022. Available at <https://skenejournal.skeneproject.it/index.php/JTDS/article/view/432>. See Checklist in *SHAW* 43.2 for the bibliographical reference.
- Martinčić, Josip. *Final Report of the Doctoral Fellowship Titled Creative Networks and Authors' Houses: Links Between the British Library and National Trust*. The British Library, 2023. The report outlines the scope, findings, and experience of the three-month placement that the author undertook to explore the networks and homes of George Bernard Shaw, Virginia Woolf and Rudyard Kipling. Available at <https://bl.iro.bl.uk/concern/reports/ba28dc4e-7e24-42a8-9ff8-f733451b5d09>.
- Mathews, Rekha. "Chapter 27. George Bernard Shaw: *Pygmalion*." As part of the teaching materials for a postgraduate course on twentieth-century English literature, the Pathshala project (India) has published an e-book that includes this chapter. It covers historical background, plot summary, character analysis, and style. Available at <https://ebooks.inflibnet.ac.in/engp04/chapter/george-bernard-shaw-pygmalion/>. It also links to a video lecture on the play, available at <https://www.youtube.com/watch?v=8tAlz2hLt3A>.
- McBride, Nicholas. *Key Ideas in Trusts Law*. Hart Publishing, 2023. On p. 30, the author discusses the provision made by Shaw in his will to create a phonetic alphabet. This provision was invalid because "a trust for such

a purpose would not be charitable and there could be no such thing as a trust for a non-charitable purpose.”

McDonough, Christopher M. *Pontius Pilate on Screen: Sinner, Soldier, Superstar*. University of Edinburgh Press, 2023. On pp. 68–69 the author recounts the time Clare Boothe Luce met Shaw and the postcard she received from him the following day.

McNamara, Audrey. *Bernard Shaw: Reimagining Women and Ireland, 1892–1914*. Palgrave, 2023. From the publisher’s website: “Shaw emerged as a playwright in the politically charged environment of 1892, for both female suffrage and Irish independence. His plays quickly advocated for societal changes with regard to women’s roles, while expanding this advocacy into considerations of Ireland. Shaw’s engagement with marriage and union as a personal contract with nationhood have never before been considered as a methodology with which to view his work. This book demonstrates that Shaw was deeply engaged with and committed to the Irish question and to social and gender issues.”

Meyrick, Julian. *See How It Runs: Nimrod and the New Wave*. Currency Press, 2002. Nimrod Theatre, based in Sydney, was key pathfinder company for Australian theatre and drama in the 1970s. The author discusses (pp. 142–44) Shaw and Granville Barker’s seasons at the Royal Court as exemplifying the “repertory ideal,” which influenced non-commercial theatre in Australia thereafter.

Milani, Tommaso. “Democratic Planning and its Pitfalls: E. H. Carr, Harold B. Butler, and the Interwar Crisis.” *Journal of Contemporary History*, vol. 58, no. 4, 2023, pp. 613–41. Quotes Shaw as saying that, in 1940, “Britain did what Soviet Russia had not succeeded in doing in 23 years; nationalised the means of production.” This footnote quotes an unpublished source from the E. H. Carr Papers at the University of Birmingham.

Mir, Ishfaq Majeed. “Deconstructing Gender Roles in *Pygmalion*: An Examination of Criticism and Transformation.” *Formosa Journal of Science and Technology*, vol. 2, no. 9, 2023, pp. 2305–16. Available at <http://journal.formosapublisher.org/index.php/fjst/article/view/6141/5925>.

Mohamed, Lamia Sulieman, and Khalil Ismail Rijia. “Personality Markers as Social Markers in Selected English Dramatic Texts.” *Bilad Alrafidain Journal of Humanities and Social Science*, vol. 5, no. 1, 2023, pp. 169–82. One of the plays analyzed is *Arms and the Man*. Available at <https://www.iasj.net/iasj/article/283824>.

Mota Filho, Antonio V. B. “George Bernard Shaw or the Quest for a Popular and Scientific Economics.” *Revista Pesquisa & Debate*, vol. 35, no. 2, 2023.

- Analyzes Shaw's "polemic with the Reverend Philip Wicksteed, also an economics scholar, on the theory of value." Available at <https://revistas.pucsp.br/index.php/rpe/article/view/64885>.
- Mukherjee, Shakuntala. "Shaw's Iconoclasm in *Candida*: Busting the Conventional Stereotype of 'Married Woman' in 'Domestic Comedy'." *Shikshan Sanshodhan: Journal of Arts, Humanities and Social Sciences*, vol. 6, no. 2, 2023, pp. 35–38. Available at <https://shikshansanshodhan.researchculturesociety.org/wp-content/uploads/SS202312007-min.pdf>.
- Mukherjee, Sujaan. "Physical Cultures and the Ageing Body: The Long Careers of Manohar Aich and Biswanath Datta." In *Cultures of Ageing and Ageism in India*, eds. Kaustav Bakshi, and Paromita Chakravarti, n/p. Routledge, 2024. Quotes Cashel Byron's words in the eponymous play to make a point about effortlessness in movement.
- Murray, Edmundo. *Art Discovery and Censorship in the Centre William Rappard of Geneva: Building the Future*. Palgrave, 2023. Chapter three, "1930: 'Sex and drunkenness and, yes, sin'—The Geneva Window That Never Arrived in Geneva," discusses how the Irish government acquired the Geneva Window by the Irish stained-glass artist Harry Clarke so as to avoid its exhibition. This case of censorship was largely motivated by the "inclusion of erotic images and texts from Protestant and Communist authors"—including a panel entitled "St. Joan by George Bernard Shaw." More information about the Geneva Window available at <https://artsandculture.google.com/story/harry-clarke%E2%80%99s-geneva-window-and-the-irish-free-state-the-wolfsonian-florida-international-university/QgXRL5iSZDgXIQ?hl=en>.
- Muzaffarova, Asaloy Narzullo qizi, and Lola Jalilova. "Analysis of George Bernard Shaw's Plays." *Golden Brain*, vol. 2, no. 1, 2024, pp. 547–52. Available at <https://researchedu.org/index.php/goldenbrain/article/view/6045>.
- Naseef, Ienas Talib. "Beyond Gender Division: The Militarization of Feminism in George Bernard Shaw's *Saint Joan*." *International Journal of Research in Social Sciences and Humanities*, vol. 13, no. 4, 2023, pp. 8–20. Available at [https://www.ijrssh.com/admin/upload/02%20Ienas%20Tali b%20Naseef%2001762.pdf](https://www.ijrssh.com/admin/upload/02%20Ienas%20Talib%20Naseef%2001762.pdf).
- Nayak, Ashis, and Debabrata Bagui. "Arms and the Man and A Farewell to Arms: A Comparative Study." *Research Journal of English Language and Literature*, vol. 12, no. 1, 2024, pp. 330–36. Available at <http://www.rjelal.com/12.1.24/330-336%20Debabrata%20Bagui.pdf>.
- Nickerson, Sylvia M. "Marrying the radical, the conventional, and the mystical: Mathematics, gender and religion in the lives of William Kingdon

- and Lucy Lane Clifford." *Endeavour*, vol. 47, no. 4, 2023. DOI: <https://doi.org/10.1016/j.endeavour.2023.100901>. Quotes a letter from Shaw to Lucy Clifford, where he explains why her play *A Woman Alone* became outmoded after WWI.
- Nicolas, Claire. "On the Field: Race, Gender and Sports in Colonial Ghana." *Gender & History*, 2024. Discusses Mabel Dove's 1934 pastiche of Shaw's *The Adventures of the Black Girl in Her Search for God*, whose anonymous heroine waves a "tennis racket in the air in the same manner in which the Black Girl brandished her 'knobkerry' in Shaw's book." Available at <https://onlinelibrary.wiley.com/doi/10.1111/1468-0424.12773>.
- Nissen, Annie. *Authors and Adaptation: Writing Across Media in the Nineteenth and Early Twentieth Centuries*. Palgrave, 2024. Discusses Shaw as "arguably the most famous writer involved in early film." The author analyzes his originality, his adapted screenplay for the film version of *Pygmalion* (and other film adaptations of his plays), his relationship with Gabriel Pascal and business with Paramount, and his general opinions on cinematography.
- Norman, Abbey. "The Six of Calais Opera." *The Shavian*, vol. 15, no. 3, 2023, pp. 35–36. Review of the Pegasus Opera production of the opera adaptation of *The Six of Calais*.
- Nuh, Aazra, and Gennia Nuh. "The Pursuit of Peace through Literature." *Asian Journal of Social Science and Management Technology*, vol. 5, no. 4, 2023, pp. 180–85. Touches on the anti-war theme in *Arms and the Man*. Available at <https://www.ajssmt.com/Papers/54180185.pdf>.
- Ó Donghaile, Deaglán. *Oscar Wilde and the Radical Politics of the Fin de Siècle*. Edinburgh University Press, 2020. Several references to Shaw, like his opinion on the public image of anarchism (p. 15), his acquaintance with Wilde (who was familiar with his political writings), and his critique of Wilde's drama (especially *The Importance of Being Earnest*, p. 175).
- O'Brien, Paul. "Seán O'Casey: Political Activist and Writer." *Irish Marxist Review*, vol. 12, no. 36, 2023, pp. 115–25. Discusses Shaw's influence on O'Casey, especially with regard to "the national question and socialism." Available at <https://irishmarxistreview.net/index.php/imr/article/view/503/485>.
- O'Malley-Sutton, Simone. *The Chinese May Fourth Generation and the Irish Literary Revival: Writers and Fighters*. Palgrave, 2023. Apart from the assessment of the reception in China of the Irish Literary Revival at large, the author briefly discusses Shaw's 1933 visit to Shanghai, his interest in Chinese socialism, and his acquaintance with some of the other authors that feature in the book. Reviewed in this issue.

- Parker, Philippa. "Bernard Shaw and George Moore: Friends or Enemies?" *The Shavian*, vol. 15, no. 4, 2024, pp. 15–19. Appraisal of the relationship between both Irish writers that stems from an interview with Moore in *The London Magazine*. The piece includes an exchange of opinions between Moore and Shaw through correspondence with the interviewer, Sewell Stokes.
- Parker, Sarah. *Form and Modernity in Women's Poetry, 1895–1922: A Line of Her Own*. Routledge, 2024. In the chapter on Dollie Radford, the author quotes (p. 121) a letter in which Shaw praises her lyrics, which he set to music in 1884. Radford also mentions (p. 151) "Common Sense about the War" approvingly in a letter to her son.
- Partridge, Stephanie. "Aesthetic Snobbery." *Philosophy Compass*, vol. 18, no. 9, 2023. The author typifies what she terms "Shaw-type" snobbery, based on the characters in *Getting Married*. Available at <https://compass.online.library.wiley.com/doi/epdf/10.1111/phc3.12940>.
- Paul, Rishav. "'The Mind is its Own Place': A Psychological Interpretation of Eugene O'Neill's *The Emperor Jones*." *DUJES*, vol. 30, 2022, pp. 96–108. Describes Shaw as an innovator in drama. Available at <https://drive.google.com/file/d/1T9ebbuYJT5ZfotvTzWxDGwdWV-2rXn7Z/view>.
- Pawha, Meenakshi. "To Fortune and to Fame Unknown": Bhuvaneshwar Prasad Srivastav's Contribution to Hindi Ekanki (One-Act Plays)." *Journal of Research Administration*, vol. 5, no. 2, 2023, pp. 47–53. Acknowledges Shaw's influence on Bhuvaneshwar's style and in plays like *Shayama: Ek Vaivahik Vidambana*, which he modelled on *Candida*. Available at <https://journalra.org/index.php/jra/article/view/92>.
- Pécastaing-Boissière, Muriel. "'I Would Not Have Left Your Platform Had I Not Been Compelled': Annie Besant's Exclusion from the National Secular Society (1891)." In *Esotericism and Deviance*, eds. Manon Hedenborg White, and Tim Rudbøg, pp. 297–321. Brill, 2023. Mentions Shaw twice because of his interest in socialism, which he shared with Besant—her essay on "Industry under Socialism" was included in *Fabian Essays*.
- . *Annie Besant (1847–1933): Struggles and Quest*. London: Theosophical Publishing, 2017. Practically all references to Shaw are found in Chapter Four ("Annie Besant's Struggles against Political and Social Inequalities: From Radicalism to Socialism (1874–1890)," by Marie Terrier), where we learn how the two met, their relationship, their shared experiences as public speakers, and Besant's role as a Fabian and an activist at large.
- Pedro, Dina. "The Misrepresentation of Father-Daughter Incest in Neo-Victorianism on Screen: Misogynistic and Victim-Blaming



- Understandings of Gendered Violence in *Penny Dreadful* (2014–2016).” *Complutense Journal of English Studies*, vol. 31, 2023. The author argues that “Lily’s seemingly duplicitous nature is arguably inspired by” *Pygmalion*. Available at <https://revistas.ucm.es/index.php/CJES/article/view/88950>.
- Pellatt, Valerie. “Stage directions as endotext: the psychological and socio-historical messages in the stage directions of Cao Yu and Lao She.” *Textual Practice*, 2023. Compares Lao She’s and Shaw’s use of stage directions and other paratextual elements. Available at <https://www.tandfonline.com/doi/full/10.1080/0950236X.2023.2281698>.
- Peng, Yuanyuan. “A Corpus-Based Study on the Comparison and Value of the Translations of the *Romance of the Western Chamber*.” *Lecture Notes on Language and Literature*, vol. 7, no. 1, 2024, pp. 184–91. Mentions that S. I. Hsiung translated some of Shaw’s works into Chinese. It also quotes Shaw’s opinion on the quality of Hsiung’s translation in *The Romance of the Western Chamber*. Available at [https://www.clausiuspress.com/assets/default/article/2024/02/28/article\\_1709178738.pdf](https://www.clausiuspress.com/assets/default/article/2024/02/28/article_1709178738.pdf).
- Peters, John G. “The Importance of Being Earnest in *The Importance of Being Earnest*.” *Texas Studies in Literature and Language*, vol. 65, no. 3, 2023, pp. 273–96. Argues that Shaw, “an early reviewer” of the play, much like Wilde in *The Importance of Being Earnest*, created in *Arms and the Man* “a comedy that advances values its author affirms but that run counter to those of conventional society.” However, each playwright’s approach to these “inverted values” is different.
- Peters, Sally. “Remembering *The Independent Shavian*.” *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 235–54.
- Pharand, Michel. “GBS Illustrated: Adrien Barrère: Shaw the Court Jester.” *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 161–63.
- Powell, David McKay. *Cather and Opera*. Louisiana State University Press, 2022. Contrasts (pp. 121–23) Willa Cather’s 1899 review of *The Perfect Wagnerite* and her reaction to Gertrude Hall’s *The Wagnerian Romances*. In Cather’s opinion these are the “only two books in English on the Wagnerian operas that are at all worthy of their subject.”
- Quinn, Arianne Johnson. *British and American Musical Theatre Exchanges in the West End (1924–1970): The “Americanization” of Drury Lane*. Palgrave, 2023. Chapter eight (“Lerner and Loewe: British Imitations and Fading Empire”) is devoted to *My Fair Lady*.
- Ranasinha, Ruvani. *Hanif Kureishi. Writing the Self: A Biography*. Manchester University Press, 2023. Several references to Shaw’s influence on the work of Hanif Kureishi including his own acknowledgment that “he saw his plays in the tradition of English comedy of Shaw and Wilde.”

- Ranzato, Irene. "Carry on Caesar: Creative Manipulations of the Cinematographic Roman Emperor." *Translation and Translanguaging in Multilingual Contexts*, vol. 9, no. 3, 2023, pp. 379–97. Quotes a lecture by Maria Wyke, where she said that "the posters of the film *Caesar and Cleopatra* (Gabriel Pascal 1945) are a case in point: the U.S. film distribution meant to downplay the super-hero, frankly fascist nuances that Bernard Shaw's play – on which the film is based – had given Caesar in order to divert the attention of the audience to the beautiful female lead."
- Reay, Barry, and Nina Attwood. *Dirty Books: Erotic Fiction and The Avant-Garde in Mid-Century Paris and New York*. Manchester University Press, 2023. On p. 16 we learn that "Frank Harris's *My Life and Loves* (1934), a mixture of self-promotion and pornography, was one of the more sexually explicit of the Obelisk books. Bernard Shaw's wife, Charlotte, burned Volume I, page by page, 'so that not a comma should escape the flames' (Shaw's description), in order that the servants did not read it."
- Richardson, Angelique. "Eugenic Fictions and Radical Resistances." *Orbis Litterarum*, 2023. Mentions Shaw alongside many others who advocated or were against eugenics. Available at <https://onlinelibrary.wiley.com/doi/10.1111/oli.12430>.
- Ridley, Norman. *Hitler's British Nazis: The Hidden Story of the Fascist Movement in the UK*. Frontline Books, 2024. Includes Shaw's (pp. 81–82) description of Lady Astor and their 1931 visit to the Soviet Union and their subsequent meeting with Stalin.
- Ritschel, Nelson O'Ceallaigh. "Bernard Shaw and the Charles Macdona Partnership: Part I." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 142–60.
- Rosa, Jonathan, and Nelson Flores "Rethinking Language Barriers & Social Justice from a Raciolinguistic Perspective." *Daedalus*, 2023. Analyzes *Pygmalion* in light of current technological attempts at facilitating communication. Available at <https://www.amacad.org/publication/rethinking-language-barriers-social-justice-raciolinguistic-perspective>.
- Roskams, Victoria C. "Romantic Rage: How Anger Characterizes the Nineteenth-Century Composer." In *Anger in the Long Nineteenth Century: Critical Perspectives*, ed. Ritushree Sengupta, and Shouvik Narayan Hore, pp. 1–20. Cambridge Scholars, 2023. The author "undertakes the task of re-evaluating the transition of anger-induced compositional virtue in" *Love Among the Artists*, among other works.
- Rowen, Bess. "And, Perhaps, O'Neill at Last Belongs: O'Neill's Dramaturgically Innovative Stage Directions." *Eugene O'Neill Review*, vol. 44, no. 2, 2023, pp. 132–48. Briefly discusses Shaw's stage directions for



*The Devil's Disciple* to assess dramaturgical differences in style for the affective stage directions by contrasting how Shaw's evocative stage directions are generally saved for the first entrances of characters whereas O'Neill, on the other hand, uses chunks of stage directions throughout his plays. Also acknowledges that it was Shaw who "first changed the stage directions from notes about blocking into psychological and socio-logical lines for the actors."

Russo, James R., ed. *Open Hatch: The Theater Criticism of Robert Hatch, 1950–1970*. Liverpool University Press, 2023. Shaw features prominently in the introduction because Hatch incorporated in his critical creed elements that were borrowed from (or, at least, shared with) Shaw—most notably, the notion that a critic should never pledge allegiance to anybody. Many of Hatch's essays also allude to Shaw, whether because of their shared dislike of "Bardolatry" or because Hatch believed Shaw's mammoth figure stood in the way between Ibsen and modern audiences (see "Persistent Ibsenism").

Saeed, Asmaa Mokaram. "Realistic and Absurd Dramatic Setting: A Comparative Study." *Alustath Journal for Human and Social Sciences*, vol. 62, no. 3, 2023 [2015], pp. 309–22. Analyzes the setting in *Widowers' Houses* and *Mrs Warren's Profession*. Available at <https://alustath.uobaghdad.edu.iq/index.php/UJIRCO/article/view/2168>.

—. "The Axis of Evil in G. B. Shaw's *Widowers' Houses*: A Research Paper." *Ishraqat Tanmawia*, vol. 8 no. 37, 2023, pp. 955–81. Available at <https://www.iasj.net/iasj/article/292968>.

Safder, Sadia. "Assessing the Use of Mobile Learning Applications for Vocabulary Development among Pakistani EFL Learners." *Journal of Applied Linguistics and TESOL*, vol. 7, no. 1, 2024, pp. 29–40. Utilizes *Arms and the Man* as the source text for the research, which turns out to have nothing to do with the title or the abstract. Available at <http://jalt.com.pk/index.php/jalt/article/view/8>.

Salih, Younus Mahdi. "A Linguistic Study of Relative Clauses in George Bernard Shaw's *Arms and the Man*." *Midad Al-Adab Refereed Journal*, vol. 1, no. 31, 2023, pp. 1277–307. Available at <https://iasj.net/iasj/article/276840>.

Sanyal, Devapriya. *Failed Masculinities: The Men in Satyajit Ray's Films*. Edinburgh University Press, 2023. Mentions that Ray included strong female characters in his films as correctives for the "failed" men, (p. 137) following on what Shaw had done before him.

Savkina, Natalia P. "In Between Perfectly Alive People and Symbolic Figures. Prokofiev in Search for a Plot in the 1920s — the First Half of the 1930s." *Научный вестник Московской консерватории (Journal of Moscow Conservatory)*, vol. 14, no. 2, 2023, pp. 306–23. Quotes the letter

- where Shaw ironically praises the achievements of Soviet doctor Sergey Brukhonenko, who “pioneered the design of a heart and lung machine and succeeded in maintaining life in the head of a decapitated dog through life support.” Available at [https://nv.mosconsv.ru/sites/default/files/pdf/2023\\_2\\_Savkina\\_eng.pdf](https://nv.mosconsv.ru/sites/default/files/pdf/2023_2_Savkina_eng.pdf).
- Savvas, Theophilus. *Vegetarianism and Veganism in Literature from the Ancients to the Twenty-First Century*. Cambridge University Press, 2024. Some references to Shaw’s advocacy of vegetarianism and to the vegetarian priestess in *The Simpleton of the Unexpected Isles*.
- Scheopner, Erin Kate. ‘Miserable Conflict and Confusion’: *The Irish Question and the British National Press, 1916–1922*. Liverpool University Press, 2023. Quotes Shaw’s views on the different political parties in conflict, as expressed in his articles and letters to the press (pp. 51–52).
- Sears, Hal D. *The Sex Radicals: Free Love in High Victorian America*. University Press of Kansas, 2023. Chapter fourteen contains some references to Shaw: his contributions to the *Adult* (“Journal for the Advancement of Freedom in Sex Relationships”), his views on “homosexuality in England and to the Criminal Law Amendment Act of 1885,” and his reluctance to go to America because “no European author of any distinction is safe in the United States, which is now infested by moral brigands.” The book is available at <https://muse.jhu.edu/book/94116>.
- Segaloff, Nat. *Breaking the Code: Otto Preminger versus Hollywood’s Censors*. Applause, 2022. Shaw is mentioned in relation to Preminger’s film version of *Saint Joan* (pp. 81–83).
- Sen, Malcolm, and Julie McCormick Weng, eds. *Race in Irish Literature and Culture*. Cambridge University Press, 2024. Mentions *The Intelligent Woman’s Guide* being banned because of references to contraception and the Jewish character of Henrietta in *An Unsocial Socialist*.
- Shajahan, M., and V. Saranya. “Social Strife and Class Conflict in George Bernard Shaw’s ‘Pygmalion.’” *International Journal of English and Studies*, vol. 5, no. 5, 2023, pp. 83–85. Available at [https://www.ijoes.in/papers/v5i5/13.\(83-85\).pdf](https://www.ijoes.in/papers/v5i5/13.(83-85).pdf).
- Shone, Steve J. *Dangerous Anarchist Strikers*. Brill, 2024. Mentions Shaw on three occasions, always in the words of one of his contemporaries. All three references use Shaw as an example of Fabianism and those who have (p. 210) “given the world new and better ideas.”
- Sjölin, Mette Hildeman. “‘I’m a slave now, for all my fine clothes’: Bernard Shaw’s *Pygmalion* and the Dido Myth.” *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 1, 2023, pp. 50–64.
- Skalnaya, Yulia A. “Bernard Shaw’s *Devil’s Disciple* in Pre-Revolutionary Russia.” *Филологический класс*, vol. 29, no. 1, 2024, pp. 104–13. Traces

- the history of productions and adaptations of Shaw's play in Russia around the 1900s. Available at [https://www.filclass.ru/images/JOURNAL/2024-1/Filol\\_klass\\_1-2024.pdf](https://www.filclass.ru/images/JOURNAL/2024-1/Filol_klass_1-2024.pdf).
- Smialkowska, Monika. *Shakespeare's Tercentenary: Staging Nations and Performing Identities in 1916*. Cambridge University Press, 2024. Mentions Shaw a few times because of his involvement in the abortive efforts to establish the Shakespeare Memorial National Theatre in the years leading up to the 1916 Tercentenary. When these efforts proved unsuccessful, he wrote a letter to the *Westminster Gazette*, in which (pp. 64–65) he sarcastically suggested that Britain should leave the Tercentenary celebrations to the Germans, and that “we had better not make ourselves ridiculous by affecting an admiration for Shakespear and his art that we do not really feel.” Also briefly touches on Austrian critic Karl Kraus's criticism of Shaw.
- Smith, Hayley. “Traces of the Ordinary: The Guthrie Brothers and the Voices of Victorian ‘Nobodies.’” In *Ordinary Oralities: Everyday Voices in History*, eds. Josephine Hoegaerts and Janice Schroeder, pp. 99–112. De Gruyter Oldenbourg, 2023. Mentions that Shaw describes Thomas Anstey Guthrie (“F. Anstey”) as “the first author to give general literary currency to Mr. Tuer's new phonetics.” Available at <https://www.degruyter.com/document/doi/10.1515/9783111079370-007/html>.
- Sorensen, Jennifer, Chris Mourant, Joshua Phillips, Katherine Parsons, Rebecca Roach, Sophie Stringfellow, Gustavo A. Rodríguez Martín, Catriona Fallow, Joshua Richards, Alex Niven, and David Wheatley. “Modern Literature.” *The Year's Work in English Studies*, vol. 102, no. 1, 2023, pp. 961–1070. Section 4(b), by Gustavo A. Rodríguez Martín, is a bibliographical essay on the most significant advances in Shaw studies for the year 2021.
- Šoškić, Radoje. “Steve Tesich's *On the Open Road* and Naomi Wallace's *Things of Dry Hours* as Discourses on Art and Freedom.” *SCIENCE International Journal*, vol. 3, no. 1, 2024, pp. 75–81. The article opens with a definition of the “drama of ideas” as epitomized by Shaw. Available at <https://scienceij.com/index.php/sij/article/view/119>.
- Staller, David. “David Staller in Conversation: A Look Into the New York World of David Staller.” *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 1, 2023, pp. 95–99.
- Swallow, Peter. *Aristophanes in Britain: Old Comedy in the Nineteenth Century*. Oxford University Press, 2023. Discusses Gilbert Murray's translations and adaptations of Aristophanes's works and devotes some attention to Shaw's indebtedness to Murray, particularly in *Major Barbara*.

- Szasz, Maria. *The Irish Repertory Theatre: Celebrating Thirty-Five Years Off-Broadway*. Palgrave, 2024. Chapter six (“The Irish . . . and How They Got That Way: Highlights from Seasons 9-15: 1996–2003”) discusses the main productions of Shaw plays by the Irish Rep, namely *Major Barbara* (1997), *The Devil’s Disciple* (2007), *Candida* (2010)—and a 1997 production of *My Astonishing Self*, a one-person show, adapted by Michael Voysey, about the life and work of Shaw. It also includes information about the other Shaw plays that the Irish Rep has produced, including a 2000 production of *Don Juan in Hell*, a 2006 production of *Mrs Warren’s Profession*, and a 2012 production of *Man and Superman*, adapted and directed by David Staller, which was a collaboration with the Gingold Theatrical Group.
- Tagayeva, Tamara, and Shoiria Amanova. “Stylistic Peculiarities of Literary Text in Creative Works of Bernard Shaw.” 2024: *Humanistic Role of Language and Literature in the Contemporary Globalization*. Available at <https://jainkwellpublishing.com/index.php/conferences/article/view/474>.
- Tallent Lenker, Lagretta. *Bernard Shaw’s and Virginia Woolf’s Interior Authors: Censored and Modern*. Palgrave, 2024. From the publisher’s website: “The main focus of the book, however, concerns how both also created interior authors— characters who write and who either self-censor their own works or highly publicized messages or are censored by their fellow characters. These fictional authors maybe considered reflections of their creators and their respective milieus and serve to illuminate the satisfactions and torments of each famous author during the writing process.”
- Tayhan Güzel, Burçak Tuba. “An Introduction to Shavian Theatre: *Widowers’ Houses* and *Candida*.” In *Current Studies in Social Sciences-4*, eds. Baran Arslan, and Hasan Çiftçi, pp. 67–90. Iksad, 2024. Available at <https://iksayayinevi.com/home/current-studies-in-social-sciences-4/>.
- Tenngart, Paul. *The Nobel Prize and the Formation of Contemporary World Literature*. Bloomsbury, 2024. Mentions Shaw’s Nobel Prize in different contexts, e.g., because it was postponed when he won it; or as part of the series of Irish writers who have received it, who shaped the global image of Irish literature. The discussion situates Shaw in the global trends that made the Western canon emerge.
- Thormählen, Marianne. “Literary Art and Moral Instruction in the Novels of Anne Brontë.” *Brontë Studies*, vol. 48, no. 4, 2023, pp. 282–95. Discusses the approach to literature as didacticism or “for art’s sake” and quotes Shaw’s views on the matter.
- Tierney, Helen. “The Shaw Society on the Bedford Park Yeats Trail.” *The Shavian*, vol. 15, no. 3, pp. 2023, pp. 46–47. Account of the third Shaw

- Society walk, along the “Yeats at Bedford Park” Trail, in which the connection between both writers was the focus of the event.
- Tołczyk, Dariusz. *Blissful Blindness: Soviet Crimes under Western Eyes* (Trans. by Jarek Garliński). Indiana University Press, 2023. Comments on Shaw’s opinions during and after his visit to Soviet Russia (pp. 130–31). Focuses on his inability to see behind official propaganda.
- Tudor, Diana Ligia. “The Evolution of the Musical *My Fair Lady* from the Play *Pygmalion* by George Bernard Shaw.” *Euromentor Journal: Studies About Education*, vol. 14, no. 4, 2023, pp. 33–46. Available at [https://euromentor.ucdc.ro/EUROMENTOR\\_DECEMBER\\_2023.pdf](https://euromentor.ucdc.ro/EUROMENTOR_DECEMBER_2023.pdf).
- Vernengo, Matias. “Was Keynes a Liberal or a Socialist?” *Forum for Macroeconomics and Macroeconomic Policies*, vol. 94, 2023. Quotes Keynes’s letter to Shaw, where the economist outlines his promising theory, as well as some other passing references to Shaw’s Fabianism and public speaking. Available at [https://www.imk-boeckler.de/fpdf/HBS-o08740/p\\_fmm\\_imk\\_wp\\_94\\_2023.pdf](https://www.imk-boeckler.de/fpdf/HBS-o08740/p_fmm_imk_wp_94_2023.pdf).
- Vickery-Howe, Alex, and Lisa Harper Campbell. “‘Looking at the Wider World’: Global Engagement, Political Activism and Polemical Storytelling in *Watchlist*, *Prima Facie* and *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America*.” *Theatre Research International*, vol. 49, no. 1, 2024, pp. 25–49. Discusses *Pygmalion* as referenced in *Watchlist*.
- Vural Özbey, Küdra. “‘Better than Shakespeare’: G. B. Shaw’s Postmodernism and Shakespeare.” *Uluslararası İnsan Çalışmaları Dergisi*, vol. 6, no. 11, 2023, pp. 32–44. Available at <https://dergipark.org.tr/en/pub/uicd/issue/78358/1213029>. Explores Shakespeare’s postmodern agency in the plays by Shaw that have Shakespeare as a character or that reinterpret one of Shakespeare’s works.
- Waithé, Marcus. *The Cambridge Companion to William Morris*. Cambridge University Press, 2024. Several references to Shaw’s friendship with Morris and, especially, to their shared socialist ideas.
- Wall, Mervyn, and Richard Dalby. “In Conversation on Irish Writers and Ireland.” *The Green Book: Writings on Irish Gothic, Supernatural and Fantastic Literature*, vol. 23, 2024, pp. 74–96. We learn that when *Adventures of the Black Girl* was banned, the Irish Academy of Letters “tried to persuade Shaw to prosecute, because it was illegally banned. It was banned because of certain silhouette illustrations of a black girl in it. It was the words that had to be banned, and there was nothing in it to ban. But Shaw simply said in a postcard, ‘What’s the use of throwing stones at the Devil?’”

- Walshe, Eibhear. "The Silencing of Speranza." In *Narratives of the Unspoken in Contemporary Irish Fiction*, eds. M. Teresa Caneda-Cabrera, José Carregal-Romero, pp. 131–49. Palgrave, 2023. Mentions that Shaw "offers a biological explanation for [Oscar] Wilde's so-called aberrant sexuality by advancing the theory that Speranza was suffering from an abnormal physical condition called gigantism." This, the author argues, influenced "subsequent misogynist and homophobic accounts of Jane Wilde." The book is published under a Creative Commons license. Available at <https://link.springer.com/book/10.1007/978-3-031-30455-2>.
- Wang, Zixuan. "The policy of permeation of Fabian Society into the National Health Service policy of Labour Party in the Early 20th Century." *SHS Web of Conferences*, vol. 187, 2024. Discusses, among other things, Shaw's involvement with the Fabian Society. Available at [https://www.shs-conferences.org/articles/shsconf/abs/2024/07/shsconf\\_essc2024\\_03003/shsconf\\_essc2024\\_03003.html](https://www.shs-conferences.org/articles/shsconf/abs/2024/07/shsconf_essc2024_03003/shsconf_essc2024_03003.html).
- Waters, Michael. "Performances of Shaw's War Plays." *The Shavian*, vol. 15, no. 3, 2023, pp. 18–28. Traces the performance history of Shaw's "War Plays": *Augustus Does His Bit*, *The Inca of Perusalem*, and *O'Flaherty VC*.
- . "Two Shavian Cards." *The Shavian*, vol. 15, no. 3, 2023, pp. 37–42. Description of two handwritten cards (one by Shaw and one by W. H. Davies) from the personal collection of the author. The cards came with copies of an 1887 edition of *An Unsocial Socialist* and a 1908 edition of *The Autobiography of a Super-Tramp*, respectively.
- Wise, Ivan, ed. *The Shavian*, vol. 15, no. 4, 2024. Signed contributions are annotated separately in the corresponding section. The issue includes the usual notices for members, obituaries, and reports on the Shaw Society business.
- Wixson, Christopher. "Adaptation, Litigation, and Petrification: Bernard Shaw and That 'loathsome plagiarism' *The Chocolate Soldier*." *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 1, 2023, pp. 5–34.
- . "'Blood in his Cheeks': Bernard Shaw and Stacy Aumonier's 'A Short Story of Real People'." *The Shavian*, vol. 15, no. 4, 2024, pp. 6–10. Curated pieced of fiction, originally published in 1920, where Aumonier "evokes the beehive of activity that was Adelphi Terrace during the Edwardian period."
- . "Bearding Shaw: Peggy Wood, Reminiscence, and the Réclame of an Actress." *The Shavian*, vol. 15, no. 4, 2024, pp. 26–31. Describes Wood's connection with Shaw as an actress—most notably in *Candida*—, journalist, and even in the short time they spent together in person.

- “Introduction.” *SHAW: The Journal of Bernard Shaw Studies*, vol. 43, no. 2, 2023, pp. 125–27.
- Wood, Andrew. *Shadow Worlds: A History of the Occult and Esoteric in New Zealand*. Massey University Press, 2023. We learn on page 65 that Jiddu Krishnamurti and Shaw “bear the ignominy of being barred from being broadcast by New Zealand radio”—during their 1934 tour of New Zealand—“Shaw for his proto-communism and Krishnamurti, rather more ambiguously (likely for fear of offending conservative Christian listeners), for being ‘too objectionable.’”
- Wooden, Isaiah Matthew. “In Praise of Performance Reviews.” *Theatre Journal*, vol. 75, no. 4, 2023, pp. 437–43. Discusses a 1951 Broadway production of *Caesar and Cleopatra*, starring then-spouses Laurence Olivier and Vivien Leigh.
- Wright, Anne, ed. *The Shavian*, vol. 15, no. 3, 2023. Signed contributions are annotated separately in the corresponding section. The issue includes the usual notices for members, obituaries, and reports on the Shaw Society business.
- Wright, Laura, and Emelia Quinn, eds. *The Edinburgh Companion to Vegan Literary Studies*. Edinburgh University Press, 2022. Several references to Shaw’s vegetarianism, especially in connection to war—either because war can make people realize that “corpses are corpses” or because vegetarianism, in his opinion, is a way to avoid war.
- Wyatt, Ken. “Bernard Shaw and the Salvation Army Band.” 2020. Discusses Shaw’s critique of Salvation Army brass bands as a result of General William Booth, founder of the Army, extending an invitation to Shaw—that he attend the next big band festival and prepare “a technical criticism for private circulation.” The article is listed on *A Brass Band Bibliography* at <https://www.ibew.org.uk/GH092-bbbibliography.pdf>, although IBEW (The Internet Bandsman’s Everything Within) did not keep a record of where this piece was published.
- Yakubovna, Ahmedova Gulizebo. “Strategies and Challenges in Translating English Aphorisms into Uzbek.” *Zenodo*, 2024. DOI: <https://doi.org/10.5281/zenodo.11085020>. The aphorisms in question are all by Shaw.
- Yde, Matthew. *Theater as Liturgy in the Post-Christian Age: The Plays of Stephen Adly Guirgis*. McFarland, 2024. Refers to Shaw as a champion of “dialectical drama” who would “disseminate ideas through highly entertaining plays.”
- Yoshimoto, Mika, ed. *GBS*, vol. 46, 2023. Latest issue of the journal of the Bernard Shaw Society of Japan. The table of contents (all written in



- Japanese) feature M. Ogiso's "Tetsurou Watsuji and Shaw," M. Morioka's "A Jungian Approach to Bernard Shaw's *Captain Brassbound's Conversion*—On 'Higher' Evolutionary Impulse," M. Yoshimoto's "Staging Irish Identity in *John Bull's Other Island*," and M. Yoshimira's review of "The Production of *Village Wooing* by Drama Project CaL." The issue also includes notices for members and a brief bibliography of publications by members of the BSSJ elsewhere.
- Yunt, Jeremy D. "If 'Denial of Death' Is a Problem, Then 'Reverence for Life' Is a Meaningful Answer: Ernest Becker's Significance for Applied Animal and Environmental Ethics." *Journal of Animal Ethics*, 14, no. 1, 2024, pp. 9–25. References Shaw as someone who (p. 18) ". . . embraced pacifism but then took it to its logical conclusion and extended it to all sentient beings."
- Zapin, Justine. "Space, Place and Identity in Bernard Shaw's *The Tragedy of an Elderly Gentleman*." *ABEI Journal*, vol. 25, no. 2, 2023, pp. 149–63. Available at <https://www.revistas.usp.br/abei/article/view/212287>.
- Zhao, Yunxin. "An Interpretation of *Pygmalion* from the Perspective of Language Variation." *International Journal of Languages, Literature and Linguistics*, vol. 10, no. 2, 2024, pp. 227–33. The study "analyzes the dialogues between the Higgins and Liza in *Pygmalion*, aiming to reflect the process of language learning and the influence of social factors on the formation of language." Available at <https://www.ijlll.org/show-87-867-1.html>.
- Zhulina, Alisa. *Theater of Capital: Modern Drama and Economic Life*. Northwestern University Press, 2024. Discusses Shaw's views on economy and socialist ideas. It also explores how these ideas are expressed in some of his plays, most notably *Mrs Warren's Profession*, *Widowers' Houses*, and *Major Barbara*.
- ZV. "Clave de SOL: Traslapo de *Pigmalión*." *La Tribuna*. 29 October 2023. In Spanish. Discusses the potential lessons that can be learned from *Pygmalion*; e.g., education can change people, and our command of language changes the way we interact with others. Available at <https://www.latribuna.hn/2023/10/29/clave-de-sol-traslape-de-pigmalion/>.
- Дмитрук Л. А., and Остапенко С. А. "Переклад Драматичного Твору: Лексико-Семантичний Аспект [Dramatics Translation: Lexico-Semantic Aspect]." *Інтелект Особистість Цивілізація*, vol. 2, no. 25, 2022, pp. 31–40. Analyzes the Ukrainian translation of *Pygmalion* by O. Mokrovolskyi. Available at <http://elibrary.donnuet.edu.ua/2852/1/7-7-PB.pdf>.



### 3. News and Play Reviews

“2023 Classics on the Lawn at the Englewood Public Library Lineup.” *New Jersey Stage*, 26 June 2023. This summer series comprises “dynamic script-in-hand readings performed by members of the Black Box Repertory Company.” One of the plays is *Mrs Warren’s Profession*. Available at <https://www.newjerseystage.com/articles/getarticle2.php?titlelink=2023-classics-on-the-lawn-at-the-englewood-public-library-lineup>.

“Actors Circle to present ‘Pygmalion, Continued – The Matchmaker.’” *The Abington Journal*, 1 August 2023. Preview of this adaptation by John McInerney at Providence Playhouse. Available at <https://www.theabingtonjournal.com/news/109809/actors-circle-to-present-pygmalion-continued-the-matchmaker>.

“*Arms and the Man* by George Bernard Shaw.” *The List*, n/d. Preview of the Rumpus Theatre production of Shaw’s play at the Sarah Thorne Theatre (Broadside, Kent) in October 2024. Available at <https://list.co.uk/what-s-on/167174/arms-and-the-man-by-george-bernard-shaw>.

“Beloved ‘Mary Poppins’ actress Glynis Johns dead aged 100.” *Yahoo News*, 4 January 2024. The obituary highlights that Glynis “starred opposite Charles Laughton in a 1956 revival” of *Major Barbara*. Available at <https://sg.news.yahoo.com/beloved-mary-poppins-actress-glynis-211500965.html>. A similar piece, which also notes the Shavian connection, available at <https://economictimes.indiatimes.com/news/international/uk/mary-poppins-actor-glynis-johns-a-tony-award-winner-dies-at-100/articleshow/106578052.cms?from=mdr>.

“Bernard Shaw - nhà soạn kịch vĩ đại, người duy nhất thắng cả Nobel lẫn Oscar.” *Nhân lực Nhân tài*, 12 August 2023. Speaks of Shaw as the only person to have won a Nobel Prize and an Academy Award. In Vietnamese. Available at <https://nguồnluc.com.vn/bernard-shaw-nha-soan-kich-vi-dai-nguoi-duy-nhat-thang-ca-nobel-lan-oscar-a12091.html>.

“Bernard Shaw Net Worth.” *Investor Times*, n/d. An estimation of Shaw’s fortune, based on his career and personal life. Available at <https://investortimes.com/bernard-shaw-net-worth/#>.

“Big Top hosts My Fair Lady at Frinton Summer Theatre.” *Essex Magazine*, 26 June 2023. Review of the Frinton Summer Theatre production of *My Fair Lady* at the “famous Big Top Tent on Frinton’s Greensward.” Available at <https://www.essexmagazine.co.uk/2023/06/big-top-hosts-my-fair-lady-at-frinton-summer-theatre/>.

“Celebrating the enduring genius of George Bernard Shaw.” *The Irish Post*, 22 July 2023. Donegal artist Mark McFadden pays tribute to

Shaw's enduring genius with a masterful palette knife oil painting to be unveiled at Killarney's Muckcross Park Hotel. Available at <https://www.irishpost.com/culture/celebrating-the-enduring-genius-of-george-bernard-shaw-257428>. Reports on the unveiling available at <https://www.independent.ie/regionals/kerry/news/playwright-george-bernard-shaws-links-to-kerry-hotel-revealed-as-167th-birthday-gift-unveiled/a922985007.html>, <https://www.killarneytoday.com/painting-of-shaw-unveiled-to-mark-anniversary/>, and <https://www.radiokerry.ie/news/muckcross-park-hotel-and-spa-honours-legendary-playwright-on-167th-birthday-340604>.

"Costume designer Joyce Padua digs deep to create the look for *My Fair Lady*." *The Globe and Mail*, 22 March 2024. Interview with Joyce Padua, costume designer for the Shaw Festival's production of *My Fair Lady*. Includes a photo gallery of the designs. Available at <https://www.theglobeandmail.com/arts/adv/article-costume-designer-joyce-padua-digs-deep-to-create-the-look-for-my-fair/>.

"Cuộc đời bi thảm của nhà văn Guy de Maupassant." *Dân Việt*, 18 December 2023. Quotes Shaw as saying that "Cuộc đời Maupassant còn bi thảm hơn nhiều so với cái chết của Juliet [Maupassant's life was much more tragic than Juliet's death]." Available at <https://danviet.vn/cuoc-doi-bi-tham-cua-nha-van-guy-de-maupassant-20231218091433871.htm>. In Vietnamese.

"*Don Juan in Hell* Friday at Saint John's." *The Laurel Leader-Call*, 8 November 2023. Preview of the production in Laurel, Minnesota. Matthew Woods will offer pre-show music from Mozart's *Don Giovanni*. Available at [https://www.leader-call.com/news/free\\_news/don-juan-in-hell-friday-at-saint-john-s/article\\_7273e948-7e74-11ee-aofd-53a68ce1cf77.html](https://www.leader-call.com/news/free_news/don-juan-in-hell-friday-at-saint-john-s/article_7273e948-7e74-11ee-aofd-53a68ce1cf77.html).

"Four performances left - smash hit run of 'My Fair Lady' to wrap up at Clink Theatre this Sunday." *Newsport*, 17 April 2024. Review of the Douglas Theatre Arts Group's production of *My Fair Lady*. Available at <https://www.newsport.com.au/2024/april/four-performances-left-smash-hit-run-of-my-fair-lady-to-wrap-up-at-clink-theatre-this-sunday>.

"Galatea 2.0." *TheaterMania*, July 2023. Preview of the show. According to the website, "GALATEA 2.0 is a modern speculation on the Pygmalion myth, a deconstruction of the muse/artist relationship, and an exploration of intimacy that merges Mrs. Patrick Campbell/George Bernard Shaw, found text, incel culture, lots of blue Gatorade, puppetry, plinths, and a very old Pekinese." Available at [https://www.theatermania.com/shows/new-york-theater/galatea-2-0\\_1707885/](https://www.theatermania.com/shows/new-york-theater/galatea-2-0_1707885/).

- “George Bernard Shaw: The Nobel Prize Winner who Surfed.” *Surfer Today*, n/d. An account of how Shaw took up “bellyboarding” during his 1932 visit to Cape Town. Available at <https://www.surfertoday.com/surfing/george-bernard-shaw-the-nobel-prize-winner-who-surfed>.
- “George Bernard Shaw’s Famous Writing Hut, Which Could Be Rotated 360 Degrees to Catch the Sun All Day.” *Open Culture*, 13 July 2023. Historical information on Shaw’s writing hut, with a video where Wendy Adamson, House Stewart at Shaw’s Corner, offers a tour of it. Available at <https://www.openculture.com/2023/07/george-bernard-shaws-famous-writing-hut.html>.
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- Steinberg, Neil. “New play highlights improbable friendship between boxer Gene Tunney and Irish playwright George Bernard Shaw.” *Chicago Sun Times*, 21 May 2023. Preview of the play *Shaw vs. Tunney*, by Doug Post, based on the friendship between boxing champion



Gene Tunney and Shaw. Available at <https://chicago.suntimes.com/columnists/2023/5/21/23731741/gene-tunney-george-bernard-show-wit-theater-play-steinberg-column>. The preview in the *Chicago Tribune* highlights Jay Tunney's (Gene's son) book as providing "a full back story" to the play. Available at <https://www.chicagotribune.com/entertainment/ct-ent-shaw-tunney-play-kogan-0521-20230517-3p2mhflwh5chdckz5mdbp4i4y-story.html>. The piece in *New City Stage* contains the most detailed account of the friendship between Shaw and Tunney, alongside an illuminating interview with director Nick Sandys. Available at <https://www.newcitystage.com/2023/05/25/punches-and-prose-the-boxing-bromance-behind-shaw-vs-tunney/>. The review in the *Chicago Sun Times* says the play "limps and falters where it should float and sting." Available at <https://chicago.suntimes.com/2023/6/5/23749904/shaw-vs-tunney-review-grippo-stage-company-chicago-theater-wit>. The *Hyde Park Herald* is not very favorable in its review either. Available at [https://www.hpherald.com/arts\\_and\\_entertainment/shaw-vs-tunney-isnt-the-knockout-it-could-be/article\\_a170cf64-0943-11ee-997e-e7aab4e2f607.html](https://www.hpherald.com/arts_and_entertainment/shaw-vs-tunney-isnt-the-knockout-it-could-be/article_a170cf64-0943-11ee-997e-e7aab4e2f607.html). Similarly, the critic for the *Chicago Tribune* argues that the play "offers little for modern audiences." Available at <https://www.chicagotribune.com/entertainment/theater/reviews/ct-ent-shaw-tunney-theater-wit-review-20230609-gshiwz35kbasxkl6dtwjgxxh2q-story.html>. The *Chicago Reader*, however, believes that it "delivers as a keenly felt portrait of a seemingly unlikely friendship." Available at <https://chicagoreader.com/arts-culture/theater-review/in-the-ring-with-shaw-and-tunney/>. A piece in the *Chicago Daily Law Bulletin* also reviews the play. Not seen. Available at <http://www.chicagolawbulletin.com/julian-frazin-shaw-vs-tunney-highlights-friendship-between-boxer-playwright-20230616>. A podcast on *WGN Radio* allows us to hear "Tunney tell the story of how his dad first met G. Bernard Shaw and listen as the actors discuss how they worked to portray actual historical figures to bring them to life in a sparse set that puts high expectations on their performances." Available at <https://wgnradio.com/wgn-plus/paul-lisnek-behind-the-curtain/who-knows-that-legendary-boxer-gene-tunney-and-famed-playwright-george-bernard-shaw-were-friends-through-july-8th-at-theater-wit/>. See Checklist in *SHAW* 43.2 for more reviews.

Wah-Fitta, María Elena. "RI Latino Arts y Trinity Rep tendrán audiciones bilingües – 12 Informa." *WPRI*, 28 February 2024. The Rhode Island Latino Arts y Trinity Repertory Company announce open auditions for *Alguien Más*, based on *You Never Can Tell*. In Spanish. Available at

<https://www.wpri.com/12-informa/comunidad/ri-latino-arts-y-trinity-r ep-tendran-audiciones-bilingues-12-informa/>.

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———. "The Shaw Society Welcomes Theatre Icons Dame Sian Phillips and Patricia Hodge OBE as Newly Elected Trustees." *Broadwayworld*, 2 August 2023. Available at <https://www.broadwayworld.com/uk-regional/article/The-Shaw-Society-Welcomes-Theatre-Icons-Dame-Sian-Phillips-and-Patricia-Hodge-OBE-as-Newly-Elected-Trustees-20230802>.

———. "Washington Stage Guild Season Continues with ARMS AND THE MAN." *Broadwayworld*, 26 October 2023. Preview of the production by the Washington Stage Guild, whose 2023–2024 season continues with the playwright the company has most frequently produced. Directed by Michael Rothhaar, the director reunites with Stage Guild founding member Lynn Steinmetz. Available at <https://www.broadwayworld.com/washington-dc/article/Washington-Stage-Guild-Season-Continues-With-ARMS-AND-THE-MAN-20231026>. The review in *MD Theatre Guide* praises the acting overall. For example, "Zack Powell's [Bluntschli] understated performance makes it clear why Em Whitworth's Raina is attracted to him despite herself." Available at <https://mdtheatre guide.com/2023/11/theatre-review-arms-and-the-man-at-washington-stage-guild/>.

Williams, Bella. "Arms and the Man." *The Shavian*, vol. 15, no. 4, 2024, pp. 10–11. Brief background to the DIY Theatre Group's production of the play by producer Bella Williams.

Williams, Richard. "Am dram's manhunt hailed a success." *Shropshire Star*, 11 July 2023. Bridgnorth Musical Theatre will be able to continue with their production of *My Fair Lady* now that they have found "enough male actors for its cast." Available at <https://www.shropshirestar.com/news/local-hubs/bridgnorth/2023/07/11/am-drams-manhunt-hailed-a-success/>.

Wise, Ivan. "Interview with Paul Miller." *The Shavian*, vol. 15, no. 4, 2024, pp. 4–5. Interview with the artistic director of the Orange Tree Theatre, "one of the most prolific directors of Shaw working in Britain."

#### 4. Dissertations and Selected Theses

Burton, Andrew. *Eco-Naturalism: Re-Evaluating the Role of Naturalism in Contemporary Eco-Theatre*. 2023. University of Essex, PhD thesis. Briefly comments on Stephen Bottoms's critique of *The Contingency Plan*, which he deems akin to the "principles of debate-based drama that date back over a century to the work of George Bernard Shaw"—and the author's reaction to this opinion. Available at <https://repository.essex.ac.uk/36570/1/BURTON%20Andrew%20Eco-Naturalism%20%5BPhD%20thesis%20ofinal%20version%20Aug%202023%5D.pdf>.

Chan, Ka Hou. *Rediscovering the Unsung Piano Études: A Pedagogical Analysis of Fanny Mendelssohn Hensel's Eight Übungsstücke and Agathe Backer Grøndahl's Six Concert de Études Op. 11*. 2023. Arizona State University, DMA thesis. Occasionally quotes from Shaw's music criticism. Available at <https://keep.lib.asu.edu/items/187544>.

Joshi, Giribala. *Jawaharlal Nehru's Rhetoric of Diversity and Inclusion*. 2023. Texas Woman's University, PhD thesis. Discusses Nehru's reading and critique of Shaw's works, and his influence on the Indian statesman. Available at <https://twu-ir.tdl.org/bitstreams/d3252b1d-ddd8-49af-b1bd-24e0fe55aaa5/download>.

Longworth, Kate. 'Myth-Makers to Eternity': *The Idea of the Poetic Drama in England, 1897–1928*. 2023. University of Oxford, PhD thesis. In chapter 2, "we see the poets most closely associated with the Georgian Poetry anthologies take up the cause, with great passion and dogged persistence. Closer attention to their journalistic writings and correspondence illuminates their battle with the proponents of the New Drama," Shaw among them. Available at <https://ora.ox.ac.uk/objects/uuid:d630866a-ac5a-4bb1-8c33-65f81e824691/files/dj098zb853>.

Medford-Fazio, Lindsay. *An EPCK Challenge: A Study of the Major Challenges that Certified, Nonveteran English Language Arts Elementary School Teachers in a Southeast State of the United States Face with Pedagogical Content Knowledge*. 2024. Lynn University, EdD thesis. Discusses (pp. 12–13) Lee Shulman's ("Those who can, do. Those who understand, teach") rebuttal of Shaw's aphorism ("Those who can, do. Those who cannot, teach"). Available at <https://spiral.lynn.edu/cgi/viewcontent.cgi?article=1411&context=etds>.

- Moravec, Jaromír. *Ideological Appropriation: The Tragedy of Coriolanus*. 2023. Univerzita Karlova (Prague, Czech Republic), MA thesis. Includes a section on “bardolatry,” a term coined by Shaw. It also mentions that in “Nazi Germany, the performance of plays written by British authors was strictly prohibited with the notable exception of G.B. Shaw and William Shakespeare.” Available at <https://dspace.cuni.cz/bitstream/handle/20.500.11956/184392/120459528.pdf>.
- Rogers, Nicholas George. *Richard Wagner’s Visual Worlds: The Gesamtkunstwerk and the Spectacle of Empire*. 2023. University of Pennsylvania, PhD thesis. Discusses Shaw’s views about Wagner in *The Perfect Wagnerite* and other critical pieces, especially his dismissal of “Wagner’s stage sets” and his approach to *The Ring* as “an ideological palimpsest, revealing unresolved contradictions in Wagner’s shifting politics during this period.” Available at <https://repository.upenn.edu/entities/publication/b64b4727-8dfc-4602-82ao-49b3dd7269f6>.
- Smith, Roger. *The German War in German Poetry: Julius Bab’s Anthology of German First World War Poetry*. 2024. Te Herenga Waka—Victoria University of Wellington, PhD thesis. We learn that “Bab wrote the first biography in German of George Bernard Shaw, in 1910.” Available at [https://openaccess.wgtn.ac.nz/articles/thesis/The\\_German\\_War\\_in\\_German\\_Poetry\\_Julius\\_Bab\\_s\\_Anthology\\_of\\_German\\_First\\_World\\_War\\_Poetry/25658526](https://openaccess.wgtn.ac.nz/articles/thesis/The_German_War_in_German_Poetry_Julius_Bab_s_Anthology_of_German_First_World_War_Poetry/25658526).
- Steward, Journey. *Immigrants or Prostitutes?: ‘White Slavery’ Panics and Reform in France, England, and the United States, 1885–1915*. 2023. Northern Illinois University, PhD thesis. Discusses *Mrs Warren’s Profession* in Chapter two (pp. 100–104) as an example of the ways in which prostitution appeared in British popular discourse and popular culture at the turn of the century. Available at <https://huskiecommons.lib.niu.edu/allgraduate-theses-dissertations/7855/>.
- Summer, Franzisca Rebecca. *Übersetzung findet nicht im Vakuum statt: Rezeption im Wandel der Zeit am Beispiel Pygmalion [Translation does not Take Place in a Vacuum: Reception History Using the Example of Pygmalion]*. 2019. Universität Wien (Austria), MA thesis. Available at <https://services.phaidra.univie.ac.at/api/object/o:1355625/get>. In German.

## 5. Recordings and Other Media<sup>5</sup>

- “‘Pygmalion’ de Georges Bernard Shaw – La dramatique de Juliette Arnaud.” *France Inter*. Radio program on Shaw’s play. In French. Available at <https://www.youtube.com/watch?v=O-m7zStRm88>.

“Estudio 1 – César y Cleopatra.” Full video of the 1971 adaptation of Shaw’s play for Spanish RTVE (Spain’s public broadcast company), starring María Cuadra and Jesús Puente in the title roles. Available at <https://www.rtve.es/play/videos/estudio-1/cesar-cleopatra/15917801/>. *Estudio 1*, a weekly theatre program, was on for three decades and has made available many of the plays they produced, some by Shaw: *Pígalión* (<https://www.rtve.es/play/videos/estudio-1/estudio-1-pigmalion/5660438/>), *Cándida* (<https://www.rtve.es/play/videos/estudio-1/estudio-1-candida/3509012/>), and *La profesión de la señora Warren* (<https://www.rtv.es/play/videos/estudio-1/estudio-1-profesion-senora-warren/5506696/>). “Now Presenting: THE MUSIC CURE, A Radio Play.” *Misalliance Repertory Theater*. Full recording of this radio adaptation of Shaw’s play. Includes a virtual program. Available at <https://www.misalliancerepertory.org/the-music-cure>.

Shaw, Bernard. *Fabian Essays in Socialism*. LibriVox, 2023. Audiobook. LibriVox has made several works by Shaw into audiobooks. Available for free at <https://librivox.org/author/603>.

Digital repositories published in earlier editions of the SHAW Checklist (2015–2021) include: National Portrait Gallery (<https://www.npg.org.uk/>), University of Pennsylvania Libraries (<http://dla.library.upenn.edu/dla/ead/index.html>), *Irish Literary Supplement* ([newspapers.bc.edu/cgi-bin/bostonsh?a=cl&cl=CL1&sp=irishliterary&ai=1](http://newspapers.bc.edu/cgi-bin/bostonsh?a=cl&cl=CL1&sp=irishliterary&ai=1)), Internet Broadway Database ([ibdb.com](http://ibdb.com)), Registry of Open Access Repositories ([roar.eprints.org](http://roar.eprints.org)), Spotlight on Broadway ([spotlightonbroadway.com](http://spotlightonbroadway.com)), The Modernist Journals Project ([modjourn.org](http://modjourn.org)), World Digital Library ([wdl.org](http://wdl.org)), World Theatre Map ([worldtheatremap.org](http://worldtheatremap.org)), Hemeroteca Nacional Digital de México ([hndm.unam.mx](http://hndm.unam.mx)), Ellen Terry Archive ([ellenterryarchive.hull.ac.uk](http://ellenterryarchive.hull.ac.uk)), BASE: Bielefeld Academic Search Engine ([base-search.net](http://base-search.net)), The Internet Archive ([archive.org](http://archive.org)), Digital Commons Network ([network.bepress.com](http://network.bepress.com)), Institutional Repositories Published with Digital Commons ([digitalcommons.bepress.com/subscriber\\_gallery](http://digitalcommons.bepress.com/subscriber_gallery)), Digital Public Library of America (whose image collection is not to be missed: [dp.la](http://dp.la)), The European Library ([theeuropeanlibrary.org](http://theeuropeanlibrary.org)), Europeana ([europeana.eu/portal](http://europeana.eu/portal)), Getty Images ([gettyimages.com](http://gettyimages.com)), Global Performing Arts Database (now with a permanent URL for Shaw records: [glop.ad.org/pi/en/record/person/124](http://glop.ad.org/pi/en/record/person/124)), Librivox ([librivox.org](http://librivox.org)), National Library of Australia ([nla.gov.au](http://nla.gov.au)), National Trust Collections ([nationaltrust-collections.org.uk](http://nationaltrust-collections.org.uk)), Newspaper Archives ([en.wikipedia.org/wiki/Wikipedia:List\\_of\\_online\\_newspaper\\_archives](http://en.wikipedia.org/wiki/Wikipedia:List_of_online_newspaper_archives)), New York Public Library Digital Collections ([digitalcollections.nypl.org](http://digitalcollections.nypl.org)), the Bernard Shaw

Photographic Archive ([archives.lse.ac.uk/TreeBrowse.aspx?src=CalmView.Catalog&field=RefNo&key=SHAW+PHOTOGRAPHS](http://archives.lse.ac.uk/TreeBrowse.aspx?src=CalmView.Catalog&field=RefNo&key=SHAW+PHOTOGRAPHS)), Biblioteca Nacional Digital do Brasil ([bndigital.bn.br](http://bndigital.bn.br)), Centro de Documentación y Museo de las Artes Escénicas del Instituto del Teatro ([coleccion.cdmae.cat](http://coleccion.cdmae.cat)), Discovering Literature: 20th Century ([bl.uk/20th-century-literature](http://bl.uk/20th-century-literature)), Heritage Images ([heritage-images.com](http://heritage-images.com)), Library of Congress ([loc.gov](http://loc.gov)), MetPublications ([metmuseum.org/research/metpublications/titles-withfull-text-online](http://metmuseum.org/research/metpublications/titles-withfull-text-online)), Museum of the City of New York ([collections.mcny.org](http://collections.mcny.org)), Open Collections of the University of British Columbia ([open.library.ubc.ca](http://open.library.ubc.ca)), Victoria and Albert Museum ([collections.vam.ac.uk](http://collections.vam.ac.uk)), Webbs on the Web Bibliography ([webbs.library.lse.ac.uk](http://webbs.library.lse.ac.uk)), Archives Hub (<https://archiveshub.jisc.ac.uk/>), German National Library (<https://www.dnb.de/>), Museum of Literature Ireland (<https://moli.ie/>), National Library of France (<https://gallica.bnf.fr/>), The Australian Live Performance Database (<https://www.ausstage.edu.au>), The National Archives (<https://www.nationalarchives.gov.uk/>), UN Audiovisual Library (<https://www.unmultimedia.org/avlibrary/>), The Museum of Modern Art's Film Vault (<https://www.moma.org/magazine/articles/401>), The Shaw Institute (<https://shaw-institute.com/>), Documents on Irish Foreign Policy (<https://www.difp.ie/>), the Troubetzkoy Archive Project (<https://www.troubetzkoy.org/>), the Theatre Plays on British Television Database (<http://bufvc.ac.uk/screenplays/>), Drama Online Library (<http://www.dramaonlinelibrary.com/>), Pan Pan Theatre Company Archive (<http://www.calmhosting01.com/NUIG/CalmView/TreeBrowse.aspx?src=CalmView.Catalog&field=RefNo&key=T27>), and the BBC Genome Project (<https://genome.ch.bbc.co.uk/>).

## 6. Miscellany

"100 years of the BBC in the South West." BBC. Briefly discusses one of Shaw's interviews for the BBC as part of this historical account of the "launch of the first BBC radio station, 5PY based in Plymouth." Available at <https://www.bbc.com/historyofthebbc/south-west/>.

"CHARTRES – Théâtre: L'heure des assassins [COMPLET]." *Radio Intensité*, 12 September 2023. Preview of a Sherlock Holmes drama (*L'Heure des assassins*) that has Shaw as one of its characters. Available at <https://intensite.net/2009/agenda/chartres-theatre-l-heure-des-assassins-complet-369383>. Another review available at <https://www.latribune.fr/culture-lifestyle/theatre-trembler-delicieusement-avec-l-heure-des-assassins-98>

- 6462.html. A video preview available at <https://www.youtube.com/watch?v=PX-YsqmOzmU>. All in French.
- "This Boutique Hotel in Berkshire Is the Perfect British Escape." *Hotels Above Par*, n/d. Mentions that "Each room is named after a distinguished past guest, ranging from notable playwright George Bernard Shaw to esteemed members of royalty." Available at <https://hotelsabovepar.com/cliveden-house-berkshire-review/>.
- Andrianova, Anastasiya. "Friends, not food': Depictions of Animals in Vegan Picturebooks." *Children's Literature Association Quarterly*, vol. 48, no. 3, 2023, 236–59. The title and the main argument of the essay plays on Shaw's quip: "Animals are my friends . . . and I don't eat my friends."
- Block, Susan. "The Burning Soldier." *Counterpunch*, 7 March 2024. Discusses the story of an American soldier who "set himself on fire, committing suicide to protest genocide" in Palestine, and draws parallels with Shaw's *Saint Joan*. Available at <https://www.counterpunch.org/2024/03/07/the-burning-soldier/>.
- Butler, Head. "That's Not Acting, That's Life: Ruth Draper." *The Good Men Project*, 11 August 2023. Mentions that when a companion said of a Draper performance, "Have you ever seen such acting?" George Bernard Shaw shot back: "That's not acting, that's life!" Available at <https://goodmenproject.com/featured-content/thats-not-acting-thats-life-ruth-draper/>.
- Cartwright, Julyan H. E., Antonio G. Checa, and Michael J. Vendrasco. "Arms and the Mollusc: An Evolutionary Arms Race Has Produced Armor Based on Molluscan Biomineralization." *MRS Bulletin*, vol. 49, 2024, 71–79. Discusses the evolutionary adaptations of mollusks based on the following passage from *Arms and the Man*: "Attacking mercilessly when you are strong and keeping out of harm's way when you are weak. That is the whole secret of successful fighting. Get your enemy at a disadvantage and never, on any account, fight him on equal terms."
- Chun, Tarryn Li-Min. *Revolutionary Stagecraft: Theater, Technology, and Politics in Modern China*. University of Michigan Press, 2024. Briefly touches on Shaw's popularity in China and mentions some plays staged in this country.
- Cluskey, Shane. "How Amazon Taught Alexa to Speak in an Irish Brogue." *The New York Times*, 1 July 2023. Describes the process of how two data scientists, who work for Amazon in Europe, were teaching Alexa, the company's digital assistant to master Irish-accented English with the aid of artificial intelligence and recordings from native speakers. The process



- is compared to Higgins's teaching of Eliza Doolittle. Available at <https://www.nytimes.com/2023/07/01/technology/amazon-alexa-irish.html>.
- Cowser Jr., Bob. "Last June." *CounterText*, vol. 9, no. 3, 2023, pp. 464–72. This memoir about the author's parents does not agree with Shaw's adage that "if you sacrifice yourself to those you love, you'll end up hating those you sacrificed for."
- Demirdağ, Şerif Ahmet, and Eray Turpcu. "The Relationship Between Employee Attitudes in the Pygmalion Effect and Trust in Supervisors: A Study on Hotel Establishments." *Journal of Tourism & Gastronomy Studies*, vol. 11, no. 3, 2023, pp. 2478–494. Available at <https://jotags.net/index.php/jotags/article/view/1831>. One of several publications every year that discuss the "Pygmalion effect."
- Drewe, Robert. "Knees and Hips." *The West Australian*, 3 May 2024. Recounts how, while recovering from a hip replacement, physiotherapy included Shaw indirectly: "In teaching the hip patients in Ward 39 to deal with stairs safely and confidently, Rebecca the physio outlined the approved order for us to attempt to walk upstairs: (1) Un-operated leg (Good Leg); (2) Operated Leg (Bad Leg); (3) Stick. To accomplish this, we had to chant George Bernard Shaw (Good, Bad, Stick)." Available under subscription at <https://thewest.com.au/news/agenda/robert-drewe-knees-and-hips-c-14485488>.
- Gandhi, Gopalkrishna. "A people of an emerald isle, waiting with doosras." *The Hindu*, 21 June 2023. The article begins by quoting Shaw during his 1948 visit to Ceylon. Available at <https://www.thehindu.com/opinion/lead/a-people-of-an-emerald-isle-waiting-with-doo-sras/article66990787.ece>.
- Ghosh, Arun. "Fabians at 140." *The Statesman*, 1 April 2024. Summarizes the history of the Fabian Society on the occasion of its 140<sup>th</sup> anniversary. Available at <https://www.thestatesman.com/opinion/fabians-at-140-1503285683.html>.
- Hume, Robert. "Buy Dracula writer Bram Stoker's desk - yours for a blood-curdling €575k." *The Irish Examiner*, 23 May 2023. Describes the writing habits and workspaces of several renowned writers, Shaw (and his writing hut) among them. Available at <https://www.irishexaminer.com/lifestyle/people/arid-41144953.html>.
- Keenan, Tim. "Introduction." In *The Shakespeare North Playhouse Replica Theatres and Their Uses*, ed. Tim Keenan, 1–20. Routledge, 2024. Quotes Shaw's praise of William Poel's method of presenting Elizabethan plays.
- Leatham, Thomas. "The Audrey Hepburn movie costume that sold for \$4.5 million." *Far Out*, 19 August 2023. We learn that "at the

top of the pile of most expensive movie costumes ever bought is the dress that Audrey Hepburn wore in the 1964 musical comedy-drama *My Fair Lady*.” Available at <https://faroutmagazine.co.uk/movie-costume-sold-for-4-5-million/>.

Lindley, Paul. “An Entrepreneur’s Journey: Delivering Ideas to Change a VUCA World.” In *The Ideas-Informed Society: Why We Need It and How to Make It Happen*, eds. Chris Brown and Graham Handscomb, pp. 129–43. Emerald Publishing, 2023. Quotes Shaw’s famous passage from *Back to Methuselah* and discusses how John Fitzgerald Kennedy used it in his 1968 Presidential campaign.

Messy Nussy Cabinet of Curiosities. “13 Things I Found on the Internet Today (Vol. 657).” 10 July 2023. One of the things is Shaw’s writing hut. Includes a brief description and photographs. Available at <https://www.messynussychic.com/2023/07/10/13-things-i-found-on-the-internet-today-vol-657/>.

Parkinson, David. “Michael Gambon obituary: The Singing Detective, Maigret and Harry Potter star.” *British Film Institute*, 29 September 2023. The obituary points out that Gambon got his first break at the Gate Theatre, Dublin, because he lied in his CV saying that he was going to play a lead role in a revival of *Candida*. Available at <https://www.bfi.org.uk/news/michael-gambon-obituary-singing-detective-maigret-harry-potter-star>. A similar obituary, also recounting the same anecdote, available at <https://www.bbc.com/news/entertainment-arts-39408742>.

Power, Conan. “Mayor ‘Reclaims the Waters.’” *Waterford City & County Council Latest News*, 16 June 2023. We learn that “Waterford Metropolitan Mayor Cllr. Jason Murphy set sail from Dunmore East on the Irish Naval vessel, LÉ George Bernard Shaw to ‘reclaim the waters’ in a tradition that dates back centuries.” Available at <https://waterfordcouncilnews.com/2023/06/16/mayor-reclaims-the-waters/>. This is one of the many articles each year that report on the missions accomplished by the vessel of the Irish Naval Service named after Shaw. Other reports of the same nature available at <https://www.nytimes.com/2023/10/07/world/europe/irish-navy-ships-poets-yeats.html>, <https://www.irishstar.com/news/ireland-news/irelands-west-coast-ground-zero-32380303>, <https://www.dlrcoco.ie/news/general-news/celebrating-dun-laoghaire-maritime-heritage-st-patricks-day-parade>, <https://www.telegraph.co.uk/world-news/2024/03/18/irish-navy-le-george-bernard-shaw-drug-bust-st-patricks/>, <https://aflloat.ie/port-news/dun-laoghaire-news/item/62522-le-george-bernard-shaw-benefits-from-new-ship-fender-installation-at-dun-laoghaire-harbour-s-carlisle-pier>, <https://aflloat.ie/port-news/navy/item/62526-naval-s>

- ervice-s-sole-active-ship-unavailable-for-cork-drugs-search-due-to-st-patrick-s-day-celebrations, <https://www.corkbeo.ie/news/local-news/watch-lord-mayor-throws-giant-29073862> and <https://www.corkbeo.ie/news/local-news/watch-lord-mayor-throws-giant-29073862>.
- Russell, Calum. "The only person to have won an Olympic gold medal and an Oscar." *Far Out Magazine*, 8 June 2023. One of the many pieces each year that remind us that Shaw (together with Bob Dylan) is the only person to have won a Nobel Prize and an Oscar. This piece includes the late Kobe Bryant in the discussion, as the only person to have won an Oscar and an Olympic gold medal. Available at <https://faroutmagazine.co.uk/the-only-person-to-have-won-an-olympic-gold-medal-and-an-oscar/>. A similar piece mentions the "only Superbowl winner to possess an Academy Award." Available at <https://faroutmagazine.co.uk/the-only-person-to-have-won-the-superbowl-and-an-oscar/>.
- Shaw, Gabbi. "Vintage photos show the eerie history of Madame Tussauds, which made wax figures of murderers, executed royals, and dictators." *Business Insider*, 24 October 2023. Includes a picture of "John Tussaud, the great-grandson of Madame Tussaud, working on a model of" Shaw. Available at <https://www.businessinsider.com/madame-tussauds-wax-museum-vintage-photos-history>.
- Sonning, Andreas. *Creative Concert Production and Entrepreneurship: Concert Dramaturgy and Project Development for the Performing Arts*. Routledge, 2024. In chapter three, in the context of political satire, the author lists and briefly discusses "10 Plays that faced major controversy throughout history"—*Mrs Warren's Profession* among them.
- Trüeb, Ralph M., Hudson Dutra Rezende, and Maria Fernanda Reis Gavazzoni Dias, eds. *Hair in Infectious Disease: Recognition, Treatment, and Prevention*. Springer, 2023. Both the Introduction and the Concluding Remarks quote from *The Doctor's Dilemma* ("The characteristic microbe of a disease might be a symptom instead of a cause") to illustrate one of the major points in the book.
- Tsvasman, Leon. *The Age of Sapiocracy: On the Radical Ethics of Data-Driven Civilization*. Ergon, 2023. Uses the Serpent's words in *Back to Methuselah* ("I dream things that never were; and I say 'Why not?'" ) to frame the author's advocacy for a shift towards a more profound, ethically informed understanding of progress and innovation.
- Walsh, Toby. *Faking It: Artificial Intelligence in a Human World*. Black Inc., 2023. One of the several publications each year that, in the wake of the rise of AI, mentions that the first chatbot was named Eliza after the character in *Pygmalion*. It briefly comments on the implications of that choice

of name. Similar references can be found in Anna Maria Rostomyan's "Emotion AI as an Advancement in Human-Machine Interactions" (<https://www.europeanbusinessreview.com/emotion-ai-as-an-advancement-in-human-machine-interactions/>); David M. Berry's "The Limits of Computation: Joseph Weizenbaum and the ELIZA Chatbot" (<https://ojs.weizenbaum-institut.de/index.php/wjds/article/view/106/96>); Ellen Pearlman's "How to Build a 'Sicko' AI. AIBO: An Emotionally Intelligent Artificial Intelligence AI Brainwave" (<https://dl.acm.org/doi/pdf/10.1145/3452918.3467814>); James Proszek's PhD thesis, "Talking With Bots: Understanding Automated Agency and Building Civic Pedagogies in the Digital Age" (Northwestern University, 2023); Fabio Paglieri's "Expropriated Minds: On Some Practical Problems of Generative AI, Beyond Our Cognitive Illusions" (<https://link.springer.com/article/10.1007/s13347-024-00743-x>); Andrea Daniele Signorelli's "La irónica historia del primer chatbot y su creador, Joseph Weizenbaum" (<https://es.wired.com/articulos/el-primer-chatbot-de-la-historia-y-su-creador-joseph-weizenbaum>. In Spanish); and Karamjit S. Gill's "Eliza! A Reckoning with Cartesian Magic" (<https://link.springer.com/article/10.1007/s00146-024-01868-5>).

Wynne-Jones, Tim. "The glamour of grammar: Some thoughts about words on the page." *Book 2.0*, vol. 13, no. 1, 2023, pp. 99–107. Utilizes a Shaw quotation to illustrate how what some grammarians consider "bad grammar" is actually perfectly useful.

Xie, Yinrui. "Materialised Power and Transitioning Modernity: The Architecture of Beijing Hotel, 1917–1974." *The Journal of Architecture*, 2023. DOI: <https://doi.org/10.1080/13602365.2023.2278545>. Mentions that Shaw stayed at this hotel when he visited Beijing.

#### NOTES

1. Ten years ago, when I was offered the possibility of editing the Continuing Checklist of Shaviana, I clearly had no idea what I was signing up for. Two hundred thousand words, a thousand email exchanges, and myriad anecdotes later—not to mention the onset of presbyopia—I must admit that this has been much more fun than I had initially envisioned. As Shaw would put it, you never can tell. You never can tell when you're going to come across a reference to Shaw in Vietnamese, or in a journal of case law, or to a production of one of his plays in Nigeria. This stint has truly made me aware of the breadth and depth of Shaw's legacy worldwide. Whether I was a worthy heir of the late, great John Pfeiffer—who edited the Checklist for decades—is not for me to say. All I can say is that I have tried to

make this bibliography informative and accurate to the best of my ability. In this, the invariable generosity of Shaw scholars around the world has played a big part. Thus, a heartfelt note of gratitude is owed to those who shared their work or simply replied to my messages. Also, it would be remiss of me not to single out the two editors of *SHAW* over these years. Michel Pharand and Christopher Wixson have facilitated my job with their invaluable expertise and unfailing support, and much of what you may find of interest in these pages is due to their editorial savvy. Last, but most certainly not least, the Shavian community will be happy to know that the Checklist will be in good hands from now on. Miguel Cisneros, whose work on Shaw has been featured in the Checklist repeatedly, will take over. I could not think of a better editor, and I take special pride in the fact that “the rain of essays remains in Spain.” Thank you all.

2. Instead of including an exhaustive list of reprints of Shaw’s plays by online publishing houses that sell their products through electronic commerce websites like Amazon, a smaller, representative sample has been listed. Ever since Shaw’s works entered the public domain, there has been a surge in editions and reprints of his plays (especially as ebooks).

3. See also section 5 (“Recordings and Other Media”) for other repositories that may also include works by Shaw but have not been listed here because their most relevant content is, for example, photographs.

4. Articles published or books reviewed in *SHAW* are not annotated. In addition, whenever the listed item is freely available online and the title is self-explanatory, readers are directed to the full text without further annotation.

5. Media (including videos and recordings) of a scholarly nature are listed in section 2 (“Books, Journals, Pamphlets, and Other Scholarly Media”).