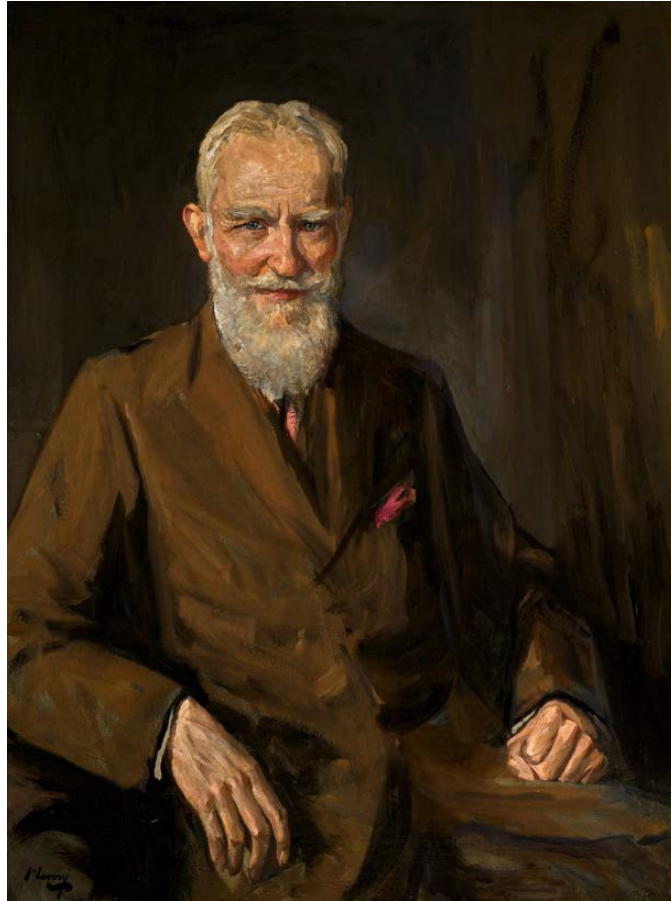


Newsletter 2019
International Shaw Society

[END](#)



“Portrait of Bernard Shaw” by John Lavery (1929)

[END](#)

TABLE OF CONTENTS

[A Message from the ISS President and Vice President](#)

[Shaw in the Theatre in 2019: A Sampler](#)

[Shaw Meetings and Conferences in 2019](#)

[Upcoming Events and Calls for Papers](#)

[Shaw Scholarship](#)

[Shaw Online](#)

[The Supplement](#)

[Galleries](#)

A Message from President of the ISS Robert Gaines

The Very Best of Holiday Wishes to All,

The first year as your president has been a hectic one and one for which I am most grateful to my three predecessors Dick Dietrich, Leonard Conolly, and Michael O'Hara, each of whom has made my tenure more pleasant and, I trust, more efficient. My thanks to each of them. In May, Toni and I visited Gustavo at his university in Cáceres, Spain, the site of our 2020 Shaw Conference--themed "**Shaw in Europe.**" What a magical, thoroughly up-to-date and at the same time charmingly medieval city it is. The city center is surrounded by 12th Century Moorish walls. I hope you are all planning to experience its charms for yourself by attending the conference May 27-29 next spring.

We then flew to England and travelled to Ayot St. Lawrence for a planned visit with Sue Morgan, the National Trust's House Manager at Shaw's Corner, a meeting which, unfortunately, due to her illness did not occur. I accepted an invitation to address the English Shaw Society at their new London location. Evelyn Ellis hosted a lovely dinner the evening before, giving us a chance to meet informally with Dame Ann Wright, her husband Martin, and other Society members. The evening's festivities were presided over by Evelyn's cat in regal majesty. Then it was off to Dublin to visit (from the outside) Shaw's birthplace, and, through the gracious auspices of ISS member Audrey McNamara, we visited Torca Cottage (again from the outside) and the surrounding area, including a fortification where Joyce sets the first chapter of *Ulysses*. We ate at a lovely Irish pub called Finnegans, and Audrey and I began to discuss returning to Dublin for a conference in a future year.

Returning to the states, we found Brigitte and Ellen's captivating *SHAW* issue on "Shaw and Music," dedicated to the late Christopher Innes. Please delve in if you have not already done so. I fear too few of us realize that the journal is the easiest method of keeping abreast with the latest research in Shaw Studies. Our summer symposium was pushed back a month from July to August in 2019 so that we might see the first preview of the Shaw Festival's six and a half-hour production of *Man and Superman*, a decision that was made by the Festival with both beneficial and not-so-beneficial effects. While the production was superb on all fronts (I saw it five times), the late dates for the Symposium clashed with the opening weekend of many of our North American universities, and many members could not attend. But the program essay by Leonard Conolly is not to be missed. Please contact him directly (lwconolly@gmail.com) for the essay if you missed the production.

The Festival also produced a lively version of *Getting Married* which Symposium members enjoyed and which included another blockbuster program essay by our venerable Vice President Jen Buckley. Again, please contact her for a copy (jennifer-buckley@uiowa.edu). The Symposium was another highlight with a program revised by our program chair, the same Jen Buckley and her committee. They interspersed panels of papers with a roundtable discussion and a fascinating textual workshop led by Graeme Sommerville. Jen's program also featured our young researchers and Bryden Scholarship winners. In addition, there were presentations by scholars from Russia, Japan, India, Turkey, and North America, which truly underscored

the International in The International Shaw Society. In addition to plans for our conference in Cáceres, Spain next year, we began putting together plans for a conference in North America in either 2021 or 2022. A shout out to David Grapes who is playing a leading role in that endeavor, particularly since a conference is larger in attendance than a symposium, usually covers a longer period of time, and has a specified theme.

In September, we were off to New York for David Staller's and Gingold Theatre's production of Shaw's *Caesar and Cleopatra*. David had, as usual, his unique interpretation, which was strictly textual, and his productions are such a joy for that reason. This one featured a Cleopatra who learned everything Caesar taught her, and, as we watched her mature under his teachings, David reminded us that we were watching an early version of Eliza under the not-always-pleasant mentorship of Henry Higgins. David is an immense talent (just read the *Wall Street Journal*) and a joy to have on our Advisory Board. I also had occasion to participate in his Shavian panel, along with Ellen Dolgin, which he conducted at Symphony Space on a Monday night when the production was not playing.

Our next duty was a sad one as in September we journeyed to Jenner's Pond, PA for Stan Weintraub's Celebration of Life. Stan had passed away earlier last summer. I represented the Society and spoke first. Society member Michel Pharand and Julie Sparks were students of his, although not at the same time, and spoke in detail about their experiences with him as their mentor at Penn State. Michel summed up what many of us felt when he said, "We have lost our lodestar." Rodelle welcomed each of us and offered her thanks for our being there. The Life Celebration was followed by a luncheon in which Stan was remembered in so many different ways by the many people whose lives he had so meaningfully touched. His son David explained that Stan always had three books in progress at any one time: one at the printer's, one he was writing, and one he was researching.

The end of the year brought us another *SHAW* issue containing articles from across the spectrum of Shaw Studies, this time with our inexhaustible General Editor Chris Wixson at the helm (as he is again with the newsletter). It is now time to renew ISS memberships for 2020 so why not include a journal subscription with your membership renewal? Our webmaster Dick Dietrich already has the membership page up for next year's renewal that includes an option for the journal (<https://www.shawsociety.org/ISSMembership.htm>). Dick has spent much of his year redoing the web site as well as bringing us up-to-date information on all things Shavian for which we owe him a large debt of gratitude.

In summary, renew your membership, (and include a journal subscription—why not?) and join us next year for our conference in Cáceres, Spain (May 27-29) and our Symposium in Niagara-on-the-Lake (July 23-25). Enjoy your holidays and get your rest, as 2020 promises to be one of the most exciting years for us to date.

[TOC](#)

A Message from Vice President of the ISS Jennifer Buckley

During this first, wonderfully rewarding year as ISS vice-president, I focused most of my effort on organizing and facilitating the 2019 Shaw Symposium at the Shaw Festival, Niagara-on-the-Lake, Ontario. Working with the Festival's education director Suzanne Merriam and her staff, and with the ISS's current and past presidents, I sought to offer a program that would allow

us to engage deeply with the two Shaw plays in production during the Symposium dates: Kimberly Rampersad's *Man and Superman*, and Tanja Jacobs's *Getting Married*. I was especially pleased to welcome to the Symposium the 2019 Bryden Scholarship award winners, Justine Zapin and Dr. Vishu W. Patil, as well as travel grant recipient, Dr. Lisa C. Robertson.

As I write this message, I am preparing the official Call for Papers for the 2020 Symposium, which will take place on July 23-25. While the Symposium will happily focus on *The Devil's Disciple*, the other shows running that weekend offer us marvelous opportunities for making connections between Shaw, his contemporaries, and his successors. I am particularly excited to see Philip Akin's production of Alice Childress's brilliant play *Trouble in Mind*, which deftly blends comedy and drama to forward a fierce, and very necessary, critique of the racism that exists in seemingly liberal, white-dominated spaces. I expect that Shaw would have loved Childress's gift for skewering hypocrisy, as well as the manner in which she combines laugh-out-loud humor with trenchant social criticism. Further, we have extended a warm invitation to the Eugene O'Neill Society's members, some of whom may join us as we see *Desire Under the Elms*. That production offers us an opportunity to consider together the careers of the Irish writer Shaw and the Irish-American playwright whom he called a "Yankee Shakespeare."

As we prepare for another year in which we work together to enrich and expand Shaw studies, I am grateful to the ISS officers and to the membership for the trust you've placed in me in my role as Vice President. I'm eager to hear from you at jennifer-buckley@uiowa.edu.

[TOC](#)

***DON'T FORGET THERE IS MORE TO PERUSE IN THE
NEWSLETTER "SUPPLEMENT" AND "GALLERY",
INCLUDING PHOTOS FROM THE SUMMER
SYMPOSIUM.***

[TOC](#)

SHAW ON STAGE IN 2019: A SAMPLER

1) SHAW IN CHICAGO

The ShawChicago Theater Company's 25th anniversary season featured productions of *Candida* (20 October to 12 November 2018), directed by Barbara Zahora, *Arms and the Man* (2 February to 25 February 2019), directed by Mary Michell, and *The Doctor's Dilemma* (23 March to 15 April 2019), directed by Gary Alexander. Sadly, after overseeing over a hundred productions of works by Shaw and his contemporaries, the Board of Directors made the difficult decision to close ShawChicago on 30 June 2019. They deemed it fitting to end the company's years of success with *The Doctor's Dilemma*, the first show the company ever produced in 1994. Former members of the ShawChicago company are at work on a new venture called the Misalliance

Repertory Theatre in order to continue to present productions and concert readings of Shaw's plays. For more information and to sign up for their newsletter, go to <http://misalliancerep.org/>.

2) SHAW IN NEW YORK

The Gingold Theatrical Group (GTG), headed by producer and director David Staller, continues to stage a concert reading of one Shaw play per month at Symphony Space (2537 Broadway at West 95th Street, New York City). The 2019 season, the GTG's fourteenth, included an Off-Broadway production of *Caesar and Cleopatra* at The Lion Theatre (3 September to 12 October 2019), readings of *Misalliance*, *Man and Superman*, *The Philanderer*, and *Arms and the Man*, as well as plays by Frederick Lonsdale, Githa Sowerby, Noël Coward, and Ferenc Molnar, and other Shaw-related events. See www.projectshaw.com.



On September 23, 2019, Project Shaw held their Shaw Talk Discussion at Symphony Space, including on its illustrious panel ISS president Robert Gaines and members James Armstrong and Ellen Dolgin.

3) SHAW AT AYOT ST LAWRENCE

After 27 seasons, the UK's National Trust decided in 2019 to place on hiatus the annual series of summer performances of Shaw plays at Shaw's Corner, Ayot St. Lawrence, Hertfordshire. As such, Michael Friend Productions, in association with SHAW 2020 and Splitshift Theatre,

performed its summer production of *Arms and the Man* at multiple locations, including Lauderdale House in north London (15 to 18 July), the Palladian Church in Ayot St. Lawrence (20 to 21 July), the Sarah Thorne Theatre in Broadstairs, Kent (25 to 28 July), and Harlington Manor in Dunstable (3 to 4 August). For more information, go to www.mfp.org.uk. For a lovely photographic record of earlier performances at Shaw's Corner, go to www.mfp.org.uk/Personal/Albumpersonal.htm.

Sadly, Sue Morgan, the amazing House Steward for Shaw's Corner and gracious host for the ISS Conference in 2013, passed away in August 2019. She will be greatly missed.



Leonard Conolly warmly remembers Sue Morgan at the 2019 Summer Shaw Symposium

4) SHAW AT NIAGARA-ON-THE-LAKE

The 57th season at the Annual Shaw Festival, led by Artistic Director Tim Carroll, featured in 2019 Shaw's *Man and Superman* with "Don Juan in Hell" (directed by Kimberley Rampersad) and *Getting Married* (directed by Tanja Jacobs). The season's slate of productions also included C.S. Lewis's *The Horse and His Boy*, adapted by Anna Chatterton and directed by Christine

Brubaker; *Brigadoon*, book and lyrics by Alan J. Lerner with music by Frederick Loewe and directed by Glynis Leyshon; *The Ladykillers*, written by Graham Linehan and directed by Tim Carroll; Patrick Hamilton's *Rope*, directed by Jani Lauzon; Edmond Rostand's *Cyrano de Bergerac*, translated/adapted by Kate Hennig and directed by Chris Abraham; *The Russian Play*, written by Hannah Moscovitch and directed by Diana Donnelly; Tennessee Williams' *The Glass Menagerie*, directed by László Bérczes; Mae West's *Sex*, directed by Peter Hinton; and Howard Barker's *Victory*, directed by Tim Carroll. For further information about the Festival's 2020 season, write to Shaw Festival, Post Office Box 774, Niagara-on-the-Lake, Ontario, Canada, L0S 1J0; or call 1-800-511-SHAW [7429] or 905-468-2153; or go to www.shawfest.com.

5) SHAW IN BRAZIL

This year, Rosalie Haddad produced the "2x Shaw" Project, comprised of stagings of *Mrs Warren's Profession* and *The Millionairess*, running from 10 August to 30 September in Sao Paulo, Brazil.

CÍRCULO DE ATORES
PROJETO 2XSHAW

A PROFISSÃO DA SENHORA WARREN
 DIREÇÃO: MARCO ANTÔNIO PÁMIO

A MILIONÁRIA
 DIREÇÃO: THIAGO LEDIER

IDEALIZADO POR ROSALIE RAHAL HADDAD

COM CLARA CARVALHO • KAREN COELHO
 CAETANO O'MAHLAN • CLÁUDIO CURI
 MARIO BORGES • SERGIO MASTROPASQUA

COM CHRIS COSTO | CY TRIBEIRA | PRISCILLA OLIVEIRA |
 ALEXANDRE HEIRELLES | CAETANO O'MAHLAN |
 GUILHERME GORSKI | LUTTI ANGELELLI |
 RODRIGO CEBELLI | SERGIO MASTROPASQUA

DE 10/08 A 30/09
 SÁBADOS 20H30
 DOMINGOS 19H
 SEGUNDAS 20H30

DE 15/08 A 27/09
 QUINTAS E
 SEXTAS AS 20H30

TEATRO
Aliança Francesa

R. GENERAL JARDIM, 182 - VL. BUARQUE
 TEL: 11 3572.2379 ↕ REPÚBLICA
 ESTACIONAMENTO EM FRENTE

Patrocinador: Amici Cultural

Produtor: FOLHA, N3, APPFEL, 1900, JACOUES JANNINE, brilho, Barber

Produtor: Setine, Circolo de Atores, Poesis, São Paulo

6) SHAW AROUND THE GLOBE

As there were countless other productions of Shaw's plays around the world, we regret that we haven't space to mention them all. However, you can get notices of them by subscribing to Google Alerts at <http://www.google.com/alerts>.

Kay Li regularly and generously continues to update production resources. For links to some Shaw plays performed in the USA, Canada, and the UK, go to <http://libra.apps01.yorku.ca> and look (to the far right) at the column headed International Shaw Calendar. Click on play titles for production details. For past performances of Shaw plays, go to <http://libra.apps01.yorku.ca/the-shaw-project-3/past-and-present-performances/shaw-calendar-archives/>. For reviews of past performances of Shaw plays at the Shaw Festival, go to <http://libra.apps01.yorku.ca/learn-about-our-partners-2/shaw-festival/shaw-festival-productions-reviews/>

[TOC](#)

SHAW MEETINGS AND PANELS IN 2019

- 1) Shaw sessions at the 43rd Annual **Comparative Drama Conference** (4-6 April 2019) at Rollins College in Winter Park, Florida, were facilitated by Tony J. Stafford (University of Texas, El Paso) and included the following presentations: "Stage Sermons in *Candida* and *Getting Married*" (Mary Christian, Middle Georgia State University), "'Ann is Everywoman': Shaw's Use of *Everyman* in *Man and Superman*" (Valerie Gramling, University of Miami), "What is *Major Barbara* REALLY About?" (Jean Reynolds, Polk State College), "Performing Capitalism with Impunity: Shaw's Neo-liberal Capitalism from *Major Barbara* to *The Millionairess*" (Christa Zorn, Indiana University Southeast), and "*Ghosts, Part 2* or *Getting Married*: Shaw's emendation of the Ibsenian New Woman" (Justine Zapin, American University). Abstracts for these papers can be accessed at:

<http://blogs.rollins.edu/drama/wpcontent/uploads/2019/03/FINAL2019ProgramAbstracts-March6.pdf>

Time to Renew Your ISS Membership for 2020:

<https://www.shawsociety.org/ISSMembership.htm>

- 2) The 16th annual **Summer Shaw Symposium** was held at Niagara-on-the-Lake (15-17

August 2019), co-sponsored by The Shaw Festival and the International Shaw Society. The keynote was delivered by Tanja Jacobs, director of this season's production of *Getting Married*. Activities included two Shaw Festival theatrical performances (*Man and Superman* with "Don Juan in Hell" and *Getting Married*), a discussion with cast members, three sessions of panel presentations, a roundtable on teaching Shaw, and a performance pedagogy workshop with a member of the Shaw Festival Ensemble. Details about the speakers and abstracts for the papers delivered can be found at the Symposium website: <https://shawsymposium2019.weebly.com>

- 3) At the **International Meeting of the American Conference for Irish Studies** (20-23 March 2019 in Boston Park Plaza), a Shaw panel was convened by Mary Trotter and featured three talks: "Bernard Shaw's Saint Joan: An Irish Patriot", given by Audrey McNamara (University College Dublin); "Bernard Shaw, Sean O'Casey and the Imaging of James Connolly, 1916-1920", given by Nelson O'Ceallaigh Ritschel (Massachusetts Maritime Academy); and "Is Shaw's Shame Irish Shame?", given by Stephen Watt (Indiana University).
- 4) **The Shaw Society** (UK) was founded in 1941 and its members meet monthly in the John Thaw Room at The Actors Centre, London, for talks, lectures, and play readings. For more information and a sample issue of the society's publication *The Shavian*, see www.shawsociety.org.uk/. You can also follow them on Twitter @ShawSoc. In honor of their 75th Anniversary, The Shaw Society continues to make available various GBS resources (especially for scholars and teachers) at <https://shaw-institute.com/> or accessed via the Shaw Archive at <https://sites.google.com/view/shawarchive/home>

On May 12th, the Shaw Society, together with SHAW 2020 at the Actors Centre, performed a two-hander written by Anne Wright based on the correspondence between Shaw and actress Ellen Pollock (1902-1997). Pollock was the leading lady in many of Shaw's plays, often producing and directing them herself, and also the President of the Shaw Society UK for 40 years from 1957. Wright, current Chair of the Shaw Society UK and Editor of *The Shavian*, is at work writing a biography of Ellen Pollock, including her correspondence with Shaw.

[TOP](#)

- 5) The Spring meeting of the **Bernard Shaw Society of Japan** was held in the conference hall of Jumonji High School in Sugamo, Tokyo, on 8 June 2019. In the afternoon, three talks were delivered. Nicholas R. Williams suggested that, while Shaw's *The Sanity of Art*

“argues for greater self-discipline among those most influenced by the developments in music, painting, and literature, the author’s arguments in favor of this new art are what most interests the reader today.” In the second, Michiyo Yamaguchi, at work on a translation of *The Millionairess* entitled *Okumanchoja-Fujin*, discussed the differences between the play’s first edition (1936) and the 1938 revision. The final speakers were Ryoichi Oura and Kaoruko Abe who chronicled the history of Shaw’s plays in Japan following World War Two.

The Society convened its Fifth Shaw Seminar in Atami on September 28th which featured the following panel presentations: “Shakespearean Plays Watched by GBS the Drama Critic” by Ryuichi Oura; “Shaw’s Shakespeare Seen from his Letters” by Masafumi Ogiso; and “Reading Shaw’s *Cymbeline Refinished: A Variation on Shakespeare’s Ending*” by Minoru Morrioka.

The 2019 autumn meeting of the BSSJ was held on December 7th at the Tempaku Campus of Meijo University in Nagoya. Papers delivered included “The Representation of Catherine in *Great Catherine*” by Shoko Matsumoto; “‘The Evolution of Consciousness’ and Shaw’s ‘Creative Evolution’ by Minoru Morioka; and “Don Juan in Canada: Report on Shaw Symposium and Festival 2019” by Hisashi Morikawa.

[TOC](#)

UPCOMING EVENTS & CALLS FOR PAPERS

- 1) **“SHAW IN EUROPE”, THE INTERNATIONAL SHAW CONFERENCE** will be held at the University of Extremadura (Cáceres, Spain) from May 27-29, 2020. For details including the cfp and travel information, see <https://shawsociety.org/CFP-SHAW-IN-EUROPE.htm>
- 2) **THE 44th ANNUAL COMPARATIVE DRAMA CONFERENCE** will be held at Rollins College, Winter Park, Florida, from 2 to 4 April 2020. Please go to <http://comparativedramaconference.org/> for details. [TOP](#)
- 3) **THE 17^h ANNUAL SHAW SYMPOSIUM**, co-sponsored by the ISS and The Shaw Festival, will take place from July 24-26, 2020 at Niagara-on-the-Lake, Ontario. Access all information for submitting paper proposals and applications for Bryden Scholarships and ISS Travel Grants at <https://www.shawsociety.org/ISSGrants&Scholarships.htm>; while papers on anything and everything Shaw are always welcome, talks that focus on the Shaw plays the Festival is producing this year (*The Devil’s Disciple*) are especially desirable.



Time to Renew Your ISS Membership for 2020:

<https://www.shawsociety.org/ISSMembership.htm>

[TOC](#)

SHAW SCHOLARSHIP:

BOOKS ABOUT SHAW

This year, Sophie Hatchwell's *Performance and Spectatorship in Edwardian Art Writing* and John Pendergast's *Joan of Arc on the Stage and Her Sisters in Sublime Sanctity* appeared in Palgrave Macmillan's series, "Bernard Shaw and His Contemporaries". These and the other nine titles can be accessed at: <https://www.palgrave.com/us/series/14785>.

Editors Nelson O'Ceallaigh Ritschel and Peter Gahan report that "Bernard Shaw and His Contemporaries" was just renewed for another five years, is among the most productive of their current drama series. The books in the Palgrave Macmillan series strive to present the best and most current research on Shaw and his theatre and literary contemporaries and to further our understanding of Shaw and those who worked with him or in reaction against him. Queries and manuscripts may be sent to Nelson Ritschel (nocrsc@aol.com) and Peter Gahan (pgahan@me.com). Check out the series blog at: <https://bernardshaw.home.blog/>.

Remember as well that ISS members receive a 20% discount on the Shaw series titles; the discount code is ISSGBC and can be entered at the checkout stage in the 'basket' when ordering.



At <http://www.upf.com> <http://upf.com/seriesresult.asp?ser= The Florida Bernard Shaw Series> i books on Shaw are still available for purchase in the University Press of Florida's Shaw Series, edited for nearly two decades by the indomitable R. F. Dietrich:

<i>Shaw, Plato, and Euripides</i>	Sidney P. Albert
<i>Shaw's Controversial Socialism</i>	James Alexander
<i>Bernard Shaw's Remarkable Religion</i>	Stuart E. Baker
<i>Shaw and Joyce</i>	Martha Fodaski Black
<i>Bernard Shaw as Artist-Fabian</i>	Charles A. Carpenter
<i>Bernard Shaw's Novels</i>	R.F. Dietrich
<i>Shaw's Theater</i>	Bernard F. Dukore
<i>Shaw Shadows: Rereading the Texts of Bernard Shaw</i>	Peter Gahan
<i>Bernard Shaw: A Life</i>	A.M. Gibbs
<i>Shaw and Feminisms: On Stage and Off</i>	D.A. Hadfield and Jean Reynolds, eds.
<i>Bernard Shaw's "The Black Girl in Search of God"</i>	Leon Hugo
<i>Bernard Shaw and China: Cross-Cultural Encounters</i>	Kay Li
<i>Bernard Shaw and the French</i>	Michel W. Pharand
<i>Pygmalion's Wordplay</i>	Jean Reynolds
<i>Shaw, Synge, Connolly, and Socialist Provocation</i>	Nelson O'Ceallaigh Ritschel
<i>Shaw's Settings: Gardens and Libraries</i>	Tony Jason Stafford
<i>Who's Afraid of Bernard Shaw</i>	Stanley Weintraub
<i>What Shaw Really Wrote About the War</i>	J.L. Wisenthal and Daniel O'Leary, eds.

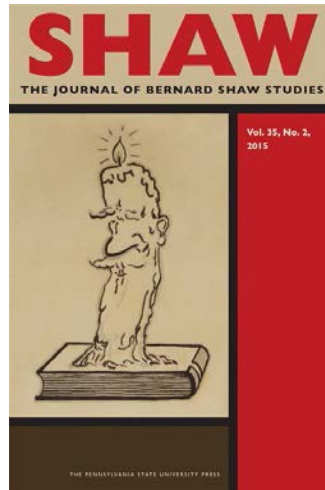
WORKS BY SHAW

Contracted to appear in 2021 will be eight volumes in the Shaw series, overseen by Brad Kent, for Oxford World's Classics:

- Mrs Warren's Profession, Candida, You Never Can Tell*, ed. Sos Eltis
- Arms and the Man, The Devil's Disciple, Caesar and Cleopatra*, ed. Lawrence Switzky
- Man and Superman, John Bull's Other Island, Major Barbara*, ed. Brad Kent
- Pygmalion, Heartbreak House, Saint Joan*, ed. Brad Kent

The Apple Cart, On the Rocks, Too True to Be Good, The Millionairess, ed. Matthew Yde
Playlets (Shorter Plays), ed. James Moran
Major Cultural Essays, ed. David Kornhaber
Major Political Writings, ed. Elizabeth Carolyn Miller

SHAW: THE JOURNAL OF BERNARD SHAW STUDIES



SHAW 39.1 (June 2019) was a theme issue that focused upon “Shaw and Music”, with Brigitte Bogar and Ellen Dolgin as guest editors. ***SHAW 39.2*** (December 2019) was a general issue featuring articles/book reviews, and the “Checklist” bibliography.

Next year is *SHAW*’s fortieth anniversary, commemorated by a spring issue on “Shaw and New Media” guest edited by Jennifer Buckley (University of Iowa) and a special winter issue centered on the idea of “Shaw and Legacy”, guest edited by Barry Houlihan (NUI Galway) and Ruth Hegarty (Royal Irish Academy). Slated future theme issues will be guest edited by Peter Gahan/Nelson O’Ceallaigh Ritschel (*SHAW 41.2* -- “Bernard Shaw, Journalist”) and Miguel Cisneros Perales (*SHAW 42.1* -- “Shaw and Translation”).

Request for Submissions

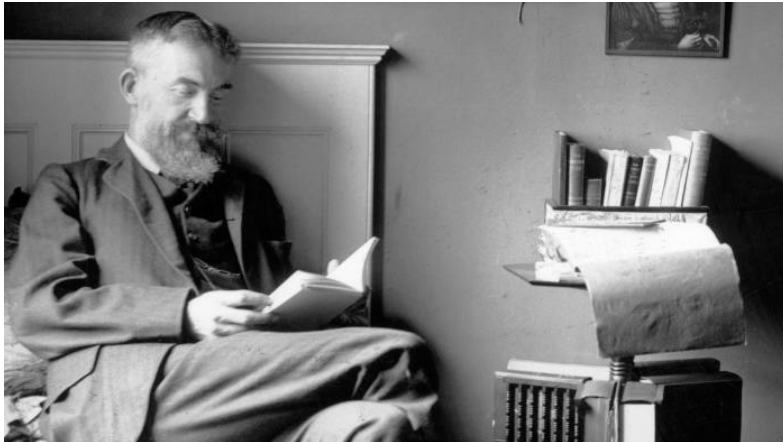
SHAW 42.1 (to be published in June 2022) is entitled “Shaw and Translation” and will be guest-edited by Miguel Cisneros Perales. In relation to the writings of Bernard Shaw, the practice of translation is complex because, perhaps above all else, he was a masterful craftsman of the

English language. His brilliant use of language, which often borders on the metalinguistic, reveals itself as a major challenge for translators. We may even ask ourselves if Shaw's plays can be translated at all and trace the role of translation in the shaping of Shaw's reception abroad. Thus far, translation studies among Shaw scholars have focused for the most part on the people—at least far more so than on the texts. The epistolary exchanges with his translators as well as the bibliographical record of his works in translation are well documented. Studies that delve into the practical questions involved in the process of translating Shaw's works are, in contrast, scarce. As a consequence, translation remains a fertile ground for discussion and research in Shaw scholarship and forms the focus of this issue of *SHAW*. Inquiries and proposals for *SHAW* 42.1 should be directed to guest editor Miguel Cisneros Perales at mcisper@upo.es.

***SHAW* 41.1** (to be published in June 2021) and ***SHAW* 42.2** (to be published in December 2021) will include articles on general topics, as well as book reviews, the Checklist of Shaviana, Notices, and ISS information. Prospective essays for *SHAW* should be submitted directly to http://www.psupress.org/journals/jnls_shaw.html. Please include an abstract and, for matters of style, refer to recent *SHAW* volumes. For all other information about *SHAW* or to suggest other issue themes, contact Christopher Wixson at cmwixson@eiu.edu.

[TOC](#)

Come curl up with *SHAW*...



The latest issue (39.2) features insightful and important scholarship by James Armstrong, A.M. Gibbs, Desmond Harding, Jesse M. Helman, Kay Li, Derek McGovern, Reinhard G. Mueller, and Michel Pharand.

And don't miss the party for the journal's fortieth anniversary in 2020!

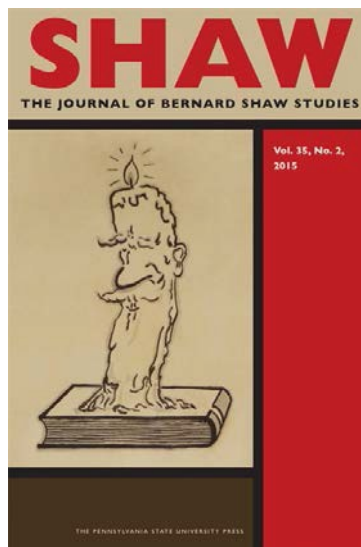
The guest list includes: Jennifer Buckley, Richard Dietrich, Nicholas Grene, Alice McEwan, Fintan O'Toole, and Lawrence Switzky.

Plus:

Book Reviews /Interviews with Theatre Practitioners /The Annual Checklist /
News about the Development of the Shaw Trail by the National Gallery of Ireland

All in two issues -- "Shaw and New Media" (June) and "Shaw and Legacy" (December) -- that will continue to demonstrate how Shaw and his writing *matter* in the 21st century.

*****ISS Members receive a discount and can subscribe when they renew their membership at <https://www.shawsociety.org/ISSMembership.htm>*****



[TOC](#)

SHAW ONLINE

SHAW BEHIND THE CAMERA

A few years ago, the London School of Economics digitized its collection of some 20,000 photographs and negatives taken by Shaw, an inveterate photographer. To explore this amazing visual resource, go to <http://archives.lse.ac.uk/Advanced.aspx?src=CalmView.Catalog>. In the field marked “Ref No” type in “Shaw Photographs*” (don’t forget the asterisk); then click “Search.” This will give you access to over 15,000 photographs, which you can view by clicking on the links. To read what Shaw himself has to say about one of his favorite pastimes, a good place to begin is *Bernard Shaw on Photography: Essays and Photographs* (1989), edited by Bill Jay and Margaret Moore.

ONLINE SHAW REFERENCE WORKS

A Chronology of Works By and About Bernard Shaw is regularly updated and can be accessed at <http://www.shawsociety.org/Chronology-of-Works.htm>.

Charles Carpenter’s *A Descriptive Chronology of His Plays, Theatrical Career, and Dramatic Theories* can be found at: <http://www.shawsociety.org/ShawChron.htm>.

A.M. Gibbs’s *Chronology of Shaw’s Life* can be reached at <http://www.shawsociety.org/Shaw-Chronology.htm>.

[TOC](#)

SHAW’S WORKS ONLINE

Since 2014, Gustavo A. Rodríguez Martín (Universidad de Extremadura, Spain) has been collaborating with a computer programmer to develop an interface that will enable anyone to search Gustavo’s database without infringing on copyright restrictions (as most of Shaw’s works will not go out of copyright until 2020). To learn more about (and see samples of) this ground-breaking enterprise, go to <http://shawquotations.blogspot.com.es/2014/09/digitizing-shaw-shaw-quotation-database.html> and www.shawsociety.org/SEARCH.htm.

Scholars are welcome to submit concordance queries for Shaw's plays and novels—as well as any/all of the books in this [Table of Contents](https://goo.gl/YvoTq7) (<https://goo.gl/YvoTq7>). Results will be retrieved as an Excel table.

[TOC](#)

SHAW UPDATES

As part of his duties as editor of the “Continuing Checklist of Shaviana” for *SHAW*, the ambitious and hard-working Gustavo A. Rodríguez Martín regularly mines online repositories in search of the latest pieces of Shaw scholarship. Some of these have been sent to ISS members in regular updates, including previews of items to be listed in the annual bibliography and myriad online occurrences of Shaw and Shaw-related events and references.

Gustavo continues to replenish the SHAW ARCHIVE, which allows you to go back over all of his GEN contributions to Shaw scholarship and also to have access to:

[GeoShaw - An interactive map of the key places in Shaw's life.](#)

[George Bernard Shaw \(GBS\) Youtube Channel.](#)

[Shaw Quotations Page - Where you'll find the source of your favorite Shaw quotations.](#)

This is a fantastic collection that deserves both awe and applause. Please put <https://sites.google.com/view/shawarchive/home> among your Favorites or create a shortcut to it on your desktop.

SHAW AT AYOT ST LAWRENCE

Produced by Martin Wright, a visual tour of Shaw’s Corner, Ayot St Lawrence, is available at www.gamelabuk.com/shaws/. Click play to hear Stanley Weintraub, the doyen of Shaw studies, comment at various stops along the way. Our thanks to Stan and Rodelle Weintraub for providing this vivid and unique glimpse into Shaw’s Hertfordshire home!

SHAW AND HIS WORKS ON FILM

In 2016, Gustavo A. Rodríguez Martín launched a Shaw Youtube Channel (www.youtube.com/channel/UCxGpZjHhix37VN-zFfX6psg/playlists). “A compendium of the best videos of and about Bernard Shaw and his milieu” is divided into the following playlists: GBS in Performance, GBS Footage, Lectures and Talks, Shaw in Film, Historical Context, Documentaries, and Miscellany. The GBS Channel brings together the multitude of videos: documentaries about Shaw, film footage of Shaw himself, film versions of his plays, and much more. Users are encouraged to suggest/submit videos that may fit any of the playlists. [TOP](#)

SHAW'S GEOGRAPHIES

Gustavo A. Rodríguez Martín, with the assistance of former ISS membership secretary Ann Stewart, and Evelyn Ellis of the Shaw Society (UK), has created the GeoShaw map (<http://www.shawsociety.org/GeoShawIntro.htm>), a collaborative project that attempts to provide a geographical account of Shaw's life via map markers of his travels, domiciles, meeting halls, and favorite vegetarian restaurants, to mention only a few examples of what's available. Evelyn's photographs of "Shaw's Places Then and Now" can be seen at www.shawquotations.blogspot.com.es/2015/10/geoshaw-shaws-places-then-and-now.html.

SHAW DIGITIZED

The Sagittarius-ORION Literature Digitizing Project at <http://libra.apps01.yorku.ca> is constantly expanding its open access section to make it a useful tool for Shaw scholars and fans. This includes Reviews of Productions of Shaw's Plays Around the World: 2015-2017: <http://libra.apps01.yorku.ca/shaw-reviews-for-season-2015-2016/>, 2014-2015: <http://libra.apps01.yorku.ca/the-shaw-project-3/shaw-reviews-for-season-2014/>, before 2014 at <http://libra.apps01.yorku.ca/learn-about-our-partners-2/shaw-festival/shaw-festival-productions-reviews/>. In addition, there is the Shaw Bookshelf featuring especially new Shaw books at <http://libra.apps01.yorku.ca/the-shaw-project-3/shaw-bookshelf/>. Educators may find the Education Programs in Theatres Around the World useful: <http://libra.apps01.yorku.ca/canadian-theatre-companies/>.

A key attraction is the Virtual Tour of Shaviana at <http://libra.apps01.yorku.ca/virtual-tour-of-shaviana/>. Notable displays also include: 1) "Who is Bernard Shaw" written by Stanley and Rodelle Weintraub; 2) a calendar of productions of Shaw's plays around the world; 3) theatre productions with links to reviews and videos of performances around the world; 4) Footsteps of Bernard Shaw, with videos showing Shaw's world tour; 5) links to Al Carpenter's *Shaw Bibliography*; 6) virtual tours of the late Isidor Saslav's amazing Shaw collections; 7) links to updated Shaw holiday shopping; 8) links to numerous electronic Shaw texts; and 9) other classroom resources on specific plays. The restricted access platform continues to feature classroom resources, such as annotated full texts, study guides, reference materials written by Shaw scholars, an annotated bibliography, and concordances and a search engine.



TIME TO RENEW YOUR ANNUAL ISS MEMBERSHIP FOR 2020!!

<https://www.shawsociety.org/ISSMembership.htm>

[TOC](#)

ISS ANGELS

It has long been the custom in the theater to refer to people who contribute to the enterprise beyond the going price as “angels.” While it may be true, as John Tanner says, that “In Heaven an angel is nobody in particular” (Maxims for Revolutionists: Greatness), we are clearly still on a planet where “angelic behavior” of this sort deserves notice. Yes, we appreciate that everyone contributes what they can afford, and we are thankful to everyone who pays the annual membership fee and/or orders journals, but “Shaw Bizness” needs the exceptional contribution as well as the standard in order to pursue its goals of encouraging the young with travel grants and of making Shaw’s works and the study of Shaw available to as many as possible. So here we wish to pay special notice to those who have made it possible for the ISS to “go beyond.” The list, year by year, of those whose “angelic” contribution to the ISS has gotten them written in the ISS Book of the Life Force by the Recording Shaw (with horns holding up his halo) can be viewed at <https://shawsociety.org/ISS-ANGELS.htm>.

Facebook & Twitter: Follow the ISS on Twitter and receive ISS updates on Facebook (click “Like” on the International Shaw Society page; the more “Likes,” the more notice everywhere). For assistance, write to Jean Reynolds at ballroom16@aol.com.

Google Alerts: To sign up for your own Google Alerts on Shaw, go to www.google.com/alerts.

ISS Homepage: There are countless pages about Shaw’s life and works on or linked from www.shawsociety.org, and many continuously updated by ISS Webmaster R.F. Dietrich.

ISS AWARD WINNERS FOR 2019

This year, Aileen Ruane and Sharon Klassen were each recipients of the prestigious R.F. Dietrich Research Scholarship for Shaw Studies. Named in honor of the Founding President of the International Shaw Society, the award supports research into any aspect of the life and work of Bernard Shaw by a graduate student or early-career scholar.



In the photo above, ISS President Robert Gaines and ISS Vice President Jennifer Buckley stand with (L-R) Lisa Robertson, Justine Zapin, and Vishnu Patil, the three overjoyed recipients of ISS travel grants and Bryden Awards at the Shaw Symposium (15-17 August 2019) at the Shaw Festival in Niagara-on-the-Lake, Ontario.

2019 Director of Publications and Newsletter Editor: Christopher Wixson

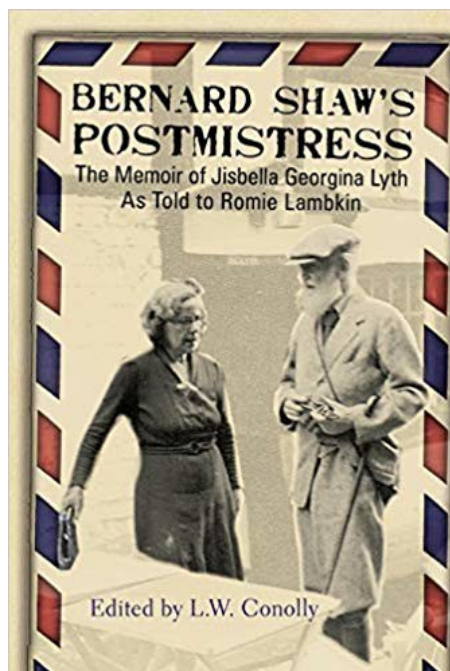
[TOP](#)

Thanks to those who generously shared from their photo cloud vaults, especially Blaise Bullimore, Dick Dietrich, Kay Li, Sashi Morikawa, David Staller, and Ann Stewart

Access newsletters from previous years at: <https://www.shawsociety.org/ISS-Newsletters.htm>

[TOC](#)

2019 ISS Newsletter Supplement



Bernard Shaw's Postmistress: The Memoir of Jisbella Georgina Lyth as told to Romie Lambkin was published February 8, 2019 by Rock's Mills Press.



On May 11, 2019, the volume's editor, Leonard Conolly, gave a local talk on the subject at the church not far from Shaw's Corner, the site where most of the ISS conference was held in 2013.



“Now barely legible, a headstone in the graveyard of the Palladian Church is inscribed with the names of Ambrose Lyth (died 1930, aged 54) and his wife Jisbella Georgina Lyth (died 1964, aged 79). Ambrose lived in Ayot only briefly, dying just six weeks after being appointed village postmaster in 1930. But Jisbella, who became village postmistress on Ambrose's death, lived in Ayot until her own death. Long forgotten, Jisbella was once described by a London newspaper as “the most remarkable character in the village next to Bernard Shaw. In the mid 1950s, Jisbella told her life story to her friend Romie Lambkin, an Irish writer then living in Ayot. The story remained unpublished, however, until it came to the attention of Canadian Shaw scholar Leonard Conolly.” (www.ayotstlawrence.com)

Going to the website of the East Anglian Film Archive (University of East Anglia) via <http://www.eafa.org.uk/search.aspx#&&page=1&navid=&vonly=1&psize=10&text=Bernard+Shaw> will enable you to screen a short silent film documentary about the village of Ayot St Lawrence and its famous resident George Bernard Shaw who is shown in 1949 walking around the village of Ayot St. Lawrence, talking to various people, such as the Winstons who lived nearby, and the comedian Danny Kaye, paying a visit. In it, we also get a glimpse of “Shaw's Postmistress” Jisbella Georgina Lyth, who liked to refer to herself as “the second most famous person in Ayot St Lawrence” and was probably the model for one of the characters in *Village Wooing*.



The May 11th event also included dramatized extracts from the memoir performed by ex-*Coronation Street* actress Vicky Odgen (Jisbella), Julia Faulkner (Romie), and Jonas Cemm (GBS). Odgen and Faulkner are company members while Cemm is Artistic Director of SHAW2020, The Shaw Society's affiliated theatre company.



The cast gathered with Leonard around Jisbella's gravestone.

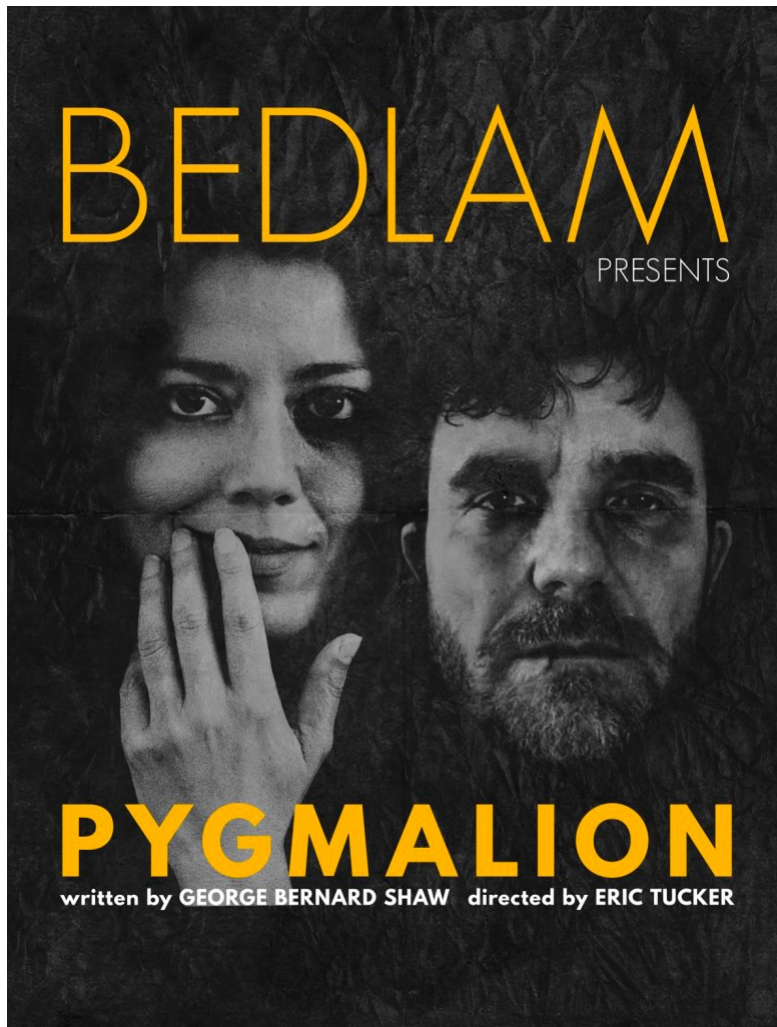


Leonard with Blaire Bullimore, Romie Lambkin's son, and David Grapes, Professor Emeritus of Theatre at the University of North Colorado and collector who acquired the Jisbella memoir and made it available to Leonard.

****Thanks to Dick Dietrich and Blaise Bullimore for sharing their photos.****



Two Bastions of the Church



Bedlam's Pygmalion ran at the Central Square Theater in Cambridge, MA from January 31st to March 3rd. Below, former ISS membership secretary and co-creator (with Gustavo Rodriquez Martin and Evelyn Ellis) of ISS GeoShaw, Ann Stewart shares an account of the February 7th performance and curtain talk, given by Nelson Ritschel:

Bedlam Shaw
By Ann
Stewart

Bedlam Theater specializes in producing plays which feature as few as four actors. Founded in New York City, Bedlam's first play was *Saint Joan* in 2012. Central Square Theater in Cambridge, Massachusetts, brought it to Boston the same year.

Seven years later, the Bedlam-Central Square connection has been reaffirmed by a production of *Pygmalion*, starring Bedlam Artistic Director Eric Tucker, Bedlam co-founder Edmund Lewis, Bedlam actors Grace Bernardo, James Patrick Nelson, and Vaishnavi Sharma, and Central Square Theater actor Michael Dwan Singh. Surely, Bernard Shaw would have approved of the fast-paced *Pygmalion* flavored with spice (Eliza, played by Ms. Sharma) and curry (her father Alfred Doolittle, played by Mr. Singh). Sharma went on to receive the 2019 Eliot Norton (Boston Theatre Critics Association's) Award for Outstanding Visiting Performer for her performance as Eliza in Bedlam's *Pygmalion* run at the Central Square Theatre.

Speaking about the play's history and themes after the performance on February 7, for Central Square Theatre's "Scholar Social", Nelson Ritschel stated: "This production is superb. Doolittle understands class better than anyone else in the play." He also noted that some of those in the 1914 London audiences would have recognized the economic threat of prostitution (in its various configurations) that stalks Eliza's world—and all women in the face of men's ownership—from her adamant "I'm a good girl" to her resistance to enslaving marriages and unequal unions. He further suggested that the purchasing of Eliza from her father echoed W. T. Stead's 1885 "The Maiden Tribute to Modern Babylon" that depicted the purchase of a 12-year-old girl, named Eliza, from her mother--emphasized by Stead's 1912 death on *Titanic*, the year before Shaw completed *Pygmalion*.



Professor and ISS Member Nelson Ritschel, is author of *Bernard Shaw, W. T. Stead, and the New Journalism: Whitechapel, Parnell, Titanic, and the Great War* (Palgrave MacMillan, 2017) and *Shaw, Synge Connolly, and Socialist Provocation* (University Press of Florida, 2011).

Nelson especially liked how Bedlam handled the play's ending, through a prolonged scenario of Higgins alone and unable to process Eliza's departure: "The desire of audiences for Eliza and Higgins to come together is based on the middle-class morality that Shaw was countering," he added. "The brutality of what Shaw is dealing with is always there in his plays. It can be deeply buried, made palpable through comedic moments, but such is what makes Shaw relevant today."



Nelson with Kaley Bachelder, who introduced him and moderated the talk. She is an Associate at Central Square Theater in Cambridge, Massachusetts.

Following his well-attended talk, Nelson remarked privately, "The now retired professor, Alan Brody, who first introduced me to Shaw when I was an undergraduate was here, so that was another plus." (The director had cast him in *The Devil's Disciple*.) "And they practically had to throw us out of the theatre as the discussion that followed my talk went well beyond the allotted time. It was a highly intelligent and enthusiastic audience, and they saw a brilliant production."

Echoing the excellent Boston reviews the production garnered, Nelson later recounted that

"The Bedlam *Pygmalion* production was superb, especially the handling of the play's ending. They had a full house and about half remained for my talk. They were a highly intelligent and informed audience. The talk went beyond the slotted time frame. It was exhilarating. It was a grand night for Shaw. I was told the production it is shaping up to be a successful run with regard to ticket sales. I urged more Shaw, which I think will be emphasized by the audiences."

Passings



Charles Berst

(September 30, 1932 - September 28, 2019)

In Memoriam

By Henry Ansgar Kelly (Emeritus Distinguished Research Professor, UCLA)

Charles Berst, fondly known to all as Chuck, a much-admired member of the UCLA English Department since 1967, passed away peacefully on September 28, 2019, just two days short of his birthday, when he would have attained to the historic age of fourscore and seven years.

Chuck was born in Seattle, Washington, on September 30, 1932. He attended Leschi Elementary School, and, among other notable achievements there, he won the Dead Man's Float competition for eight-year-olds by a full minute. On to Marshall Junior High School, where he ran the school print shop. At Roosevelt High he fostered his life-long flair for the histrionic and the bureaucratic, participating in drama productions and student-body government. Immediately upon graduation he vaulted into the Merchant Marines with the rank of Chief Petty Officer on a vessel making repeated visits to Japan; not a bad summer job for a kid just out of high school.

In the fall of 1949, Chuck started at the University of Washington, but in the middle of his sophomore year, his father died at the age of fifty, from complications connected with Marfan Syndrome, a genetic disorder of the connective tissue, which Chuck inherited and would battle all his life. Chuck made the difficult, even heroic, decision to leave his beloved studies to work to support his widowed mother. Eventually, while maintaining a small business, Chuck resumed his studies. He stayed on at Washington after graduation and entered the Ph.D. program, and, after finishing his course-work in 1962, further broadened his cultural, intellectual, and romantic horizons by marrying a scientist newly emigrated from The Netherlands. . . .

Chuck completed his doctorate in 1965, and took a job at the university of Alberta in Edmonton, Canada. Then he was recruited to the UCLA English Department and arrived, as one of six new assistant professors, in the fall of 1967. . . .

The chief academic interests of Charlie Berst centered around the dramatic productions of George Bernard Shaw. From the beginning he was struck by fact that Shaw's stage plays were lauded *in globo*, but not as individual works of art. In his landmark book, *Bernard Shaw and the Art of Drama*, which was published in 1973 by the University of Illinois Press, he presented a meticulous analysis of ten of Shaw's dramas, showing exactly where the artistic quality lay, both literary (poetic) and dramatic, unearthing hitherto unrealized features of their make-up. He made many of the dramatic virtues of the plays part of his own pedagogic style, and, especially in the large survey courses that were his forte, he became a literal one-man drama. . . .

Another interest of Chuck's was religion. He himself was greatly influenced by the Theosophist movement started by Madame Blavatsky in 1875. Theosophy had a strong presence in Seattle when Chuck was growing up, and he actively participated in it. This interest, joined to his field of Shavian studies, was the inspiration for his book, *Shaw and Religion*, published by Penn in 1981. In his own contribution on "The Poetic Genesis of Shaw's God," he stressed that Shaw's experience of religion was largely based on esthetics, which played a far larger role than philosophy, let alone theology, in his dramatic presentations. Later on, Chuck returned in greater depth to Shaw's *Pygmalion*, which he had dissected in his earlier book under the rubric of "A Potboiler as Art," and he produced a whole book on it: *Pygmalion: Shaw's Spin on Myth and Cinderella* (Twayne, 1995).

**The above are excerpts from a longer piece that can be accessed at:
<https://english.ucla.edu/wp-content/uploads/In-Memorial.pdf>

Passings (continued)



Sue Morgan

July 7, 1967 – July 31, 2019

In Memoriam By Evelyn Ellis

Sue Morgan, former House Manager at Shaw's Corner, died at the beginning of August. She was diagnosed with inoperable cancer shortly after returning from last year's Symposium at Niagara-on-the-Lake and a subsequent research tour of university libraries which hold Shaw collections in Texas, Rochester, Syracuse, and New York. The valuable material she collected is now being analyzed and added to the archive at Shaw's Corner. The new House Manager, Wendy Adamson, is overseeing further research into the history of the House, and there are plans to increase the display area and make the Collection even more accessible for visitors and scholars.

Before coming to Shaw's Corner in 2008, Sue was manager of a youth project in the North of England. She grew up in Yorkshire, and moved to Newcastle-upon-Tyne on the North East coast. She worked with young people in Newcastle and with the army in Germany, teaching mountaineering skills, skiing, sailing, and other outdoor activities aimed at building self-confidence and fitness. She organized Tall Ships' training expeditions, and coached a ladies' football team, at least one member of which went on to play for England. She was an enthusiastic traveler herself and on a visit to Peru met her ex-husband Eddie, a talented musician from Cusco. They had two sons, Gerry and Luke, who both share their mother's love of the outdoors and their father's talent for music.

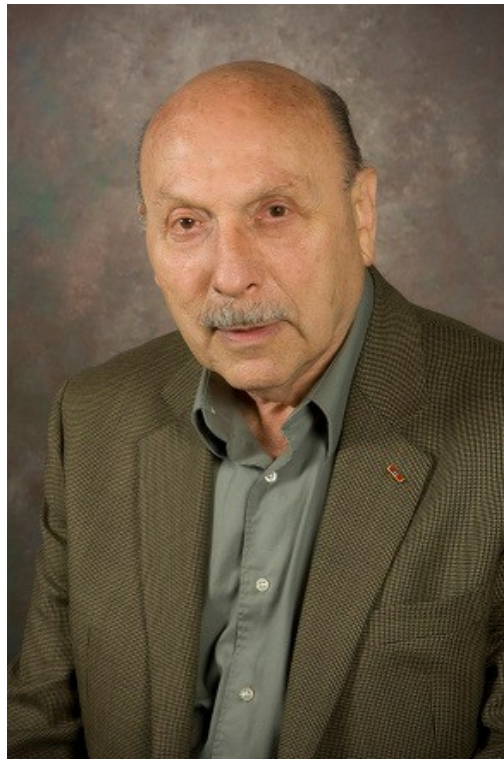
During her years running Shaw's Corner, Sue set about sorting and identifying the vast collection of Shavian material dispersed throughout the House. She negotiated and helped supervise a Ph.D. scholarship with the University of Hertfordshire to uncover hidden treasures at Shaw's Corner. Alice, now Dr. McEwan, completed her lengthy thesis and revealed Shaw as a generous, innovative and discerning supporter of the arts. Sue attended a number of ISS conferences before offering to host an International Conference in at Ayot St Lawrence. The village church was transformed into a lecture hall and a marquee in the village field a hospitality center. It was a huge success, and Shaw's Corner became the center of the Shavian world, with Sue Morgan as the link. Her people skills helped build links with the local community, and inspire a growing team of volunteers at the House. She joined the Shaw Society, wrote a regular column in *The Shavian* and was a founder member of the sub-committee that eventually became SHAW2020. Many of the actor-members of SHAW2020 were introduced via the annual Shaw Festival at Shaw's Corner, which Sue supported with great enthusiasm and everybody hopes will continue.

Sue is buried in the village churchyard at the Palladian Church at Ayot where Shaw used to play the organ, and where a special production of *Arms and the Man* played to capacity audiences only a few weeks before she died. The funeral was followed by a Peruvian concert and hog roast behind the church, and over a hundred people attended. Sue loved her time at Shaw's Corner and it was her special wish to be buried nearby. She leaves many friends in the Shavian world and will be remembered with great affection.

A toast to Sue Morgan (front, right), although we didn't know it at the time:



Passings (continued)



Stanley Weintraub

(April 17, 1929 - July 28, 2019)

Stanley Weintraub, author or editor of more than fifty books in biography, culture history, and military history, died on July 28 in Jennersville, Pennsylvania. He was 90.

Born “Male Baby Weintraub” to parents who could not decide between Stanley and Seymour in time for the birth certificate to be filed and who never bothered to legally change it once they’d made a decision, Weintraub liked to joke that, after fifty years as an author, he had truly earned Stanley as his “ballpoint pen name.”

Weintraub was a National Book Award finalist in 1967 for *Beardsley*, a 1968 Guggenheim Fellow, and his book *Iron Tears* (2005) was a finalist for the George Washington Prize for best book on the nation’s founding era. As a lieutenant with the Eighth Army in Korea, working as the admissions officer for a prisoner of war hospital during the Korean War (1951-1953), he was awarded a Bronze Star and developed the material for his book *War in the Wards*. At the Pennsylvania State University, where he began as a teaching assistant

and retired as Evan Pugh Professor Emeritus of Arts and Humanities in 2000, he was Director of its Institute for the Arts and Humanistic Studies from 1970 to 1990. Throughout his writing and research career, his wife, Rodelle, was his most trusted editor and thought partner. In 1982, West Chester University established an archive of his books and manuscripts as the Rodelle and Stanley Weintraub Center for the Study of the Arts and Humanities.

Toward the end of his career, Weintraub fell backwards into a string of Christmas-themed military histories, a development his children could never have predicted. Throughout the 1960s, Weintraub's children had begged their father for a Christmas Tree, like the Christian families in their neighborhood put up. Unsuccessful, they developed a new strategy: the children stuck an evergreen branch into an empty rubber cement bottle, appropriated from their father's office wastebasket, and hung matchboxes – decorated as miniature facsimiles of his books – amongst the sprigs. He was charmed, and a tradition began, and eventually his Christmas books ended up on what his children had long-ago dubbed the Stanley Tree.

Notable among his books are *Private Shaw and Public Shaw: A Duel Portrait of Lawrence of Arabia and G. B. S.* (1963); *Beardsley* (1967); *Journey to Heartbreak: The Crucible Years of Bernard Shaw* (1971); *The London Yankees: Portraits of American Writers and Artists in London, 1894-1914* (1979); *Victoria: An Intimate Biography* (1987); *Long Day's Journey into War: Pearl Harbor and a World at War, December 7, 1941* (1991); *Disraeli: A Biography* (1993); *The Last Great Victory: The End of World War II, July-August 1945* (1995); *Uncrowned King: The Life of Prince Albert* (1997); *Silent Night: The Story of the World War I Christmas Truce* (2001); *General Washington's Christmas Farewell: A Mount Vernon Homecoming, December 1783* (2003); *Iron Tears: America's Battle for Freedom, Britain's Quagmire, 1775- 1783* (2005); *11 Days in December: Christmas at the Bulge, 1944* (2006); *15 Stars: Eisenhower, MacArthur, Marshall: Three Generals Who Saved the American Century* (2007); *General Sherman's Christmas: Savannah, 1864* (2009); *Pearl Harbor Christmas: A World at War, December 1941* (2011); *A Christmas Far from Home: An Epic Tale of Courage and Survival during the Korean War* (2014).

Weintraub edited *Shaw Review*, which became *SHAW: The Journal of Bernard Shaw Studies*, from 1956 to 1989. He was also editor of *Comparative Literature Studies* from 1986 to 1993. As critic, he was a book reviewer for the *Wall Street Journal*, *New York Times Book Review*, *Washington Post* and *[London] Times Literary Supplement (TLS)*. He wrote often for *MHQ: The Quarterly Journal of Military History*.

Weintraub is survived by his wife of 65 years, Rodelle; by their three children, Mark (Judith) of Eugene, Oregon; David (Carie Lee) of Nashville, Tennessee; and Erica (Bruce) of Pullman, Washington; and by their eight grandchildren, MaryAlison, Sarah Beth, Sofia, Jimmy, Hannah, Isaac (Kelly), Benjamin, and Noah.

A memorial was held on 22 September 2019 in Jennersville, PA, and the ISS was represented by Bob Gaines, Michel Pharand, and Julie Sparks.



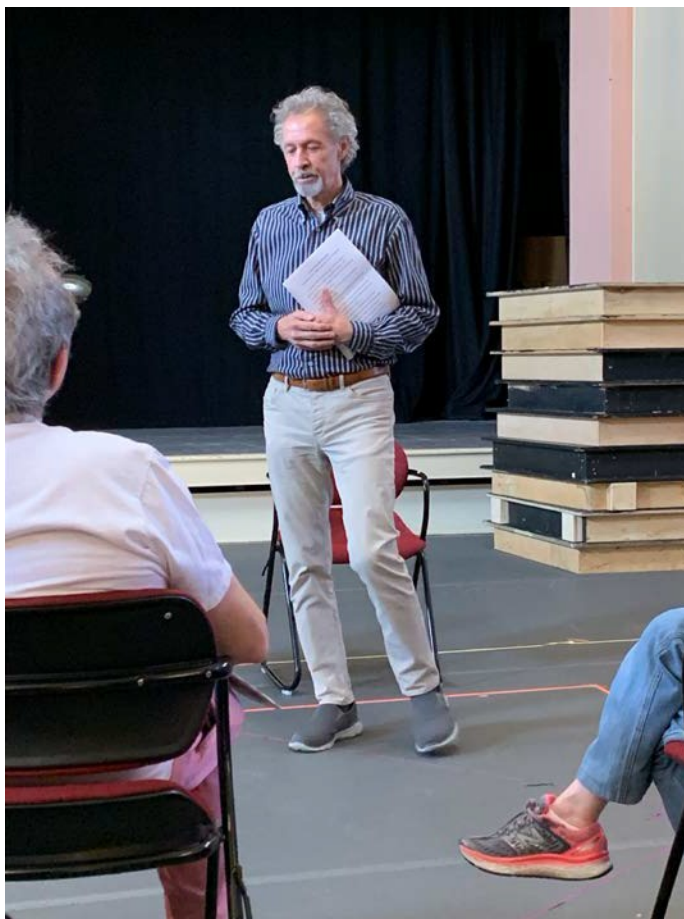
Stan delivering a talk entitled "Shaw's 'The Emperor and the Little Girl' and the Epilogue to *Saint Joan*" at the 2017 "Shaw at the Shaw" Conference

SHAW 40.1 (June 2020) will include a Weintraub bibliography (compiled by Michel Pharand updating Fred Crawford's 1996 list) and an excerpt from Crawford's essay entitled "The Dreaded Weintraub" that appeared in *Shaw and Other Matters. A Festschrift for Stanley Weintraub on the Occasion of His Forty-Second Anniversary at The Pennsylvania State University*, edited by Susan Rusinko (London: Associated U Presses, 1998).

SHAW 40.2, as part of the journal fortieth anniversary commemoration, features a "pen portrait" on *SHAW*'s evolution, written by Stan and Michel Pharand in the fall of 2018.

In addition to the above pieces in *SHAW*, tributes to Stan will be forthcoming at the International Shaw Society Website (shawsociety.org); If you would like to contribute, please send your piece to Chris Wixson at cmwixson@eiu.edu.

Kay Li reports that the ShawBot now provides access to Stan and Rodelle's many books and videos at <https://sagittarius.apps01.yorku.ca/weintraub/>



Michel Pharand toasts Stan Weintraub at the 2019 Summer Shaw Symposium

Stan was one of the chief architects and animators of Shaw Studies and profoundly inspired and influenced *generations* of Shaw scholars; below, in their own words, a few ISS members share their memories:

Adieu Stan Weintraub, our Lodestar

Michel Pharand

A celebration of the life and achievements of Stanley Weintraub (17 April 1929 – 28 July 2019), one of our most eminent Bernard Shaw scholars, was held on 22 September 2019 at Jenner’s Pond Retirement Center in West Grove, Pennsylvania. Approximately fifty friends, former colleagues, and family members were in attendance.

Speakers included Stan’s sons David (Vanderbilt University) and Mark (Eugene, Oregon), International Shaw Society president Bob Gaines (Auburn University at Montgomery), and former students Mike Lipschutz (Purdue University), Martin Quinn (retired Foreign Service officer), and myself (Kingston, Ontario). Familiar themes included Stan’s generosity and mentorship, his patience and courteousness, and his amazing productivity: some 60 books! Dozens of slides attested to Stan’s infinite variety as Korean War officer, distinguished university professor, eminent scholar and prolific author, and as loving husband, father and grandfather.

After the speeches, former student Julie Sparks (San Jose State University) joined the attendees at a wonderful luncheon. This was an opportunity to speak with family members, including Rodelle Weintraub, who, it should be noted, played a crucial role in what her husband of some 65 years called his “writing life.” In fact, Stan’s unpublished memoir is entitled *A Writing Life*, which I intend to copyedit and, in due course, submit to a publisher. We shall not look upon his like again—but his legacy is ongoing.

Stanley Weintraub, in all he did, in all he was, epitomized his favorite Shaw quotation: “This is the true joy in life, the being used for a purpose recognized by yourself as a mighty one; the being a force of nature instead of a feverish, selfish little clod of ailments and grievances complaining that the world will not devote itself to making you happy.”

John McInerney

Michel Pharand is right in calling Stan our “lodestar”. But tonight, as sad and bereft as I feel, I can’t help trying to explore what that means, as if the search was something I owed to Stan right now. The images that keep coming to my mind are of Stan the humorist, entertaining us all with his stories of the very human foibles of the celebrated people he studied and often knew personally. Whether he was speaking to an audience, or talking to a few of us, his face would be animated by barely contained laughter; he enjoyed telling the stories as much as we enjoyed listening to them. In my experience, his humor was never cutting or dismissive; it was civilized: knowing, smoothly phrased, tolerant and appreciative of the frailties common to us all, gentlemanly — like Stan himself. Yes, I think

that's one part of what made him so special; he seemed to define the term gentleman in the way he interacted with everyone. And beyond that, when I think of his astonishing output of books, prefaces, articles and speeches, ranging from Shaw studies to literary criticism, to biographies and histories, I think we have to call Stan not just a distinguished "man of letters," but an American public intellectual, helping to shape our culture and discourse, doing for us what Fintan O'Toole does for Ireland.

But what I keep coming back to is his kindness. Many years ago, as the editor of the old *Shaw Review*, he published my first scholarly article, and even the routine correspondence we had then seemed to be more courteous, more friendly than I expected. That impression only grew stronger through the years, from all the conversations I had with him. His manner, the interest he showed in me and what I was saying, made me forget momentarily that he was a renowned scholar and author, and I was an aging, relative newcomer to Shaw studies. Well, these scattered reflections don't do justice to the special presence Stan brought to us all, but I couldn't help trying to put what I'm feeling into words, and I knew you folks would understand. Thanks for "hearing me out."

Anne Wright

Stan was a faithful follower of the Shaw Society as well as a founder of the International Shaw Society. He founded *The Shaw Review*, and continued to contribute to *The Shavian* as recently as this year. He and his wife Rodelle were often to be seen at Shaw's Corner for the Birthday Celebration plays, which they fitted in to research trips to the UK over several decades; and they were speakers and guests of honour at the "Shaw at Home Conference" in 2013. Stan was a meticulous scholar with a prodigious knowledge of Shaw and even more prodigious memory; he was also a born storyteller and raconteur, with a sharp wit, flair for irony and sense of humour. Always immaculately dressed and always deeply courteous, it was a delight to be in his company. I was privileged to collaborate with him as co-editor of the Garland Facsimile of the Revised Typescript of *Heartbreak House*. Stanley Weintraub is simply one of the Shaw greats, and we all follow gratefully in his footsteps.

Leonard Conolly, R.F. Dietrich, Suzanne Merriam, Kay Li, and the Sagittarius Literature Digitizing Program

Stanley Weintraub was one of the most brilliant scholars of his or any other generation. He will remain an inspiration for us all.

Bernard Dukore

As readers of this newsletter know, Stanley Weintraub's writings about Shaw and his editions of Shaw's writings are prolific and remarkable. I first knew him professionally over half a century ago when he accepted a novice article of mine for the *Shaw Review*, of which

he was editor, which he also was for its successor, *SHAW: The Annual of Bernard Shaw Studies*. Shavians are grateful for both. I do not remember when we met—probably a decade or more after my article appeared in the former. I wish I had got to know him other than professionally. As it is, I applaud the numerous Shavian works he wrote and edited. At the start of some of my Shaw projects, I knew I should “consult Weintraub.” After I had begun others, I sooner or later realized that I had better consult him. I think “indispensable” is the word for his accomplishments. He is one of the preeminent Shavian writers.

R.F. Dietrich

The size of Stanley Weintraub’s writing legacy is what first boggles the mind, especially when you realize that over half of it was done on typewriters. One gets the impression that seldom a day went by when he didn’t get considerable writing done. As a Shaw scholar, I appreciated all the Shaw work he did, to which I constantly refer, but I’m well aware that only about half of his books and articles were on Shaw. He was more an historian and biographer than a literary critic and so covered VIPs and very important events for their historical value, providing the world some of the best in that line of scholarship. But never mind the number of books and articles he wrote; all you need to get a measure of his impact on Shaw Studies is to just count up the number of references to his works contained in the works of others in Shaw Studies. Conversely, to get a gauge from the other end, count up how many books and articles published in Shaw Studies do *not* have at least one footnote or endnote citing a Weintraub work; they will be few and far between. And this phenomenon will go on and on because he provided a bedrock from which Shaw Studies will continue to live and develop. Stan will be remembered with much awe and appreciation for many years to come. He was indeed our “lodestar”.

Julie Sparks

A Debt of Gratitude: Remembering my Doctorvater

I honestly didn’t know where to begin in preparing this tribute to my Doctorvater--a man who has given more to my life than any other, excepting only my actual father. One risks the twin dangers of maudlin excess or hopelessly inadequate understatement in attempting to express a gratitude of such titanic dimensions. Still, Stan’s generosity as a teacher and mentor is not as often celebrated as his brilliance as a writer and researcher, so I will add my tribute on that theme.

There is a certain irony in celebrating a Shaw scholar for excellence in teaching, as Shaw is infamous among some teachers for having written the oft-quoted line: “Those who can, do: those who cannot, teach.” Sadly, Shaw buried a more positive statement about teaching in the preface of a much less famous play, *Farfetched Fables*. Describing the role of tests in a fictional utopia, Shaw writes, “I avoid calling the tests examinations because the word suggests the schoolmaster, the enemy of mankind at present, though when by the rarest chance he happens to be a born teacher, he is a priceless social treasure” (484).

Although I certainly don’t want to minimize the importance of literary scholarship, I would argue that Dr. Weintraub’s greatest professional contribution was his teaching--the work

that made him a “priceless social treasure” to all of us who were so fortunate as to benefit from his brilliant teaching and the princely generosity of his mentorship.

This magnificent benevolence was evident from the first day I met Stan. Unworldly cub that I was, I had not even written to the great man to say that I had chosen Penn State primarily because he taught there. Having discovered his Shaw scholarship during my master's program, I was eager to take his classes. I had actually announced this motive in my application essay to the department, but I hadn't thought to warn him that I was coming. Nevertheless, when I presented myself in his office that morning, he graciously put aside whatever he had been working on, came out from behind the stacks of paper on his massive rampart of a desk, and seated himself across from me as if we were already colleagues. After an intense hour or so of discussion about Shaw, my fall classes (which of course included his Victorian seminar), and my first impressions of Pennsylvania, he not only suggested some books for me to start reading--I believe this is when he gave me a volume of Shaw's diaries, because I remember reading it before the rest of my books arrived from California--but he also offered himself as a character reference to satisfy the apartment manager who had demanded a co-signer from me that morning.

That interview set the pattern for our relationship. I did eventually realize the audacity of my demands on the great man's time and attention, primarily when my peers told me how they had to fight for the help and attention from their own mentors. But with that inimitable blend of Olympian dignity and princely graciousness, Stan never failed to offer the help and guidance that I needed, not only through my time at Penn State but for the years that followed, even when it must have become evident that I was not going to become one of his more illustrious protégés. This relentless loyalty is the most perfect proof of Stan's merit not just as a mentor but as a human being.

In particular, I will always be grateful for the way Stan helped me even after I became a dropout. After spending a year wrestling with my dissertation proposal, I had grown so disillusioned with the academic climate outside the special kingdom of Dr. Weintraub's Ihlseng Cottage that I actually withdrew from the doctoral program as an ABD and fled back to California. This was one of the lowest points of my life, but it was also the time when my mentor's tenacious benevolence really mattered.

He had already done so much for me--patiently shepherding my earliest scholarly efforts from seminar paper to conference paper to peer-reviewed journal article. He and Rodelle even went so far as to let me hitch a ride with them to Toronto for my first academic conference while patiently listening to me read my paper aloud and offering encouraging remarks and expert advice. That apprentice piece and two other articles Stan advised me on were actually published while I was a grad student, which seemed a stupendous accomplishment at the time. Still, this wasn't enough to convince me I had a future in academia. After five years in the doctoral program, I was just exhausted and disillusioned by the impression I got from so many others at Penn State that publishing was our primary role and that teaching was only for those who couldn't do scholarship.

Of course, Stan was disappointed when I bailed out of the doctoral program, but he didn't give up on me. Even after I left Penn State, he kept sending me articles related to my dissertation topic that I “might find interesting,” and he kept up with my news as I tried

other kinds of work. When I told him I was back in the classroom and had decided to complete my dissertation after all--albeit from California--he sprang into action, reassembling my dissertation committee and sending a draft of my second chapter to an editor--who published it!

That was the encouragement I needed. I bore down and wrote the rest, a chapter a week, taking advantage of the long winter break at San Jose State, where I was then teaching. I would send each chapter draft to Stan before turning to the next one, and he would send back his remarks, suggestions, encouragement--just exactly the right balance of rigor and kindness to keep me up to the mark and keep me going. When I had finally finished revising and polishing that monstrous project in the spring, it seemed fitting that the only date for my dissertation defense when my whole committee could meet landed on the day before Stan's 70th birthday bash. Finishing my dissertation and passing the defense was a meager recompense for all that my mentor had done for me, but I was able to offer it up as a sort of birthday present that year.

Odd as this might sound, I know I would have never finished my dissertation if I hadn't felt so deeply that my mentor deserved that tribute to his own hard work, and I don't believe I would have continued to pursue a university teaching career--exhausting and impoverishing as that continued to be for me-- if I hadn't had his example before me of what a "priceless social treasure" a great teacher can be.

Since leaving Penn State, I have taught in less illustrious institutions out in the provinces, mostly with students who were significantly less well prepared for their studies than my Penn State students had been, but that made me all the more determined to invite them to the grand intellectual feast Stan had spread for his students. Whether they were ready for Weintraubian rigor or not, I have always tried to give them the sort of hard work and generosity that I received from my mentor.

I still use Stan's *Portable Shaw* anthology and even some of his study questions when I teach Shaw now to the brainy, Harvard-bound students I tutor in my semi-retirement. In this role, I have really come to appreciate what Stan demonstrated in all of his dealings with me--that the most important, impactful work of teaching happens not in the lecture hall, nor even in the seminar room, but in conversations we have one-on-one, mentor to apprentice. For the rest of my career, I will continue to pay my debt of gratitude for having once been Stan's apprentice.

John Pfeiffer

My testimonial is entitled "Bernard Shaw Studies and the particular immanence of Stanley Weintraub" and knit with a singular refrain: "Another of Stan's students." By most fortunate and mystifying (hence, "immanence") default, without ever sitting in his classroom, I became one of them.

In 1971, while still a member of the USAF Air Force Academy English Department, I was offered the opportunity to author "A Continuing Checklist of Shaviana," then published as an installment three times a year in Stanley Weintraub's *The Shaw Review* (SR). The invitation came through a then senior Academy English Department colleague, Lt. Col.

Michael Mendelsohn—himself a life-long Shavian and a member of the *SR* editorial board. Stan, as he did many others whom he invited to the society of Shaw studies, shepherded me and encouraged me as he continued to edit *SR* and then *SHAW: The Annual of Bernard Shaw Studies*, which debuted in 1981, wherein the “Checklist” continued to appear annually. As the years followed, the length of the Checklist increased—from three and a half pages in eight-point font and three editorial sections to its iterations in 2012, 2013, and 2014 of as many as forty pages in eight subject sections. The incomparable Stan would send me Checklist nominations during my forty-two years of writing it. Richard Winslow, another of Stan’s students, grown older with the rest of us, sent enough potential entries over the years that a byline for him as a special contributor to the Checklist was often warranted.

Soon enough, Stan wanted to surrender his role as *SHAW* editor. He did so by enlisting the acceptance of it by his brilliant student, Dr. Fred Crawford, who, after ten years (1989-1999) as editor, passed away suddenly and too soon. Fred’s wife MaryAnn Crawford filled in as a very able substitute editor for a few years, after which Michel Pharand, also one of Stan’s students, agreed to take over as editor.

For forty-two years, in my formal association with the Shaw periodicals with each event of publication, I was identified as “Bibliographer” in its credits. Stan proliferated this allegation of important scholarship that I was credited with by including my name not only on the Shaw journals’ title pages but also by making me a member of the editorial board of the Shaw journals in the listings of the publishers that produced journals for other authors and related scholarly forums. The result was to accord me an international recognition for importance to Shaw scholarship. Without Stan as my advocate, none of this would have happened.

By the most fortunate default, then, without ever sitting in his classroom, I became another of Stan’s students.

Dorothy Hadfield

I have two favourite memories of Stan. One I suspect I share with many Shavians: the occasion of his paper on Shaw’s music criticism at the Ayot Conference in 2013. Watching him on the stage in the stately Palladian Church, fighting back the giggles while reading excerpts from Shaw—he might have been successful, except that the audience, seeing his struggle, amplified the hilarity of the situation, until the whole room collapsed into the kind of laughter that brings tears streaming down everyone’s face. It was a profoundly communal, Shavian moment.

My other favourite memory is from one of the first times I met him, when he induced me to deface a library book. I believe it was the ISS Conference at Brown in 2006. It was my first conference, and I was more than a little awed to be in the company of so many people whose names were on the books on my shelves and the entries on my Works Cited pages. Early in the conference, I found myself walking in a group that included the Weintraubs. The group started to dissipate into smaller clusters, and I eventually found myself walking with just Stan and Rodelle. Like some idiotic starstruck teenager, I started to gush about how honoured I was to meet them, and how important their scholarship was, and how much I admired them...

Stan didn’t let me go on long before he interjected to point out that he didn’t always get things right. He said that in *Journey to Heartbreak*, there was an anecdote about Shaw and Charlotte sending a care package to Robert Loraine during the war. Charlotte had been advised by men returning from the front to send “bromo paper.” Stan couldn’t determine

what "bromo paper" was and, knowing that Loraine was an avid photographer, decided it must be a reference to "bromide paper," a fast-printing photographic stock. He included a footnote explaining that for readers.

Then he flashed one of those wicked twinkling smiles, and said that he had since learned that "bromo paper" was a high-quality toilet paper. He wished that he could correct that footnote on every copy of the book in circulation, and suggested I should also take up the crusade. Rodelle crossly told him he shouldn't be asking me to wander through libraries writing in books, but I promised him I would look up the copy in the University of Guelph library when I got back home. That steered the conversation to the superb Shaw collections in the L.W. Conolly Theatre archives at Guelph, and from there to other topics related to Shaw. It wasn't until later that I appreciated how kindly and effortlessly Stan had put me at ease and made me feel like a colleague.

Since then, if you open the U of Guelph library copy of *Journey to Heartbreak* to page 80, you might see my handwriting under a printed footnote about photographic bromide paper, explaining that "bromo paper" is actually a type of toilet paper. When I managed to buy my own copy of the book a few years ago, I made the same correction. I'm sure Stan would be pleased if every Shavian with access to a copy of that book would do likewise.

A.M. Gibbs

When I was working on my first book on Shaw in the late 1960s, a friend told me that I had "a rival" in Shaw studies in America. I already knew in fact that I had several not exactly rivals but superiors in the field in that country. It took me a while to ascertain that the rival referred to was a chap named Stanley Weintraub, who was then well on his way to becoming one of the leading Shaw scholars in the world. It also took me some time to discover the extraordinary range of Weintraub's interests and achievements. He was not only a Shaw expert; he was also a Queen Victoria expert (and quite an authority on the love life of her son Edward VII), a Disraeli expert, a Lawrence of Arabia expert, a Golding, Whistler, and Beardsley expert and a writer on an amazing number of other subjects. Stan had a great knack for thinking up good titles such as *Journey to Heartbreak: The Crucible Years of Bernard Shaw* and *Private Shaw and Public Shaw*. His writing was punchy and confident with characteristic touches of humour and dramatic revelation.

A scholarly work of his that I, along with countless others, have been greatly indebted to was his two-volume edition of Shaw's early diaries. Together with the copious notes supplied by Weintraub, these volumes contain one of the most important primary sources of information about Shaw's life and associations in early manhood. This work alone would have been enough to establish the editor as an outstanding contributor to Shaw scholarship. D1 and D2, abbreviations for the first and second volume, are two of the most frequently employed references in the early sections of my *A Bernard Shaw Chronology*.

The notes to Shaw's Diaries are a goldmine. When I met Stanley at an International Shaw Society conference at Brown University in 2006, I remember discussing with him, among other things, one of his notes about a diary entry on 8 November 1894 that records a parting of the ways in his relationship with Florence Farr. The rather cryptic entry was the single German word "Trennung" (separation, parting). Weintraub's note makes the to me completely convincing suggestion that Shaw was alluding to two lieder by Brahms that carry the word "Trennung" in their titles. One of the lieder ("Muss es eine Trennung geben") ends with the passionate cry: "Secretly my heart is breaking." Shaw was very

critical of Brahms in his early music criticism, expressing views that he later described as silly. But, in his 1894 diary entry, the Brahms allusion perhaps underlines the painfulness of this moment in one of Shaw's most significant relationships with women in his early London days.

Stanley's marriage to Rodelle was also a fine literary partnership. Rodelle is a distinguished contributor to Shaw studies, and her collection of essays *Fabian Feminist: Shaw and Woman* was a groundbreaking and timely book. Future conferences of the International Shaw Society will be the poorer without the presence of the Weintraub duo, as indeed will be the whole community of Shaw scholars after the loss of Stanley.

Michel Pharand

Stanley Weintraub, Mentor

On the afternoon of Monday 23 August 1982, having trucked through the Appalachian Mountains from Ottawa, Canada, I arrived at the town of State College, nestled in the Nittany Valley and adjacent to The Pennsylvania State University, where I was to begin a Ph.D. in Comparative Literature. Truth be told, I hadn't chosen Penn State in order to study under the renowned Stanley Weintraub: my then wife had been accepted as a grad student in the Philosophy department. Moreover—I now blush to admit—I had no idea Stan was at Penn State or, for that matter . . . who he was.

That quickly changed. Everyone, I soon discovered, knew who Stanley Weintraub was: distinguished (and, according to some, daunting) Professor of English, Director of the Institute for the Arts and Humanistic Studies, and prolific author of biographical and critical studies of everyone from Beardsley and Whistler to the Rossettis and Shaw.

If I recall, our paths did not cross immediately, as the Comparative Literature department was in stately Burrowes Building (home to the Liberal Arts), while Stan's office was in the Institute, housed in little Ihlseng Cottage, an 1898 faculty residence first occupied by one Magnus Ihlseng, Dean of the School of Mines. However, I'd see Stan on Tuesdays at the 'Comp. Lit. luncheons', a series of weekly talks (still ongoing) that he unfailingly attended. When it came time for questions, one could always tell what he thought of the lecture. If he hadn't liked it: silence. If he had, he was always the very first to raise his hand.

Stan was a barometer of scholarly merit—which of course in my eyes made him all the more daunting. The consensus among grad students was 'Don't waste his time'.

We were eventually introduced and not long afterwards he agreed to become my official dissertation advisor. In due course, I took his Shaw seminar. I'd cycle to campus, park in front of Burrowes and then walk up the little hill near Pattee Library to Ihlseng Cottage for his 8:30 a.m. class.

I was probably Stan's least troublesome advisee, as I afforded him very few opportunities to actually advise me. I certainly didn't waste his time.

I used my courses and their required readings and essays, as well as my own teaching (one course per semester) and grading, as a rationale not to work on my dissertation. Hence my infrequent trips to the Cottage, where Stan's office door was always open. On those rare occasions when I dared show up, he'd raise his head from his work (or stop typing) and ask, in a cordial but no-nonsense way, "What do you have for me?" I usually had precious little "copy" (as Stan called it) to show for myself.

So for quite some time I remained a most elusive advisee and did my best to avoid running into “Dr. Weintraub.” I’d take the stairs in Burrowes rather than the elevator; I’d arrive late to the Comp. Lit. luncheons, sit at the back and sneak out early before he caught my eye. Before too long, however, I retrieved from my Comp. Lit. pigeon-hole mailbox a little envelope containing a small typed note, on Institute letterhead, which read as follows:

Dear Michel,

Shouldn’t you be visiting me for some reason or other?

Stan

I can’t recall if those dozen words—with their understated urgency—galvanized me into going up to the Institute bearing a few pages of copy.

The inertia stemming from my trademark perfectionism and procrastination was compounded by my dissertation topic, which was absurdly wide-ranging: “Myth and Morals on the Modern Stage: Cultural Ethics in the Theatre of France, England, and the United States from 1918 to the 1980s.” After over a year of roaming the Pattee Library stacks, ordering books from the interlibrary loan service, accumulating a mountain of photocopies and compiling an interminable bibliography of books and articles I swore up and down I would actually consult one day, it became clear that I was floundering—and would soon be foundering.

This was also clear to Stan, who—ever pragmatic—saved the day by suggesting, in another typed memo, “a quick fix to your dissertation problem”: why not expand the paper I’d written (on Shaw and Eugène Brieux¹) for his seminar and add other French individuals and themes? Stan not only provided me with the necessary focus: he may have prevented me from being deported.

(That is not hyperbole. Every year I was required to update my ‘foreign student’ status at the Penn State International Student Office, where I would complete the requisite paperwork extending my visa yet another year. While Stan waited patiently for copy, I was trying the American government’s patience: being told to leave the country became likelier with every passing year.)

But at long last, thanks to Stan’s “fix” (and forbearance), I managed to complete my dissertation, the grandiloquently-titled “French Thought in the Life and Works of George Bernard Shaw: Influences and Affinities.”² My committee had copy, finally.

On 3 December 1989, Stan and Rodelle held a reception for my external adviser at their lovely Harris Acres home. “I went downstairs for the first time into S’s brightly-lit, book-covered den,” I wrote in my journal. “He *is* such a very practical man: no ‘ambience’ or lamps or cozy Victorian couch or anything at all for ‘comfort’. All of it was geared to *work*, and he is a veritable workaholic.”

The following morning, at the large seminar table in Ihlseng Cottage, seven long years after crossing the Appalachians, I defended my dissertation. “Weintraub was superb,” I wrote that midnight, “and helped me through the sticky situations.”

Five months later, on 12 May 1990, at graduation in Eisenhower Auditorium, diploma finally in hand, I took my seat beside Stan, who turned to me and said, “We’ve both got Ph.D.s from the same place: call me Stan.” That was a watershed moment for me.

* * *

During my last few years at Penn State, while I was busy not writing my dissertation, Stan was busy writing a biography of Benjamin Disraeli. In March of 1990, shortly before I graduated, I found, in a second-hand bookstore in New York City, a colored engraving of Disraeli.³ I had it framed and duly presented it to Stan as a token of thanks for his mentorship. Little did I know that many years later Disraeli's biographer would change the course of my professional (and geographical) life.

In 2006, while I was teaching at Kobe University, I received an email from Mel Wiebe, the director of the Disraeli Project, a small research unit at Queen's University in Kingston, Ontario, dedicated to editing and annotating Disraeli's letters for publication by the University of Toronto Press. Recently retired, Mel was looking for a successor, and he told me that I came highly recommended by Stan, who many years earlier had visited the Project to research his Disraeli biography. Unbeknownst to me, Stan had subsequently written to Mel to inquire if there were any jobs at Queen's for his recently-doctorated advisee (then teaching in a small college in upstate New York). Mel had somehow retrieved that letter from his voluminous files.

And so it was that, thanks to Stan, I returned to Canada in 2007 to reinvent myself as editor of Benjamin Disraeli's extensive correspondence, with on-the-job training in the intricacies of nineteenth-century British political and parliamentary history.⁴

* * *

Stan and I remained in close touch over the years despite my frequent relocations, which took me from Canton (New York) to Toronto, Osaka, Ottawa, Columbia (South Carolina), Sapporo, Kobe (where Mel found me), and Kingston. I saw Stan and Rodelle at various Shaw conferences—at Brown University, Catholic University of America, Fordham University, the Shaw Festival at Niagara-on-the-Lake, Shaw's Corner at Ayot St Lawrence—and I was their houseguest in Harris Acres, where I attended Stan's seventieth-birthday celebration, then in Newark, Delaware, and more recently at Jenner's Pond in West Grove, Pennsylvania. On more than one occasion we shared gin martinis.

While I was busy teaching hither and yon, Stan was busy publishing book after book—after book. A few years ago, however, he wrote to tell me that his literary agent had “gone AWOL” (as he put it). As Stan was growing increasingly frustrated with “my delinquent agent,” I offered to act as his unofficial literary agent. That's what I called myself when I emailed publishers on his behalf; in my emails to Stan, I was his “secret agent.” I think he enjoyed that.

I did manage to find a publisher for *The Recovery of Palestine, 1917: Jerusalem for Christmas*, which appeared in 2017. That was Stan's last published book. My copy is inscribed, “As I get older, my books get smaller.” At 140 pages, that may well be his shortest book; his longest is likely *The Last Great Victory: The End of World War II, July / August 1945* (1995), which weighs in at 730 pages.⁵

Over the last few years, I've been trying to place his latest MS, *Deadlock: FDR and Charles de Gaulle, 1940-1945*. I say ‘latest’ and not ‘last’ because on 20 November 2018, Stan sent me the following email:

My only continuing project is my memoir, which is ‘done’ in draft, but no prospect of a publisher. My “agent” doesn't even respond to my mention of A WRITING LIFE. It is long, and could be longer. ... I keep toying with it as memories resurface. ... I've concluded as of my 90th year, as some closure is necessary.

I spent a few weeks in November 2019 copyediting “A Writing Life”—over 460 typed pages—and will try to get it into print in 2020. It’s a fascinating behind-the-scenes look at a very long and very productive life of travels and encounters, research and writing. As I told Stan’s son David, working on his father’s memoir “has only increased my already-considerable admiration for his accomplishments.”

Now, one can’t discuss the accomplishments of Stan’s writing life without mentioning, and thanking, Rodelle Weintraub. “Every writer needs a good editor,” Stan once wrote, “and I had prudently married one.” Throughout his writing life, spanning some six decades, Rodelle was by his side as research assistant and invaluable editor—and indeed as travel agent, no small feat given their countless journeys. She orchestrated and streamlined Stan’s writing life and was indispensable to its amazing legacy of over sixty books. (The dedication to *Charlotte and Lionel. A Rothschild Love Story* (2003) reads “For Rodelle—my Charlotte.” That speaks volumes.)

All Shaw scholars owe Stan a tremendous debt of gratitude for his scholarly legacy. We’ve used his books in our research. We’ve quoted him in our own books and articles. We’ve thanked him in our ‘Acknowledgments’ sections and in our footnotes. Stan’s legacy, therefore, comprises not only his numerous works, but our own.

And that is exactly how Stan would want to be remembered: as the impetus to ongoing scholarship. Because above all else, Stan, who was gracious to a fault and always so generous with his time, wanted to be helpful, to be *useful*. That was one of his favorite words. Over the years, he’d send me a review or an article bearing a little yellow sticky note that read “This might be useful” or “Can you use this?” And he’d often tell me—and countless others—“Let me know how I can be useful.”

I count myself immensely fortunate to have made full use of Stanley Weintraub: of his mentorship, his friendship, his counsel, his wisdom.

And for all that, Stan, I remain truly grateful.

* * *

The first and third sections of this (revised and expanded) text were read at the Shaw Symposium in Niagara-on-the-Lake, Ontario, on 15 August 2019, and at a memorial celebration of Stanley Weintraub’s life in West Grove, Pennsylvania, on 22 September 2019.

Notes

1. Stan published that paper, my first-ever ‘scholarly publication’, in *SHAW: The Annual of Bernard Shaw Studies* in 1988. A second milestone that year was my transition from IBM Selectric typewriter to Macintosh Plus computer. Without it I might never have finished my dissertation.

2. Tripled in length after archival research, it was published in 2000 under the less pompous title *Bernard Shaw and the French*. In it I thank Stan, “like Shaw an undaunted pragmatist, for over a decade of generous guidance and invaluable advice.”

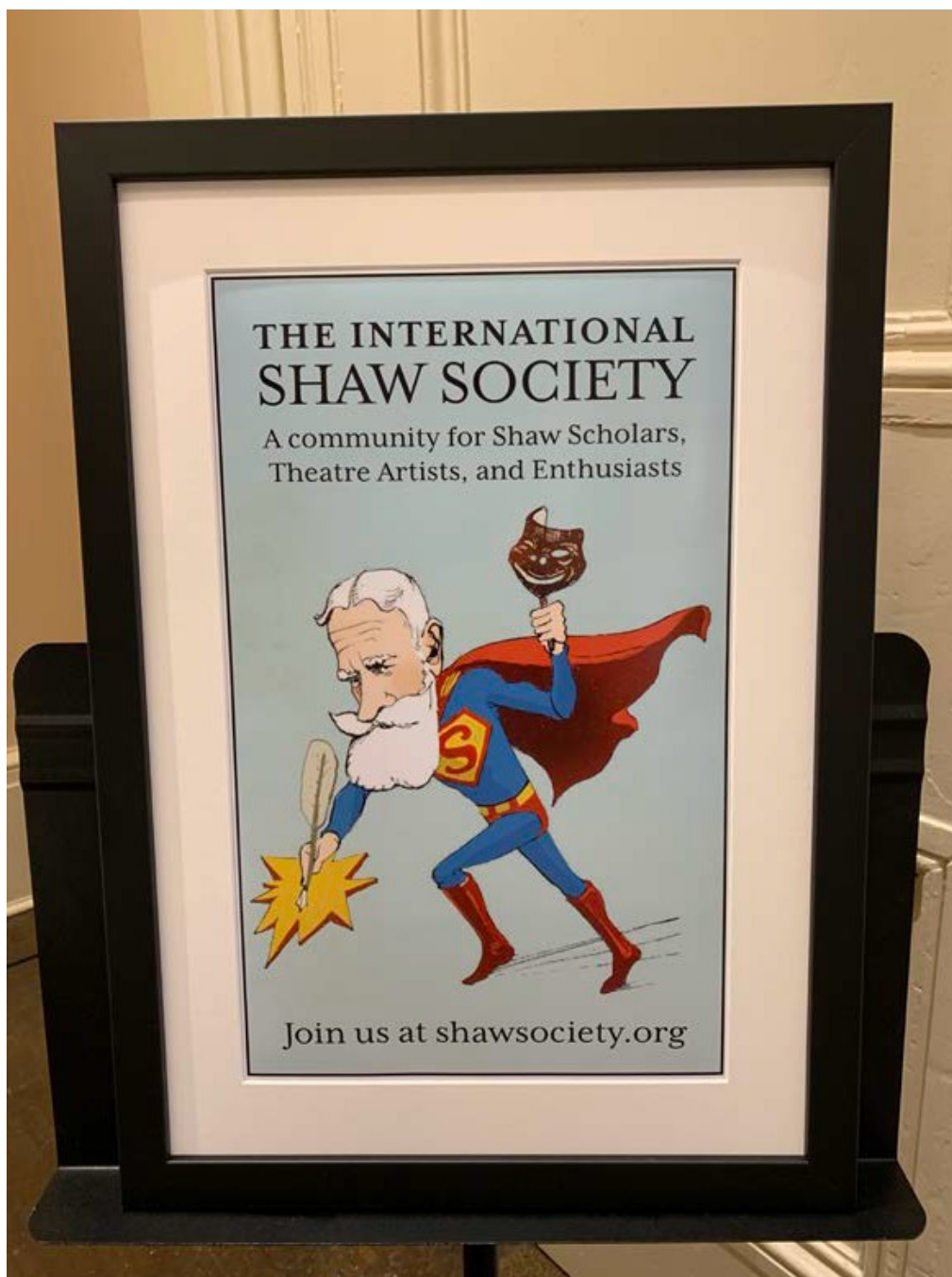
3. The engraving, of an older Benjamin Disraeli (1804–81), is from the ca. 1878 portrait by famous London studio photographers W. & D. Downey. Stan used it to illustrate the back dust jacket cover of his *Disraeli* (1993). (The first UK edition used it as its front cover

image.) Stan was equally gracious with other gifts. A photograph of the 1914 Princess Mary Christmas brass gift box I gave him while he was researching *Silent Night. The Remarkable Christmas Truce of 1914* (2001) is included in the book, and a page from the *Illustrated London News* of 20 October 1860—reproducing an engraving of “His Royal Highness Descending a Timber-Slide at Ottawa,” which I gave Stan on his seventieth birthday—is reproduced in *Edward the Caresser. The Playboy Prince Who Became Edward VII* (2001).

4. I worked at the Disraeli Project from September 2007 until November 2015, when Queen’s closed it down due to insufficient funding.

5. Close runners-up include *Disraeli. A Biography* (1993) at 717 pages, *Long Day’s Journey into War. December 7, 1941* (1991) at 706 pages, and *Victoria. An Intimate Biography* (1987) at 700 pages.

[TOC](#)

GALLERY A – 2019 SHAW SYMPOSIUM**Niagara-on-the-Lake, Ontario, August 15-17, 2019**

Design by Punch & Judy Inc. --- a small design studio operated by Scott McKowen and Christina Poddubiuk in Stratford, Ontario, Canada. <https://punchandjudy.ca/>

Keynote: A Conversation with Tanja Jacobs
[Shaw Festival Ensemble Member and Director of *Getting Married*]





ISS Vice President Jennifer Buckley Interviews Keynote Speaker Tanja Jacobs

GALLERY B – SYMPOSIUM PANELS



Symposium Welcomes from ISS President Robert Gaines and Vice President Jennifer Buckley

Panel #1



Yulia Skalnaya

"To Sleep, Perchance to Dream...": Dream Realm in Shaw's



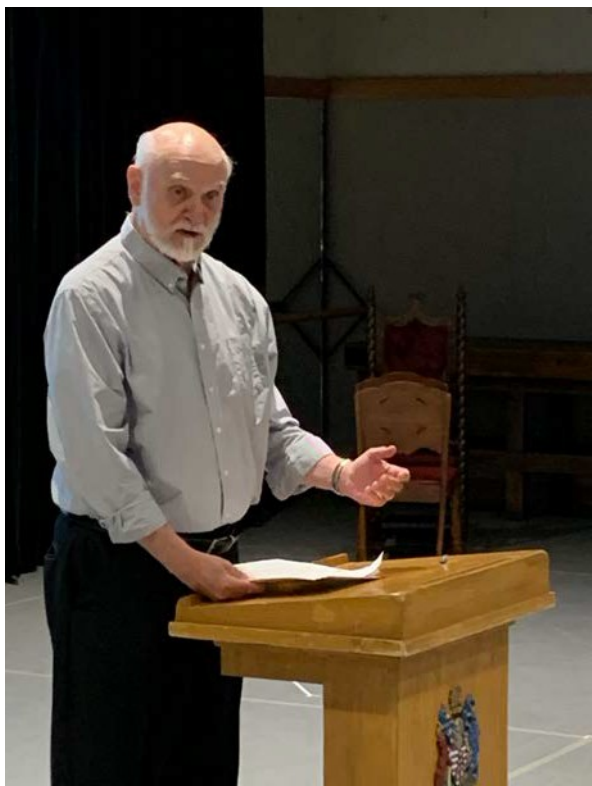
John McInerney

“The Disconnect between the Comic Plot and Juvenalian Satire on *Man and Superman*”



Lisa Robertson

“‘Vanitas Vanitatum’: Revolutionary Individualism in George Bernard Shaw’s *Man and Superman* and Margaret Harkness’s *George Eastmont, Wanderer*”



Richard Dietrich, “Man and Roboman or The Secret Co-Author of *Man and Superman*”



Featured Event: Kay Li demonstrates the Shaw Bot

Panel #2



Justine Zapin
"Ghosts, Part 2 or Getting Married"



Vishnu Patil *"Reality of the Virtual in Getting Married"*



Sharon Klassan, “Should This Couple Get Married?”

Featured Event: A Workshop on Performing Shaw with Shaw Festival Company Member Graeme Somerville



Panel #3



Barbara Inglese “Italian and French Opera Allusions in *Arms and the Man*, *Major Barbara*, and *Man and Superman*”



Hisashi Morikawa “*Man and Superman*: First Part of the Shavian *Ring Cycle*”



Brigitte Bogar, “The Sound of Music in *Man and Superman*”

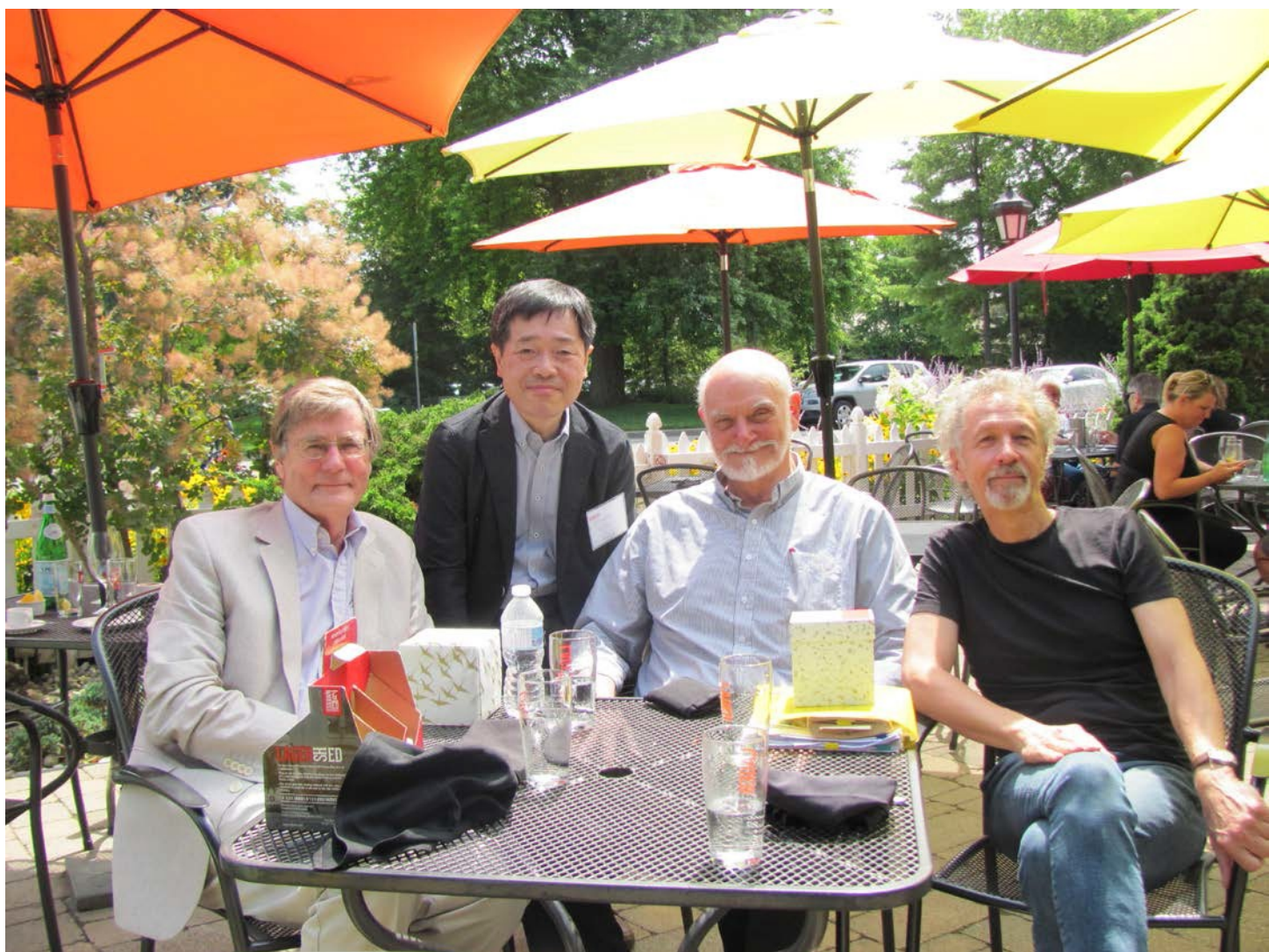
Featured Event:

A post-performance discussion, following *Man and Superman* (including “Don Juan in Hell”)



ENTR'ACTE

Our Newest Shavian Enraptured by Panel Presentations --- Brigitte Bogar and Victoria



An Impromptu Meeting of the (mostly) North American members of
the Bernard Shaw Society of Japan in Niagara-on-the-Lake, 2019

Suzanne Merriam and Jennifer Buckley, in charge



Great Minds.....



Jean Reynolds, Bob Gaines, Christa Zorn, and Mary Christian at the Comparative Drama Conference