During the last three decades many books on George Bernard Shaw have been published from different corners of the world, exploring different areas of his writing and personality. Some books were published also during his lifetime. But, strangely enough, no author has written exclusively on Shaw's religious beliefs, and we do not find any in-depth study on the subject. A handful of critics have only incidentally referred to Shaw's religion with some casual and off-hand remarks here and there, without going deeper into the subject. So, we have every reason to wonder as to why this particular subject, which virtually constituted the very fabric of Shaw's beliefs, is so blatantly ignored by his critics, while Shaw himself stressed the all-round importance of religion, and talked abundantly about it both in the first person as well as through some specially contrived dramatic characters.

The intention behind the preparation of this dissertation is to throw some light over this neglected area of Shaw writing, and hence this modest endeavour to establish the fact that Shaw was a profoundly religious man
with his own beliefs and convictions, unaffected by the traditional conceptions of religion and morality.

This dissertation has eight full-length chapters, and we have summed up our discussion with some concluding remarks. Introduction itself is the first chapter. It includes the opinions of the critics of Shaw, the character of his religious beliefs, and a discussion on the various influences, in different levels, on the formative years of Shaw’s early career.

The second chapter is a discussion on Man and Superman, with a commentary as to why we have started with Man and Superman instead of with The Devil’s Disciple, which was written earlier by the playwright. We have discussed Major Barbara in the third chapter. The fourth chapter is devoted to the play, Androcles and the Lion, under the title — “Shaw: The Critic of the Bible”. Similarly, the fifth chapter is an exclusive study of the play, Back to Methuselah, under the title — “Shaw: The Creative Evolutionist”. In the sixth chapter we have discussed the play, St. Joan. The seventh chapter, under the title “Concerning other plays”, includes five plays. They are, The Devil’s Disciple, The Shewing-Up of Blanco Posnet, Tea True to Be Good, On the Rocks, and The
Simpleton of the Unexpected Isles. The eighth chapter is an exclusive study of the famous tale, The Black Girl in Search of God.

The concluding discussion, under the title "Concluding Remarks", attempts a brief summing-up of the main argument of the thesis.

I owe a special debt of gratitude to Dr. Amareesh Datta, Head of the Department of English, Dibrugarh University (formerly Head, Department of English, and Dean, Faculty of Arts, Gauhati University). It was definitely a great pleasure to work under his guidance.

Late Y. Sahai, Head of the Department of English Studies and Modern European Languages, Allahabad University, and Dr. R. R. Dutt, Reader in English, Allahabad University, where I initially started the work in 1973, gave me many valuable suggestions in this regard. I am sincerely grateful to them.

I also express my heart-felt indebtedness to Dr. Lakshyananda Pathak, Prof. (Miss) Kunja Kusum Kakati, and Miss. Rita Adhikari, who helped me in different ways in the preparation of this humble dissertation. Besides, I also express my
gratefulness to the Librarians of Gauhati University, Gauhati, Allahabad University, Allahabad, and British Council Library, Calcutta.

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15/5/81

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