CHAPTER II

Prefaces to Plays Unpleasant, Plays Pleasant and Three Plays for Puritans.
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Bernard Shaw's Plays Unpleasant include Widower's Houses (1885-92), The Philanderer (1893) and Mrs Warren's Profession (1893-94). The preface to Plays Unpleasant was written in 1898, that is four years after the last play in this series was written. Prior to that a preface was written to 1893 edition of Widower's Houses to which were added subsequently three appendices and a postscript. A sixteen-page preface (P.H. ed.) was written to 1902 edition of Mrs Warren's Profession and to it were added two postscripts, one in 1930 and the other in 1933. Again a brief preface was written to The Philanderer in 1930, that is thirty seven years after the play was written.

In the preface to Plays Unpleasant Shaw describes the theme of Widower's Houses as "slum landlordism, municipal jobbery, and the pecuniary and matrimonial ties between them and the pleasant people with 'independent' incomes who imagine that such sordid matters do not touch their lives" (p. 719). The play attempts to dramatise the above matters through the portrayals of Sartorius, the landlord and Dr Harry Trench, the 'pleasant' and self-righteous gentleman and the conflict they come into over the problem of matrimonial relation between them. Shaw also declares in the same preface, "In Widower's Houses I have shewn middle-class respectability and the younger son gentility, fattening on the poverty of the slum..."
as flies fatten on filth" (p. 726). By the above statement Shaw wants to say that both Dr Trench and Sartorius, the accuser and the accused in the play, are equally guilty of living by exploitation of the poor. The play has attempted to expose the myths of individual self-righteousness and pious incomes in capitalist society. Dr Trench refuses to marry Blanche Sartorius when he comes to know that his would-be father-in-law's income is derived from exploitation of the slum-dwellers and lays down the condition that Blanche must not bring in any dowry if their marriage is to come off at all. In consequence of this condition, the engagement breaks off. Subsequently, Dr Trench learns that the seven hundred pounds that he gets from Sartorius yearly as interest on mortgage is actually a part of Sartorius's income derived from the exploitation of the slum-dwellers. Sartorius says to Trench, "It is because of the risks I run through the poverty of my tenants that you exact interest from me at the monstrous and exorbitant rate of seven per cent, forcing me to exact the uttermost farthing in my turn from the tenants" (Act II, p. 18). This is a great revelation for Trench and his sense of self-righteousness gets a brutal blow. Trench realises that his idealism about honest living on an honest income is a figment of imagination and that every income in a capitalistic economy is inevitably bound up with some kind of exploitation. His vanity goes bang and he realizes the futility of the pot calling the kettle black. Hence, the marriage between Trench and Blanche is again considered and this time with success.
"Municipal jobbery" is shown in the play through the efforts of Lickcheese, Sartorius and Harry Trench to get big compensation. Lickcheese gets rich by buying shares in the North Thames Iced Depot Company situated by the tower, because the government takes over the entire plot with buildings on it at compensation to all the property holders of that area. Lickcheese suggests that as the slums of Sartorius are situated in Robbins's Row, and as Robbins's Row is to be pulled down in order to make way for a new street into the Strand, a golden opportunity awaits Sartorius and Trench to get high compensation from the government if they will only put their slums into habitable repair and stake their claim for compensation for their losses in money and materials. Financial considerations prevail over Trench's philanthropic considerations and he decides to stand in with his would-be father-in-law in investments on repairs.

In reply to the criticism that the characters in Widower's Houses are all 'knaves' 'bloodsuckers', 'quarrelsome', 'fractious', 'selfish', 'unsympathetic', 'disagreeable', 'peculiar', 'ill-conditioned', and 'cads', Shaw says in the preface to 1893-edition of the play that his characters are attempts at realistic portrayal of life, and maintains that the critics are all "ignorant of society" and they do not know life well enough to recognize it in the glare of the footlights" (p. 709). Instead of following the current romantic logic of the stage, he has drawn the characters in a naturalistic manner. Arguing for the kind of life presented in the play, Shaw says, "My life has been passed mostly in big modern towns, where my
A sense of beauty has been starved whilst my intellect has been gorged with problems like that of the slums in this play" (p. 703). Shaw means to say that if the characters look selfish and cynical, it is because of the influences of the society in which they live.

As regards Blanche’s use of violence on her maid-servant, Shaw says that the stage convention allows the heroes to use violence on others, but denies this privilege to the heroines. Shaw, in this play, decides to redress this injustice to the heroines by making Blanche use violence and "attack her servant much as Othello attack his ancient". Shaw says that in portraying the character of Blanche he was guided by his sense of realism. Shaw also intends to hit at the current idealistic notion that the heroines are creatures that never strike, never swear, never gamble, never drink, never nag or never does anything 'unladylike'. The author "confesses to having jilted the ideal lady for the real one" (p. 712). As regards the criticism that Shaw has given away the case of the poor by making Lickcheese behave like a conventional rich man after his rise from poverty to affluence, Shaw maintains that the notion that the rich are wicked and the poor are all virtuous is a foolish one. Shaw says that the dramatic art should hold up to nature not the ideal British public, but the people "who have lived, thought, and felt, and who have some real sense that women are human beings just like men, only worse brought up and consequently worse behaved" (p. 713).

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In the preface Shaw says that his attacks have been directed against the public not against the stage figures. Dr Harry Trench realises that individual righteousness is a myth in a capitalist society based on exploitation. He realizes that he is as much guilty of exploitation as Sartorius is. He also realizes that he cannot marry any woman in the capitalist society if he expects his father-in-law to earn untainted money and live on an independent income. In the aforesaid preface Shaw emphasizes the impossibility of Sartorius's "acting otherwise under our social system" (p. 709).

It will be seen that the preface to the 1893-edition of Widower's Houses is, thematically, strongly linked with the play and the preface to Plays Unpleasant is linked with Widower's Houses by background and guideline accounts.

In the preface to Plays Unpleasant Shaw says that in The Philanderer he has shown "the grotesque sexual compacts made between men and women under marriage laws" which all advanced people try to evade because marriage is an institution "which society has outgrown but not modified" (cf. p. 726). Shaw tries to show the dangers and difficulties latent in the conventional marriage system through the triangular relation of Leonard Charteris, Grace Tranfield, and Julia Craven in the play. Charteris loves Grace Tranfield and wants to marry her, but Grace refuses to marry Charteris because if she marries the man she loves it will give her husband greater power over her. Julia appears to love Dr Paramore only after she is disappointed with Leonard Charteris. The love between Julia and Dr Paramore
could be called an arranged one as they are led to it by others. The experiences of the first marriage make Grace reluctant for a second monogamic marriage with Charteris, but she does not spell out the reasons which make a marriage 'grotesque' one. Cuthbertson's marriage with Molly Ebden was a failure because she was 'incapable of valuing a true man's affection'. Craven admits that he married only for money. Charteris, the Ibsenite philosopher who has a knack for philandering, seems incapable of leading a settled life though he wants Grace Tranfield to marry him. However, the play does not seem to succeed in showing the 'grotesque sexual compacts made between men and women under marriage laws' as said in the preface. The medical science is satirised in the play through the affair of Dr Paramore, but the preface does not say anything about it. The prefatory note to The Philanderer written in 1930 refers to the anti-idealistic 'lesson' taught by Ibsen, the great Norwegian. Dr Paramore is the victim of his idealism that an English doctor can never be wrong. Colonel Craven is a typical case of false idealism who thinks that the medical science is infallible, and accordingly, prepares to die within the time limit set by the doctor. Dr Paramore is deeply mortified when he learns from The British Medical Journal that his theory about heart disease has been proved to be a lie by an Italian. He takes the news as "the worst blow pathological science has received for the last three hundred years" (Act II, p. 50). He finds it difficult to admit defeat and announces his desperate resolution to re-set his theory by hook or by
crook. He says, "I will go to Italy myself. I'll rediscover my disease: I know it exists; I feel it; and I'll prove it if I have to experiment on every mortal animal that has a liver in it" (Act II, p. 47). Commenting on Dr Paramore's peculiar conduct, Chesterton says, "...It is really a sharp exposition of the dangers of "idealism", the sacrifice of people to principles, and Shaw is even wiser in his suggestion that this excessive idealism exists nowhere so strongly as in the world of physical science".

In the prefatory note to The Philanderer Shaw refers to the "state of mind represented by the Ibsen club" in the play. By this reference Shaw means the concepts of New Man, New Woman, and of marriage as a degrading bargain between men and women and of sexual relationship outside marriage as dramatised in the play. The aim of the Ibsen Club is to popularise the humanist revolt against the octopus of idealism gripping life in all its different aspects. Shaw attributes the holocaust of the 1st World War to the failure of the European masses to respond to the teachings of Ibsen in proper time. The play presents a conflict between the young Ibsenites and the old people like Colonel Craven and Joseph Cuthbertson who are yet to take in the message of Ibsen. Colonel Craven is the victim of his idealistic belief that the medical science is infallible. Joseph Cuthbertson, the father of Grace Tranfield, is a "man of fervent idealist sentiment". As a dramatic critic of the

'Old Order', he waxes eloquent on 'scenes of suffering nobly endured and sacrifice willingly rendered by womenly women and manly men' (Act I, p. 38).

In the preface to *Plays Unpleasant* Shaw has described the conventional marriage compacts as "grotesque" and has referred to the revolt of the advanced people against the conventional marriage system. In the preface to *The Philanderer* Shaw has noted how the people had to suffer tragic consequences because of their allegiance to false ideals and their refusal to pay any heed to the teachings of Ibsen. Shaw's observations in the two prefaces, though brief, have both guideline and background importance for the play.

In the preface to *Mrs Warren's Profession* Shaw has argued that prostitution is caused "not by female depravity and male licentiousness, but simply by underpaying, undervaluing and overworking women so shamefully that the poorest of them are forced to resort to prostitution to keep body and soul together" (p. 219). The above contention has not been dramatised in the play; instead, it has been expressed through a masterly and impassioned speech by Mrs Warren in it. Referring to Shaw's failure to dramatise the reasons leading to prostitution, Dr Sengupta comments, "It is a play not so much of Mrs Warren's profession as of Miss Warren's discovery". However, the play is a strong condemnation of capitalist society that creates poverty and prostitution which, in turn, give rise to

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the possibilities of incest. In the preface to *Plays Unpleasant*, Shaw says that in *Mrs Warren's Profession* he has gone straight at the fact that as Mrs Warren in the play puts it, "the only way for a woman to provide for herself decently is for her to be good to some man that can afford to be good to her" (Act II, p. 97). In the capitalistic system of society based on private property, life is hellish for those who do not have sufficient private property or private income. The poor and the destitute have to resort to the dishonourable ways of living when all honourable ways get closed to them. Mrs Warren reveals to her daughter that prior to her joining the business of prostitution she used to serve as a waitress at a bar fourteen hours a day for four shillings a week. Subsequently, in a kind of revolt against poverty, she and her sister Liz started a large scale business of prostitution with bases in the important capitals of Europe, because they felt that earning money sufficiently that way was the only way left for them to save their self-respect in society.

Referring to the critics who expected to find *Mrs Warren's Profession* an aphrodisiac sort of play and found in practice that it was rather prudish sort of play and denied Shaw any dramatic power for that reason Shaw says in the preface to *Mrs Warren's Profession* that the critics have been slaves to tradition of sentimentalism and romantic logic of the stage. Shaw maintains that his characters in the play are all down-to-earth portrayals of men and women of real life. The critics are puzzled at the unexpected naturalness with which the characters behave. The
scenes between Mrs Warren and Vivie can specifically be mentioned as having contributed to the naturalistic atmosphere of the play.

In the preface to *Plays Unpleasant* Shaw says that his attacks are directed against the public, not against the stage figures. It is the responsibility of the whole body of citizens to replace Mrs Warren's profession with "honourable industries guarded by a humane industrial code and a 'moral minimum wage'. The play has shown how Mrs Warren was compelled to take to the business of prostitution by continuous poverty, deprivation and inhuman drudgery. Mrs Warren alone cannot change the society by her individual efforts. It requires the joint efforts of all members or at least a sizeable part of the members of the society to reform or change the rules of society. Unless that is done, it is no use blaming Mrs Warrens for their profession.

Shaw has given a long account of the history and behaviour of the Censor in the prefaces to *Plays Unpleasant* and *Mrs Warren's Profession*. He has tried to establish in the course of his arguments against the Censor that *Mrs Warren's Profession* far from being voluptuous is a didactic and edifying sort of play. Shaw's long discourse on the Censor has nothing to do with the play; however his claim that *Mrs Warren's Profession* is a didactic play is obviously justified and it teaches the lesson that prostitution is the inevitable offshoot of unemployment and poverty under capitalism and it can be eradicated under a socialistic system of society guaranteeing
"honourable industries guarded by a humane industrial code and a 'moral minimum' wage". The play, however, does not show the road to such a better system.

In the preface to Plays Unpleasant Shaw advocates a new kind of drama which would serve two-fold purpose. He means that drama should be both stageable and also readable like fiction by home-keeping public. Shaw advocates serious effort to convey the full content of a play to the reader by expanding "the customary brief and unreadable scene specifications" into a chapter or series of chapters (cf. 725). Shaw says that as a 'practical dramatist' he has tried to put down nothing that is irrelevant to the actor's performance and through it to the audience's comprehension of the play. Shaw's scene-directions repeatedly betray novelistic influences or overtones, because, in them Shaw often indulges in the descriptions of the psychological background of a character's behaviour. These novelistic influences can be seen in the scene-directions in Plays Unpleasant also.

It could be concluded that Shaw's account of the Censor and of the first productions of the Unpleasant plays in the prefaces have little to do with the themes of the plays; still, what Shaw says in the prefaces about the themes of the plays, growth of plots, the method of character-drawing, the antiidealistic attitude to life make the prefaces well-connected with the plays both thematically and by background account.

Plays pleasant include Arms and the Man (1894), Candida (1894-95), The Man of Destiny (1896), and You Never Can Tell (1897).
The preface to *Plays Pleasant* was written in 1898, that is, one year after the last play in the series was written. The preface to *Plays Pleasant* notes the year and the occasion of writing *Arms and the Man*. The preface discusses several matters which are of particular relevance to *Arms and the Man*, and these could also serve as guidelines, more or less, for all the plays in this series.

In the preface, Shaw says that he is not interested in the dramatization of obvious conflict of unmistakeable good with unmistakeable evil and he disapproves of categorizing characters into two water-tight compartments of good and evil. He rejects the conventional method of drawing characters in consonance with the 'wrong' and 'obsolete' stage customs. Shaw, then, elaborates his own naturalistic method of drawing characters. He also stresses the need of blending humour with the thought and theme of a play. Towards the end of the preface Shaw declares a crusade against idealism in life in different forms which glorify "robbery, starvation, disease, crime, drink, war, cruelty, cupidity, and all the other common places of civilization" (p. 734).

*Arms and the Man*, subtitled as 'an anti-romantic comedy', is a satire on the conventional idealistic views on war and marriage. Neither Sergius, nor Raina has been able to remain for long on the plane of romantic 'higher love'. Both get fed up with their unnatural and inhuman 'higher love' and seek for redemption elsewhere. They could not be themselves as long as they remained on their romantic higher plane, and had to
behave like artificial human beings. Both Raina and Sergius found that they could come to their own and behave like real human beings of flesh and blood only in the company of Bluntschli and Louka respectively. When both Raina and Sergius find that they can get real love and real human response from Bluntschli and Louka respectively, their god of romantic love also dies in the same hour for ever.

The realistic analysis of war and the eye-witness account of the battle of Slivnitza by the 'consummate soldier', Bluntschli shatter to pieces Raina's romantic conception of war and the warrior hero. On the other hand, the disapproval of Sergius's romantic dash and the romantic victory at Slivnitza from the military angle as Don Quixotic and foolish, and the refusal of the superior officers to promote Sergius to the rank of a general on the ground that his attack was against all established military rules, and Sergius's own experiences of war as the cause of large scale slaughter and casualty, and death by burning of some soldiers including Bluntschli's friend Stolz destroy all romanticism in him about war and make him exclaim in profound disillusionment, 'And how ridiculous! Oh, war! war! the dream of patriots and heroes! A fraud, Bluntschli. A hollow sham, like love!' (Act III, p. 118). Through a series of shocking experiences, realist Bluntschli has been able to teach both Sergius and Raina that there is no place of romanticism in love and war as in other fields of workaday life. Like a master physician, Bluntschli had been able to cure both Sergius and Raina of their romantic enchantments. In the preface Shaw
saying that romance should be viewed as a 'heresy to be swept off from art and life' (pp. 732-3). Rejecting idealism in the last part of the preface, Shaw says that he can no longer be satisfied with fictitious morals and fictitious good conduct 'shedding fictitious glory on robbery, starvation, disease, crime, drink, war, cruelty, cupidity and all other commonplaces of civilization which drive men to the theatre to make foolish pretences that such things are progress, science, morals, religion, patriotism, imperial supremacy, national greatness, and all other names the newspapers call them' (p. 734). Shaw's anti-idealism has been effectively carried out in _Arms and the Man_ the end of which finds both Raina and Sergius cured of their romantic illusions about war and marriage.

The belief that the propertied class is superior to the proletarians is challenged through the depiction of love between Sergius and the servant-girl Louka and getting them happily married at the end of the play.

Rejecting the practice of absolute and dogmatic categorization of characters as good and bad, Shaw says in the preface, "But the obvious conflict of unmistakable good with unmistakable evil can only supply the crude drama of villain and hero in which some absolute point of view is taken, and the dissentients are treated by the dramatist as enemies to be piously glorified or indignantly vilified. In such cheap wares I do not deal" (p. 729). Shaw also says that in his plays, his policy has been to allow the characters full freedom of expression, growth and defence. Thus, in _Arms and the Man_ it is seen that the so-called romantic
characters, Sergius and Raina are not incapable of rationalization and the prosaic character, Bluntschli is endowed with a peculiar brand of romanticism—the romanticism of the Life Force. It is because of his romanticism that Bluntschli spends fifteen years of his life in 'barracks and battles', runs away twice from home when he was a boy, takes to soldiering instead of joining his father's business, and climbs up into the balcony of the house at great risk of life and goes to the same house again to the possibility of great damage to his own reputation and also of the members of that house. Again, it is because of the capacity for rationalization that Sergius and Raina have been able to shake themselves out of their romanticism about war and love.

In the preface Shaw has defended his method of characterisation relating to Bluntschli and also has sought to justify in it a remark by Major Petkoff in the play to the effect that the Bulgarians were not habituated to washing themselves daily in 1885. As regards the disagreement of the critics in regard to the characterisation of Bluntschli as a soldier, Shaw says in the same preface that the 'disagreement' is the result of 'fundamental disagreement between the romantic morality of the critics and the natural morality of the plays' (p. 734). In reply to the exceptions taken by the critics in regard to Captain Bluntschli's cowardly flight from the battle-field, his carrying of chocolates in the cartridge box of his pistol, his shying like a nervous horse before Raina in her room, Shaw quotes various military authorities and sources in support of his portrayal. As regards the contention that the Bulgarians were
not used to washing daily in 1885, Shaw quotes in his support, the reports of some daily papers. The defence put forward by Shaw in the preface to Plays Pleasant in support of his method of characterisation adopted in Arms and the Man and other matters that were subjects of criticism is a brief one. He has elaborately expressed himself in regard to these matters in A Dramatic Realist to His Critics. In that essay he has dwelt at length on the differences between the 'subjective or stagey' life and the 'objective or real' life. There he takes up the issue of the criticism of Arms and the Man by different critics again, denounces the idealism of the critics and defends his naturalistic method. In the preface to Plays Pleasant also, Shaw has advocated the necessity of founding our institutions 'on a genuinely scientific natural history' (p. 735).

Speaking about the function of humour in dramatic art, Shaw says in the preface to Plays Pleasant, "When a comedy is performed, it is nothing to me that the spectators laugh. I want to see how many of them, laughing or grave, are in the melting mood" (p. 733). The elements of wit and humour are in abundance in the play. Fugitive Bluntschli's disclosure to


Shaw says in the same essay "I declare that I am tired to utter disgust of imaginary life, imaginary law, imaginary ethics, science, peace, war, love, villainy, and imaginary everything else, both on the stage and off it. I demand respect, interest, affection for human nature, as it is and life as we must live even when we have bettered it and ourselves to the outmost" (p. 194).
Baina that he carries chocolates in the cartridge-box of his pistol, instead of cartridges, his announcement that Sergius behaved like Don Quixote at Slivnitza, Petkoff's statement that his father had never had a bath in his life, and still lived to be ninety eight, Sergius's declaration to Louka that he has to behave like six different persons at different times, and does not know which one is his real self, Raina's asking of her mother to marry Sergius, Catherine's futile effort to put away Bluntschli when he arrives at her house, betting and bidding by Petkoff and Sergius on the issue of Petkoff's old coat, Bluntschli's announcement that he pawned the coat, Sergius's comparison of a courageous man with an English bull terrier, Bluntschli's revelations of his list of possessions and Petkoff's asking of him whether he is the emperor of Switzerland are among the humorous elements which are perfectly blended with the themetic purpose of the play. Witty statements sparkle in almost every page of the play, and they are never out of place.

Thus, the preface to Plays Pleasant has strong links with Arms and the Man because it supplies guidelines and contains comments on the theme of the play which can help in better appreciation or comprehension of the play. Some other matters of the preface, such as, the role of the actor-managers in the performance of the plays, the formation of influential committees to undertake performance of plays of high taste and culture, the role of theatre in national life, the necessity of a national theatre have almost nothing to do with the theme of Arms and the Man, but they could help in understanding the attitude of the playwright to the theatre and to the business of playwriting.
The preface to *Plays Pleasant* gives the history of the genesis of *Candida*, and there Shaw says that *Candida* is projected as a "modern pre-Raphelite play". Anti-idealism is the common thread running through all the *Pleasant* plays of Shaw. *Candida* is a vigorous attack on several kinds of idealism—idealism of monogamic marriage, idealism of happy and holy marriage, idealism of happy family, idealism of the husband as the strong man of the family. It is an attack on the idealism of capitalist society, because by directing attack on the institution of the family it has attacked the nucleus of the capitalist system where "where wife and children are the slaves of the husband." 1 In consonance with Shaw's declaration in the preface that he is not interested in the cheap game of "the obvious conflicts of unmistakable good with unmistakable evil", *Candida* dramatizes conflict between two positive forces. As Shaw says in the preface, *Candida* attempts dramatization of the conflict between "the higher but vaguer and timider vision, the incoherent, mischievous, and even ridiculous unpracticalness" of poet Marchbanks with "clear, bold, sure, sensible, benevolent, salutarily shortsighted Christian Socialist idealism" of clergyman James Mavor Morell (cf. 729). This principal conflict gives rise to another kind of conflict towards the end of the play—the conflict between the visionary and untractable destiny of the poet with the discipline of a regular domestic life. *Candida* achieves its satiric purpose very successfully—the purpose of attacking the institutions of marriage and family from

The attack has been a formidable one, because the antagonist against whom the intellectual missiles of a visionary post have been directed is a mighty fortress; that is to say, he far from being weak, is a highly resourceful man. As a man, he is kind, genial, well-mannered and popular. He is a regular preacher of Christian socialism and an active member of several social organisations. In the play, he is shown as one who speaks at the public meetings and rouses people to enthusiasm thereby, and also has audience with the deputationists that come to see him. His socialistic outlook makes him critical of his father-in-law, Mr Burgess, for his exploitative business policy.

While focusing on the kind of conflict in *Candida*, the preface has also tried to analyze the nature of the visions of a man of genius. Men of genius see distant visions which are not seen by the common men. They focus their visions on the specula of their works of art, and from there only, they can be flashed back to the eyes of the common men. Geniuses, who are never satisfied with what is achieved or what is immediate, are a race apart, and are guided by a 'blind instinct'. The visions of a man of genius cannot be stated in clear and prosaic terms. They have got to be shown through 'the magic glass of his artwork' (p. 729). While elucidating the nature of the conflict among the three principal characters in this avowedly pre-Raphaelite play, Shaw says, "To distil the quintessential drama from pre-Raphaelitism, medieval or modern, it must be shown at its best in conflict with the first, broken, nervous, stumbling attempts to formulate its own revolt against itself as it
developes into something higher" (p. 729). The outlook or the philosophy of poet Marchbanks in the play is not as clear as that of James Morell. He remains in direct conflict with Morell throughout the play, but with Candida he remains in a kind of temporary alliance until near the end of the play. Towards the end of the play, the alliance breaks down and Marchbanks goes out with 'a secret' the meaning of which is not clearly expressed in the play. The stance he takes against the way of life of the Morell couple appears 'broken, nervous' at the end. The 'secret' with which poet Marchbanks leaves the precincts of Candida's house could be that his destiny as an artist is different from that of a worldly man, and his pursuit of visions marked by 'incoherent, mischievous, and even ridiculous unpracticalness' is incompatible with the compulsions and regularities of domestic life. To romantic Marchbanks, Candida's domestic works, such as peeling of potatoes, slicing of onions, cleaning of lamps and scrubbing of floors are terrible eye-sores. He get horrors from the sights of Candida's doing such chores. He makes a heart-rending wail when he hears that Candida's pet scrubbing brush has been used for blackleading. These things show that some of the works of Candida's domestic and married life offend the aesthetic sense of her romantic lover, poet Marchbanks who wants for her "a tiny shallop to sail away in, far from the world where the marble floors are washed by the rain and dried by the sun; where the south wind dusts the beautiful green and purple carpets. Or a chariot to carry us up into the sky, where the lamps are the stars, and don't need to be
filled with paraffin oil every day" (Act II, p. 139).
Marchbanks wants her to live in the midst of beautiful nature as its beautiful part. When poet Marchbanks asks Candida not to think of boots because her "feet should be beautiful on the mountains", Candida says in reply that her 'feet would not be beautiful on the Hackney Road without boots' (Act II, p. 139).
Marchbanks proposes to Morell that they should go out in two opposite directions in search of 'some beautiful archangel with purple wings' for Candida. The contradictions between Marchbanks's romantic and visionary life and the compulsions of real workaday life get more and more marked towards the end of the play. In the preface to Plays Pleasant Shaw declares that he views "romance as the great heresy to be swept off from art and life" (p. 732). He condemns idealism of different brands and observes, "For idealism, which is only a flattering name for romance in politics and morals is as obnoxious to me as romance in ethics or religion." (p. 734). Though the preface condemns romanticism, still, in Candida, the romanticism of poet Marchbanks has been sought to be projected as the romanticism of the Life Force as expressed through a man of genius. His romanticism differs from the conventional anti-life romanticism. In the preface Shaw says, "There is only one religion, though there are a hundred versions of it" (pp. 728-29). Both Morell and Marchbanks aim at a religion, but while Morell's religion seems quite settled, Marchbanks, restless, seems to be in search of a more comprehensive one. Hence, his religion is yet to take a concrete shape.
Marchbanks's dream of life with Candida and his remarks have to be viewed from the angle of his vision which, on the face of it, appears hazy and vague. Commenting upon the vague but growing religion of Marchbanks, Elsie Adams says, "Candida defines the nature and purpose of the artist who after his sojourn in the night may be able to create the iconography of a live religion". Poet Marchbanks appears to be projected as a realist who is much ahead of his time, and thereby, comes into conflict with the conventional people like Mr and Mrs Morell. Nethercot offers to call Marchbanks a realist judging in the light of what Shaw says about the characteristic behaviour of philistines, idealists and realists in The Quintessence of Ibsenism and observes, "Candida, Morell, and Marchbanks all behave in almost perfect conformity with the Shavian formula for their types".

In the triangular love story of the play, Candida has been drawn as the most dominating character. She treats both Morell and Marchbanks as mere two boys. Instead of remaining within the bounds of traditional monogamous marriage, and doing her the


2 - In the section "Ideals and Idealists" of The Quintessence of Ibsenism, Shaw takes up the case of an average community of thousand persons and tries to classify the people according to their attitudes towards marriage and family. He concludes, "We then have our society classified as 700 Philistines and 299 idealist leaving one man unclassified: the man strong enough to face the truth the idealists are shirking"- Major Critical Essays (London, 1948), p. 27.

duties the women trangresses its bounds and extends her love and care to Eugene Marchbanks which later upsets her husband beyond measure. The preface which focusses on the nature of conflict in Candida does not say anything about the role of Candida in the play. In a letter to Ellen Terry Shaw said, "Candida, between you and me, is the Virgin Mother and nobody else". Again, in another letter to Ellen Terry written in 1896, Shaw says, "I have written The Mother Play- Candida and I cannot repeat a masterpiece". There are ample evidences in the play suggesting the motherly attitude of Candida. She says to Morell, "It seems unfair that all love should go to you, and none to him; although he needs it so much more than you" (Act II, p. 141). Candida's open declaration of her affection for Marchbanks brings matters to a head and a showdown is expected at the auction scene. But an anti-climax occurs when Candida declares her option for "the weaker of the two." In a long speech Candida explains the meaning of her utterance. Poet Marchbanks who has struggled all alone against the odds of life has earned the virtue of self-reliance. On the other hand, James Morell, who has been dependent upon others for his success since his childhood, sadly lacks in the virtue of standing on one's own legs.

1 - Shaw says in The Quintessence of Ibsenism, "The sum of the matter is that unless Woman repudiates her womanliness, her duty to her husband, to her children, to society, to the law, and to everyone else but herself, she cannot emancipate herself. The Major Critical Essays (Constable, London, 1948), p. 40.


Candida explains that without her services at home Morell's domestic peace and respectability will crumble down to pieces. Thus, Candida decides to stay back in favour of her husband, who is "weaker of the two". Candida, in a temporary alliance with Marchbanks, explodes the idealism of her husband as regards marriage and family. Candida cannot be called a rebel as she sides with the establishment at the end of the play; however her action shows her worldly sense and compromising nature. With "her combination of the Philistine-realistic temperament" as Elsie Adams observes in her, she helps Marchbanks in destroying the idealism of her husband regarding marriage and family, although she is not up in arms against them like a regular rebel.

In the play, Burgess, the father of Candida, and a speaker of unrefined colloquial English, appears as a self-seeking business man. In the play, with his exploitative commercial principles he comes into conflict with James Morell, a Christian socialist idealist. It is strange that Candida, a woman of irresistible charm and intelligence and personality who dominates over two intellectuals, James Morell and Marchbanks, should be the daughter of Burgess, a ruthless 'sweater' lacking in finer tastes. The relation between Burgess and Candida is a satire upon the idealism of family. Their relation shows that the family relation does not depend upon any affinity of thinking among the members of a family. The family feeling between

Burgess and Candida shows that such feeling is only an illusion. Burgess comes to Candida's house only out of 'family sentiment' (Act I, p. 128). At the approach of Burgess towards his door, Morell remarks in satiric vein, "Time for him to take another look at Candida before she grows out of his knowledge" (Act I, p. 125). In the preface to *Plays Pleasant* Shaw has not said anything about the family system, but has attacked in it the idealism of various kinds. In the preface to *Misalliance* called *Parents and Children* written fifteen years later Shaw has made a thorough attack on the idealism of family. There, Shaw has analyzed the illusions of family affection and kinship, and contends that the family affection should not mean anything more than the natural human affection. He observes, "...The addition of a dictated compulsory affection as an attribute of near kinship is not only unnecessary, but positively detrimental" (p. 92). Shaw observes in the same preface that "the family ideal is a humbug and a nuisance" (p. 93). The Candida-Burgess relation appears to be portrayed from such an angle though the play is written much earlier. In the preface Shaw declares that he is against categorisation of characters into rigid groups as villains and heroes. That principle is carried out in *Candida* also. The romantic vision of poet Marchbanks is set against Christian socialist idealism of Mr Morell and Candida in her dominantly motherly role also plays a part in the conflict. As a result of the conflicts several truths comes out. Morell, the sensible socialist, discovers his illusions about the conjugal and family life. Marchbanks also discovers his weaknesses: he
has not the makings of a regular married life the details of which revolt him. Candida also betrays her duality. She has argued against her husband, and still she sides with her husband at the end.

The three main characters become disillusioned at the end, and they become more enlightened and illuminated than what they were before. Walter Lazenby, in consideration of this change in the characters, comments that it is the vitality of the characters which makes them capable of achieving this transformation.¹

Though the preface to Plays Pleasant does not go into the details of Candida, still, one could conclude that the preface has good links with the play in so far as it provides the clues to the nature of the conflict and some guidelines for viewing the play.

As regards The Man of Destiny, Shaw says in the preface to plays Pleasant that it was written as a "bravura piece to display the virtuosity of the two principal performers". The principal roles portrayed in this play with an eye to especial performance are the roles of Napoleon Bonaparte and the Strange Lady. The preface does not say anything more about this play. However, as anti-idealism is the chief theme of discussion in the preface, the play, The Man of Destiny could be reviewed in

¹ Lazenby, Walter. "Love and "Vitality" in Candida", Modern Drama, Vol. 20, 1977, p. 20. He says, "In addition to not having reason any longer to laugh at them, we also approve of their changes, which exemplify the twin Shavian themes, that getting rid of illusions is healthy and the individual must resist system to be vital", p. 20.
that light.¹

In the stage direction Shaw says that Napoleon, the man of destiny, was a man who had "a clear realistic knowledge of human nature in public affairs" and also was "imaginative without illusions, and creative without religion, loyalty, patriotism, or any of the common ideals" (p. 152). The theme and purpose of the play have been designed to challenge and explode the popular conceptions (or misconceptions) and illusions about Napoleon, the great military general and warrior of France. The play attempts to dramatise the contention that Napoleon was great not because of his vastness of the army or exceptional fighting capacity, but because of his uncommon world-vision and attitude to life. The external activities are only projections of the mental world, and Napoleon's achievements in war were only an externalization of his mental ability. What Shaw means to say is that mental activities are prior and material activities are posterior as the latter are the externalization of the former. As Napoleon's mind was more important that his outward activities, an occasion revealing Napoleon's mind is more important than his heroism in the battlefield. The Map of Destiny has sought to reveal Napoleon's mind through a dialogue between Napoleon and a Strange Lady in a room of an

¹ - In the section "Ideals and Idealists" of The Quintessence of Ibsenism Shaw has concentrated on the difference between an idealist and realist and maintains that while an idealist takes refuge with the ideals, hates himself and is ashamed of himself and conforms himself to the ideals for the sake of being a "good man", a realist comes to have "a deep respect for himself and faith in the validity of his own will" - Major Critical Essays (Constable, London, 1948), p. 31.
inn at Tavazzane of Italy over the possession of some despatches which include one important private letter. From the dialogue, it appears that Napoleon is against idealisation and absolutisation of the terms 'courage', 'fear', 'real hero', propriety, decency, shame, modesty, delicacy etc. It is seen that values, considerations and principles by which the strange lady is guided have no meaning or weight for Napoleon. He has no illusions about her principles or morality; The Strange Lady fails to gull Napoleon as she does in case of the lieutenant, because the latter is a slave of conventional morality and conventional codes of honour and decency.

Napoleon does not hesitate to be 'mean' and 'selfish' for achieving his purpose. That is why he proceeds to snatch off the despatches from the bosom of the wily lady and reads the private letter secretly. It appears that Napoleon has almost no faith in the conventional idealism regarding marriage and family! The Strange Lady risks death, braves impossible dangers and resorts to satanic tricks for getting possession of the despatches in order to save "a duel with Barras, a domestic scene, a broken household, a public scandal, a checked career", all sorts of things (p. 165). But afterwards, she realises that her apprehensions are without any foundation, because, the revelation of his wife's illicit relation with director Barras fails to evoke the emotions of jealousy and frustration from Napoleon. The Strange Lady also realises that the principles of Napoleon's mental world are different from those of hers and her 'old friend's. She admits that she has not been able
to beat Napoleon. She is struck by Napoleon's freedom from illusions about the conventional morality and conventional codes of decency and dignity. She is compelled to remark that she adores a man who is 'not afraid to be mean and selfish'. Lastly, a long speech by Napoleon near the end of the play reveals that he has no illusions about the power, efficiency and ethics of the English race.

In the preface to *Plays Pleasant* Shaw has made a virulent attack on different kinds of idealism. He holds that our "progress, science, morals, religion, patriotism, imperial supremacy, national greatness" are chiefly based on "fictitious morals and fictitious good conduct" (p. 734). He advocates a kind of realistic approach to life in place of false idealism plaguing life at different levels. He observes, "To me the tragedy and comedy of life lie in the consequences, sometimes terrible, sometimes ludicrous, of our persistent attempts to found our institutions on the ideals suggested to our imaginations by our half-satisfied passions, instead of a genuinely scientific natural history" (p. 735). The anti-idealistic trait in Napoleon's portrait in the play reflects Shaw's anti-idealistic views expressed in the preface. Hence, the theme of *The Man of Destiny* could be said to be in conformity with the guideline of anti-idealism laid down in the preface.

*You Never Can Tell* is the last of the pleasant plays in which he satirises several kinds of idealism—idealism of permanent monogamic marriage, idealism of treating children as the private property of the parents, the idealism of family affection and the distorted kind of the Ibsenite conception of
In the preface, Shaw declares that *You Never Can Tell* was written as a fashionable comedy for West End Theatres at the request of some managers. He also says that in this drama he has accommodated 'the popular preference for fun, fashionable dresses, a little music, and even an exhibition of eating and drinking by people with an expensive air' attended by a comic waiter and shown how these things can humanise drama (p. 730). The preface does not say anything more about the theme of the play. However, one could have a look at the play in order to see whether the principle of anti-idealism enunciated in the preface has been carried out in the play or not. As said before, it has struck at several kinds of idealism concerning conjugal and family life. The marriage between Mr Fergus Crampton and Mrs Clandon has been a failure and farcical - so much so that the husband and the wife live separately for full eighteen years - the wife lives in Madeira with her children and the husband lives a lonely life as a rentier in Devon of England without the least correspondence between them. The mind, the temperament, the way of thinking and the attitude to life of the husband are poles apart from those of the wife. The husband, Fergus Crampton is a thoroughly old-fashioned Victorian with oldish ideas about marriage and family. The wife, Mrs Lanfrey Clandon, is a New Woman with all advanced ideas about women rights and women emancipation. She, 'a veteran of the Old Guard of the women's Rights Movement,' is also an authoress of several treatises such as Twentieth Century Conduct, Twentieth Century Children, Twentieth Century Parents. In so far as the mind and
attitudes are concerned, the husband and the wife are persons of two different worlds. Mrs Clandon refuses to assume her husband's surname, because she finds it incompatible with her view of women rights.

In the preface to *Getting Married* Shaw dwells on the temperamental differences between married partners and speaks of the impossibility of any two married partners to live together in permanent love. Shaw concludes, "We may take it, then, that the ideal husband and the ideal wife are no more real human beings than the cherubim. Possibly the great majority keeps its marriage vows in the technical divorce court sense. No husband or wife yet born keeps them or ever can keep them in the ideal sense."¹ The realities of married life shake badly Mrs Clandon's idealism about marriage. She confesses to Valentine that she married before she was old enough to know what she was doing. The wide differences in temperament and outlook on life make Mr and Mrs Crampton (Mrs Clandon) misfits as marriage partners.

The play strikes at the idealism concerning children's relation with their parents. Mrs Crampton gives her children twentieth century education and brings them up in conformity with her advanced ideas. Fergus Crampton is a back number who believes in the Victorian system of upbringing: bringing up children on a system of whipping and scolding and taboos and inhibitions. When chance confronts him with all the members of

his family at Marine Hotel, he is bewildered and shocked at the conduct and behaviour of his children, Gloria, Dolly and Philip. Their smoking of cigarettes, their calling of him as Mister Crampton, their awful frankness in speech, their smartness, their 'gay' style of dressing and their treating of him as a fellow citizen on a basis of equality, enrage and irritate him beyond measure, because all these are not in tune with the iron rule of Victorian morality on which he is born and brought up. It is Crampton's Victorian mind that expects duty, affection, respect and obedience from his wife and children, but they are in no mood to oblige him. He says to Bohun that he has objections to the way his children have been brought up by his wife, Mrs Crampton alias Mrs Clandon. He frets and fumbles because he has been deprived of his 'right' to mould his children's character. The convention of treating children as the private property of the parents weighs greatly with him. While the children have the full measure of their mother's influence, they have not been allowed to have their father's influence at all.

In the preface to Misalliance, Shaw has condemned the practice of moulding the character of the children by their parents after their fancy figure and says that this practice defeats the purpose of the Life Force.¹ He calls such moulders 'vilest abortionist' in the Revolutionist's Handbook², the

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1 - The preface to Misalliance (The Complete Prefaces of Bernard Shaw, p. 50.
appendix to *Man and Superman*.

Dentist Valentine, 'the duellist of sex', is madly in love with Gloria Clandon, the eldest daughter of Mrs Crampton, the champion of women's rights and the authoress of several revolutionary works. Gloria is brought up on the ideals of New Woman and given twentieth century "scientific education". Valentine and Gloria, both appear to have the modern views and modern objections on the subject of marriage. Gloria has in her mind the shell of the Ibsenite conception of marriage, but not its kernel. Both mouth the conventional view that the prevailing conditions of marriage are 'unfair' and dishonourable, but at the same time, they are drawn towards each other irresistibly. They dare not call love love for fear of being called "sentimental". Valentine calls it "chemical action, chemical affinity, chemical combination" and Gloria who hates "weakness" and "sentiment" tries to be on guard against behaving like the "weak sentimental creatures" (Act II, p. 197). Thus, both behave like slaves to the conventional custom of deriding love and marriage in the name of modernity. Their 'modern' views and twentieth century education fail to help them in their crisis, because their ideals are artificial and are not based on "genuinely scientific natural history".

Philip finds a second father in waiter William. In the preface to *Getting Married* Shaw speaks of the utility of having an increased number of parents and says, "There is something to be said for the polygynous or polyandrous household as a school for children: children really do suffer from having too few parents: this is why uncles and aunts and tutors and governesses
are often so good for children."

Thus, it will be seen that the guideline of anti-idealism as set down in the preface to *Plays Pleasant* establishes a link between the preface and *You Never Can Tell* also. However, it will also be observed that thematically, the play is strongly connected with the prefaces to *Getting Married* and *Misalliance* (*Parents and Children*) written respectively eleven and thirteen years later.

The Three Plays for Puritans, namely, *The Devil's Disciple*, *Caesar* and *Cleopatra* and *Captain Brassbound's Conversion* were written in 1897, 1898 and 1899 respectively and the preface to *Three Plays for Puritans* was written in 1900. In the preface sub-titled *Why for Puritans* Shaw has expressed his profound disgust and resentment at the sensuality and voluptuousness of the then English stage. Instead of presenting plays of ideas for the edification of the people, the actor-managers set about producing plays that only excited audience's lower feelings. They tried to capitalize on men's sex instincts and sensual weaknesses. Instead of making the audience forget themselves by presenting to them serious matters that could compel their thinking, they presented 'voluptuous' plays with sheer pornographic contents. Again, love was treated in a most unnatural and romantic way in blind allegiance to a false and stale stage convention. The so-called problem plays had no problems at all; they depended for their dramatic interest 'on the foregone conclusions of the most heartwearing conventionality concerning

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1 - Preface to *Getting Married* (*The Complete Prefaces of Bernard Shaw*) p. 41
sexual morality' (p. 739). These plays were sought to be given Ibsenite look by making the heroines 'naughty'! Shaw revolts against this sort of dramatic tradition and makes a strong plea for didactic plays. He declares that he was always a Puritan in his attitude towards Art and calls upon the Puritans to rescue drama from the mire of 'profaneness and immorality'. Shaw also spells out his policy of substituting 'natural history for conventional ethics and romantic logic' in his plays (p. 752).

The Devil's Disciple, the first of the Three Plays for Puritans, is offered as a model didactic play against the foul current of a theatre world submerged in senseless sensuousness. In the play, traditional and ritualistic Puritanism is challenged and real Puritanism is found in a person that declares himself to be the disciple of the devil who is his 'natural master, and captain and friend' (Act I, p. 227). In the house of the Dudgeons known to be religious and 'Puritanical' only the nauseating air of irreligion blows. Mrs Dudgeon, the central figure of Puritanism in the family, becomes a sickening picture of irreligion and an inheritor of the shell of religion without its substance. Self-denial is the religion for her, and it ends in turning her into an utterly 'disagreeable' creature? She mistrusts her own heart and calls the death by hanging of Peter Dudgeon 'sinful' and refuses to call a 'fine morning' a fine morning, because it offends her religious sense. Dick Dudgeon revolts against the tyranny of the religion professed by his mother and dedicates himself to the service of the devil and declares, '...From this day this house is his home; and no child shall cry in it; this
hearth is his altar; and no soul shall ever cower over it in
the dark evenings and be afraid." (Act I, p. 228).

Dick Dudgeon, alias Richard Dudgeon, offers to be hanged at
the hands of the colonial authorities in place of minister Anthony
Anderson on the alleged guilt of rebellion. This he does, not for
any personal benefit but simply for saving the life of a man.
Dick is a man who can do a good work only for its own sake, not
for any earthly or un-earthly gain. On the other hand, immediately
after his arrest, Anthony Anderson, under some inspiration, decides
to be a soldier, a 'man of action' and gallops off towards Spring-
ton and joins the Springton militia of America as Captain Anthony
Anderson and begins a military life. He procures a safe conduct
certificate from the army authorities and gets Richard Dudgeon
released from the gallows.

Though the story is presented in a melodramatic structure,
the spirit of the play is against the current melodramatic
sensationalism. The play dramatises the conflict between the
natural vitality on the one hand and deadening artificialities
of the conventional religion and conventional morality on the
other. It also provides the conflict between the inner man and
the outer man. Only at the moment of decision and in the hour of
trial the inner man is found out. The Devil's Disciple proves to
be the real Puritan, a really religious fellow, and on the other
hand, minister Anthony Anderson realizes his profession of cler-
gyman to be an artificiality and finds his true vocation in
soldiering amid the 'thunder of the captains and the shouting'.
The supreme moment of trial proves that it is the Devil's Disciple
who could preach the gospel of peace from the pulpit as the 'Reverend Richard Dudgeon'.

A contrast is drawn between the artificiality of conventional morality and the natural history of human life. The cases of inversion in the characters of Richard Dudgeon and Anthony Anderson show how wrong the conventional standards of judging good or bad are. *The Devil's Disciple* is clearly a didactic play with the moral that men should do good works for their own sake and not for any benefit and that our codes of conventional morality are not commensurate with those of vitality and natural history.

In the preface Shaw has condemned the romantic and sentimental treatment of love in accordance with the false stage custom. He also has taken to task the critics who maintained that Dick Dudgeon's passion of love for Judith was the reason for which he offers to sacrifice his life for the life of her husband, Anthony Anderson. Dick Dudgeon's action has nothing to do with the love of woman. It was done solely to satisfy his impulse of doing good without any hope of benefit from any quarter. A C Ward comments that the preface, while condemning the romanticisation of love, has not elaborated the kind of sexual relationship between men and women as Shaw desires. Shaw states in the preface that Dick Dudgeon, the Devil's Disciple, is a 'Puritan of the Puritans'. Socially and outwardly, Dick Dudgeon is known as the Devil's Disciple, 'lost sinner' and 'scum of the earth', but

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when the inner man is brought out in an emergency, he is found to be a veritable 'Puritan'. Chesterton comments, "Shaw's agent does not act towards something, but from something. The hero dies, not because he desires heroism, but because he has it." Although the hero does not actually 'die', his action brings out the essential Puritanism in him. As regards the title *Three Plays for Puritans* and the sub-title of the preface Chesterton remarks, "Perhaps the most doubtful point of all in the play is why it is a play for Puritans; unless the hideous picture of a Calvinistic home is meant to destroy Puritanism". What Shaw means to say is that as a didactic play it would be acceptable to Puritans and secondly, the play is a reminder to the Puritans that the shell of Puritanism that the Puritans have over them is not enough without the substance.

*Caesar and Cleopatra*, the second play in this series, dramatises the conflict between 'natural history' and vitality on the one hand and convention and melodrama on the other. There are two kinds of conflict in the play; conflict between Caesar and the melodramatic forces around him and the conflict between extra-ordinary world-vision and the iron will of Julius Caesar and the common human weaknesses and vanities of Cleopatra. The second conflict has a beneficial effect on the growth of the character and personality of Cleopatra. Pointing out this aspect of *Three Plays for Puritans*, Eric Bentley observes, "In each a second character - or an antagonist - is educated, helped to grow

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2 - Ibid, p. 143.
up, if not actually 'converted' by the protagonist. In fact this process of education is in each case the 'inner action of the play; the 'outer' action consists of the noise and swagger of melodrama.

Caesar has his own will and vision different from those of Cleopatra's. They play has sought to show that Caesar, the conquering hero and statesman, was not actually infatuated with Cleopatra. Caesar enjoys her physical charms, but they have no hold over him and he knows how to place sexual passion properly in its proper place. From the moment he sees her, he does not behave like a hungry sensualist, but as a teacher and a patron. He teaches her queenly manners and tries to capacitate her to rule like a worthy queen. He expects Cleopatra to be known by her 'courage, her majesty, and her beauty'. At the time of decision and action Caesar ignores Cleopatra's love and her charms like some dirt. In the 3rd Act when Cleopatra appears before Caesar, on being conveyed to him hidden inside a roll of carpet, Cleopatra requests Caesar not to leave her alone, but to stay by her side at the impending peril of the Roman soldiers following Egyptian siege, Caesar answers gravely, "And of my soldiers who have trusted me there is not one whose hand I shall not hold more sacred than your head" (Act III, p. 286). When Cleopatra charges Caesar with desiring her death, he again snubs her saying, "My poor child: your life matters little here to anyone but yourself". Cleopatra confides to Pothinus in the 4th Act that "Caesar loves no one".

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She further says to Pothinus, "Ask his slave Britannus: he has been just as good to him. Nay, ask his very horse! His kindness is not for anything in me; it is in his own nature" (Act IV, p. 284). When Pothinus asks her how she comes to know that Cæsar does not love her, she answers that she has not been able to make him 'jealous'. Cæsar does not feel any emotional attachment for Cleopatra and that is amply proved by Cæsar's offer to send Mark Antony to fill the place to be left vacant in her life after his departure. This shows that Cæsar serves only as a stand-in in her life. The passion of love which Shakespeare has glorified in his Antony and Cleopatra has a very insignificant place in the life of Julius Cæsar. Cæsar's cynical attitude towards love of women is a rebuff to the people who expect sensuality and romantic love from the theatre. Chesterton remarks, "As usually happens in the author's works, there is even more about Julius Cæsar in the preface than in the play. But in the preface I think the portrait is less imaginative and more fanciful. He attempts to connect his somewhat chilly type of superman with the heroes of the old fairy tales".

In the preface Shaw has criticized the manner in which love is romanticized and the way the character of Antony is drawn in Shakespeare's Antony and Cleopatra. In the preface Shaw has put on record the angle from which he has viewed Cæsar; he states how he has followed the realistic line of Mommsen in drawing the character of Cæsar. Shaw says that he has technical objection

to making sexual infatuation a tragic theme. He maintains that sexual infatuation is effective only in comic spirit and to subject our souls to 'its ruinous glamour, to worship it, deify it, and imply that it alone makes our life worth living, is nothing but folly gone mad erotically' (p. 749). It does not seem right to say that Shaw has said more about Caeser in the preface than in the play; rather, the play appears to succeed well in dramatising the unsentimental and unromantic conception of the hero given in the preface.

In the play Caeser displays the Christian virtues in the pre-Christian era. He disapproves of the principle of revenge and retaliation. He expresses his anger against Lucius Septimus and philosopher Theodotus for their horrible murder of Pompey and says, "... Am I Julius Caeser, or am I a wolf, that you fling to me the grey head of the old soldier, the laurelled conqueror, the mighty Roman, treacherously struck down by this callous ruffian, and then claim my gratitude for it! (To Lucius Septimus) Begone; you fill me with horror" (Act II, p. 267). When Caeser hears of the murder of Pothinus by Ptatateeta, he philosophizes in angry disdain, "...These knockers at the gate are also believers in vengeance and in stabbing. You have slain their leader; it is right that they slay you. If you doubt it, ask your four counsellors here. ... And so, to the end of history, murder shall breed murder always in the name of right and honour and peace, until the gods are tired of blood and create a race that can understand." (Act IV, p. 292). Caeser is portrayed as one who is prone to use leniency and mercy as
better instruments than revenge and bloodshed as far as practicable. Rufio, Achilas, Lucius, Septimus, Theodotus, Pstatatesta are inferior characters that belong to the system of tradition of bloodshed and revenge. Caeser's disapproval of the tradition of punishment, revenge, and counter-revenge are very, very Christian. The original morality of Caeser or the 'natural history' of human life as reflected in the portrait of Caeser bears out unwittingly on Shaw's part, the Christian virtues in respect of justice and punishment. In this connection Chesterton's calling of Caeser 'Anti-Christ' sounds unjust. One has to refer to the prefaces to Major Barbara, Androcles and the Lion, On the Rocks and The Simpleton of the Unexpected Isles where Shaw has elaborated the Christian views on justice and punishment.

Captain Brassbound's Conversion is the last of the Three Plays for Puritans where the theme of revenge is again taken up. The preface is curiously silent about this play; however, as it is one of the Three Plays for Puritans, one would be naturally inclined to judge the play by the guidelines set forth in the preface. Captain Brassbound, the leader of a party of smugglers, 'hooligans' and ex-convicts is a symbol of revenge and jungle and law operates along the hilly Moroccon coast.

3 - Preface to Androcles and the Lion (Ibid), pp. 574, 581, 582.
5 - Preface to The Simpleton of the Unexpected Isles (Ibid), pp. 642-43.
Sir Howard Hallam is a respectable English judge that symbolizes the bright features of the modern civilization. These two persons, representing civilization and non-civilization are blood-relations as uncle and nephew and the nephew bears a long standing grudge against the uncle on some family matters which include the affair of the tragic death of his mother. The nephew Captain Brassbound burns in the fire of revenge in the distant Morocco against his uncle Howard and waits for chance. Chance comes to Brassbound when Sir Howard and his sister-in-law Lady Cicely Wayneflete take Captain Brassbound as escort in order to go to the interior areas of Morocco. Captain Brassbound at once recognises his uncle Howard, but Sir Howard fails to recognise his nephew until the latter introduces himself much later in his convenient hour. When Captain Brassbound finds them in his clutches, he decides to deliver Sir Howard to Sheikh Sidi el Asif, the ruler of the Atlas mountains in accordance with a previous agreement between him and the latter. Captain Brassbound hopes to get him exterminated through the Sheikh Sidi whose 'natural instinct' is to 'cut every Christian throat' that trespasses into his domain. However, soon after, the table is turned against Captain Brassbound and his gang. Captain Hamlin Kearney of an American cruiser Santiago sends an ultimatum to the Cadi Muley Othman el Kintaifi to return the two British travellers to the Mogador Harbour 'promptly' before he launches a machine gun attack on the area in question. Following the warning, the Cadi takes the whole gang of Captain Brassbound prisoner and presents them to the American captain Hamlin Kearney, who, then, directs
them to the Mogador jail. Captain Kearney sits in judgement in the house of missionary Leslie Rankin to hear the case of the Kidnapping. Lady Cicely Waynflete, 'the counsel for the prosecution', by her superb pleading procures the release of the alleged kidnappers, and the charges and the counter-charges are all forgotten and forgiven in a spirit of goodwill.

The play tries to show that justice administered in a civilized society is no justice at all - it is only a disguised revenge. Punishment is no justice, as it means only the doubling of the evil. Captain Brassbound resorts to jungle law as a reply to the civilised way of justice. Lady Cicely persuades captain Brassbound that his revengeful jungle law is no improvement on Sir Howard Ballam's civilised way of justice. While Sir Howard's justice is disguised revenge, Captain Brassbound's revenge motive in his jungle law is also clear and doubtless. Lady Cicely acts like an angel throughout the play and convinces both Sir Howard and Captain Brassbound that their blaming each other is like the pot calling the kettle black.

Lady Cicely stands for vitality and natural history, while Captain Brassbound and his gang, and his uncle Sir Howard belong to the artificial system of morality and melodrama. Lady Cicely shows up the conventional morality and preaches the essential message of religion, and good sense to Captain Brassbound and Sir Howard and converts both of them to the religion of life and vitality. Lady Cicely's love is the love of humanity - love of life. From the manner she argues in behalf of the prisoners, one would feel that it is not Lady Cicely, but love personified that is speaking for them. She says to Captain Brassbound before
she embarks on her return voyage, "I have never been in love with any real person; and I never shall: How could I manage people if I had that little bit of self left in me? That's my secret." (Act III, p. 331). As said before, the preface to the Three Plays for Puritans has not discussed the question of punishment as a kind of justice which has been made a part of the theme in the plays. All the Three Plays for Puritans have tried to dramatise the conflict between the artificial system of morality and the 'natural history' of human life. In that sense the uniformity of principle is maintained in all the three plays.

In the preface Shaw has condemned romanticization of love and the 'sensual ritual' of the contemporary stage.

Accordingly, all the three plays display unsentimental and unromantic love. Dick Didgeon's love for Judith is on the one hand Platonic, and on the other hand, helpful for her mental growth. Caeser's love for Cleopatra is also highly instructive and helpful for the growth of her personality. Again Lady Cicely's love for Captain Brassbound is Platonic on the one hand and helpful for the growth and development of his soul on the other.

In the preface Shaw has discussed the difference of his attitude to love with that of Shakespeare. He has criticized Shakespeare for his 'knightly conception' in drawing the characters of Mark Antony and Julius Caesar and asserts that 'Shakespeare who knew human weakness so well, never knew human strength of the Caesarian type' (p. 749). Shaw's comments on Shakespeare in the preface in regard to the portrayal of Caeser's character can help a reader in making a proper approach to his play, Caesar and Cleopatra, presented as a counter model to
Shakespeare's *Antony and Cleopatra*. In the preface to *Three Plays for Puritans* Shaw has discussed the problem of writing prefaces to literary works in general. Though this has nothing to do with the three plays in question, still Shaw's remarks on the necessity of prefaces are highly important. In the present preface Shaw has declared that as regards form or technique he is an 'old-fashioned playwright'. He says that his 'novelty' consists in the 'advanced thought' of his time. The 'novelty' is surely there in the unusual treatment of the themes in all the *Three Plays for Puritans*, because, though the plays are in melodramatic form, still they contain serious didactic lessons. Thus, judging from the guidelines, the *Three Plays for Puritans* can be said to be well-connected with the preface.