

CONTENTS

| | |
|---------------------------------|---|
| <i>General Editor's Preface</i> | 7 |
| <i>Introduction</i> | 9 |

Part One: *Man and Superman*

1 Comments by Shaw and Early Reception

I Bernard Shaw, Letters (1904–1911), p. 19 – II Max Beerbohm, Review (1903), p. 23 – III Bernard Shaw, Reply to Beerbohm (1903), p. 27 – IV E. A. Baughan, Review (1905), p. 29 – V Anon, Review (1905), p. 31 – VI A. B. Walkley, Review (1905), p. 33 – VII William Archer, Review (1905), p. 38.

2 Critical Studies 1947–84

| | |
|---|-----|
| ERIC BENTLEY, 'Biological Comedy' (1947) | 42 |
| FREDERICK P. W. McDOWELL, 'Heaven, Hell, and Turn-of-the-Century London' (1963) | 45 |
| LOUIS CROMPTON, 'Philosophical Comedy' (1969) | 55 |
| STANLEY WEINTRAUB, 'Genesis of a Play' (1971) | 66 |
| MARGERY M. MORGAN, 'The Deathliness of Compromise' (1972) | 73 |
| CHARLES A. BERST, 'The Art of Spiritual Autobiography' (1973) | 81 |
| J. L. WISENTHAL, 'Symbolic Marriage' (1974) | 91 |
| ALFRED TURCO, JR., 'A Tentative and Problematic Play' (1976) | 96 |
| A. M. GIBBS, 'Comedy and Philosophy' (1976) | 100 |
| ARNOLD SILVER, 'A Psychological Approach' (1982) | 111 |
| NICHOLAS GRENE, 'Ideological Explicitness' (1984) | 116 |

Part Two: *Saint Joan*

| | |
|--|-----|
| 1 Comments by Shaw and Early Reception | 123 |
| I Bernard Shaw, Letters (1913–24), p. 123 – II Bernard Shaw, Interview (1924), p. 126 – III Anon, Review (1923), p. 126 – IV Anon, Review (1924), p. 127 – V Luigi Pirandello, Review (1924), p. 128 – VI Sybil Thorndike, Recollection (1924), p. 131 – VII A. B. Walkley, Review (1924), p. 132 – VIII G. H. Mair, Review (1924), p. 134 – IX James Agate, Review (1924), p. 136 – X Edmund Wilson, ‘A Work of Extraordinary Interest’ (1924), p. 140 – XI J. M. Robertson, ‘Pseudo-historic Drama’ (1925), p. 142 – XII T. S. Eliot, ‘The Greatest Sacrilege’ (1924), p. 144 – XIII T. S. Eliot, ‘The Potent Ju-Ju of the Life Force’ (1926), p. 145. | |
| 2 Critical Studies 1949–83 | |
| ARTHUR MIZENER, ‘Poetic Drama’ (1949) | 147 |
| THOMAS MANN, ‘The Most Fervent Thing Shaw Ever Wrote’ (1951) | 150 |
| RAYMOND WILLIAMS, ‘Conventional Romantic Pathos’ (1952) | 151 |
| E. J. WEST, ‘Closet Scholarship’ (1954) | 154 |
| LOUIS L. MARTZ, ‘The Saint as Tragic Hero’ (1955) | 157 |
| J. I. M. STEWART, ‘Shaw’s “Outstanding Play”’ (1963) | 162 |
| DANIEL C. GEROULD, ‘ <i>Saint Joan</i> in Paris’ (1964) | 165 |
| LOUIS CROMPTON, ‘Promethean Tragedy’ (1969) | 170 |
| MARGERY M. MORGAN, Pantomime, Irony, Romance (1972) | 180 |
| CHARLES A. BERST, ‘Heroic Totality’ (1973) | 187 |
| J. L. WISENTHAL, ‘Joan as Isolated Genius’ (1974) | 196 |
| M. A. COHEN, ‘The Shavianisation of Cauchon’ (1977) | 203 |
| JOHN A. BERTOLINI, ‘Imagining <i>Saint Joan</i> ’ (1983) | 213 |
| <i>Select Bibliography</i> | 221 |
| <i>Notes on Contributors</i> | 223 |
| <i>Acknowledgements</i> | 228 |
| <i>Index</i> | 230 |