INTRODUCTION TO *CANDIDA*

By A. C. Ward

In several of his early plays Bernard Shaw deliberately chose a plot or story which was already well known to theatre audiences. Instead of trying to be original by inventing some new story, he was content to take an old one in order that he might deal with it in a new way and lead people to think afresh about human situations and problems. He hoped by that means to encourage men and women to break away from worn-out conventions and form opinions and ideas which they had not thought out for themselves, but had taken over unthinkingly from their elders, or had simply accepted without question as a matter of social custom.

Every great playwright has done something of that kind. The tragic dramatic poets of ancient Greece—Aeschylus, Sophocles, and Euripides—always dealt with familiar stories ; Shakespeare borrowed his plots from many sources. But all of them had some new way of presenting the old material, and Euripides, especially, often shocked the audiences by his lack of reverence for traditional beliefs.

Bernard Shaw's attitude towards the customary beliefs of the British in his generation was not unlike that of Euripides to the beliefs of the Athenian people nearly two thousand and five hundred years ago. Shaw did not attempt to upset the beliefs and ideas of others merely for the sake of upsetting them. Nor did he want his own views to be accepted without close examination. Throughout his long career as a writer he had one unchanging message: *Think for yourself.* It seemed to him that while the human race had made rapid progress in science and mechanics it had made very little moral or spiritual progress. He therefore sought to throw

new light upon old opinions and customs ; not, it must be repeated, because he wanted to destroy those ideas and practices, but because he wanted them to be examined anew, so that what was found obsolete might be rejected, what needed change might be modified, and what was found still valid might be retained.

Candida has always been one of Shaw's most popular plays, though it is not one of the best or most important. When he started to write it in 1894 (completed in 1895) he had written four other plays (*Widowers' Houses, The Philanderer, Mrs. Warren's Profession,* and *Arms and The Man*), but another six or seven years were to pass before *Man and Superman* made it clear beyond doubt that he was a truly great playwright with much to say that was of lasting importance. In the earlier plays he had been looking into matters which affected the society of the country in which he was himself living; but in *Man and Superman* and many of his later plays he dealt with subjects of world-wide interest affecting mankind everywhere.

The title of *Candida,* however, gives a clue to the main purpose of Shaw's life. 'Candida', unlike Jane, or Mary, or Ann, is not a common English name. It is made up from the adjective 'candid', meaning 'frank' or 'truthful ; and to be frank and truthful concerning everything he wrote about was Shaw's constant aim, just as it was Candida's aim in her dealings with her husband, the Reverend James Mavor Morell, and their young friend the poet, Eugene Marchbanks.

The main story or situation in *Candida* is one that has been treated in scores of plays by European writers before and after Shaw. It is often called the eternal triangle'—a three-sided affair in which two men are in love with the same woman, usually, a woman already married to one of them. In the customary treatment of this theme the woman

becomes secretly involved with the second man and for a while the husband is unsuspecting. When, in that usual treatment, the husband at length discovers the intrigue, there is a highly dramatic and emotional scene in which the erring wife either repents and parts from her lover, or is cast off by her husband and left to continue the illicit relationship. The moral, or immoral, key to that type of play is in the sexual intrigue, the deception of the honest husband by the unfaithful wife.

While he was working as a dramatic critic for a London periodical, the *Saturday Review,* Bernard Shaw saw many plays of that kind which convinced him that far too much attention was being given in the theatres to sordid love affairs. In *Candida* he treats this stale situation in an entirely different way. Candida is not only a faithful wife, she is also the strongest character in the play, and is guided by common sense, not by emotion or passion. Instead of accepting the old theatrical role of a woman who allows herself to be quarrelled over by two men and passively disposed of to either the one or the other, Candida takes the situation under her own control, brings their dispute to an immediate end, and imposes her own will upon both men.

Throughout the main part of the nineteenth century in Britain the great majority of women were content with a subordinate place in the home and in society, though a few writers had protested against that state of inequality. Towards the end of the century numerous women were expressing in various ways their discontent with an inferior status and were agitating for equality with men. This unrest became known as 'the Woman Question' and anyone who declared her right to be given an independent place in the community was called a 'New Woman'. Shaw was among the limited number of men who supported the principle of

the equality of the sexes, and most of his heroines have the characteristics of the New Woman: they are independent in spirit, self-confident, clear-headed, morally courageous, and emotionally well controlled. The New Woman at that time was often reluctant to marry; she preferred to take up a business or professional career, as Vivie Warren does in Bernard Shaw's *Mrs. Warren's Profession.* But most of Shaw's women believe marriage and motherhood to be their proper duty and life-work. Shaw was convinced, as *Man and Superman* shows, that human beings were created to carry out the divine purpose of raising mankind to a progressively higher level until Man becomes perfected in the Superman. For the achievement of this purpose, Woman (in Shaw's philosophy) is of primary importance as—ideally—the bearer of better and better children while Man is the instrument through whom Woman's destined function is fulfilled. Whereas the common conventional belief is that the man seeks and pursues and masters the woman he desires to marry, in Shaw's plays it is the woman who seeks out and masters the man she has selected to be the father of her children. Women are, he believed, unconsciously controlled by the Life Force (the divine spirit working in us) and, being guided by the Life Force in its upward striving, they have the superior rank and active control. Romantic love, according to Shaw, is only a pleasant illusion which entices us to undertake the serious duties of parenthood.

We hear of Candida's children but they do not come on to the stage, and there is no means of telling whether or not they are particularly fine children who are likely to advance humanity a step nearer to the Superman. One of the weaknesses of this play, indeed, is that it gives us too little sense of a larger life than that experienced by its few characters. Though they speak of things happening outside the

house, the group as we see it actually before us is almost wholly isolated in its own small domestic enclosure. When at the end of the play the young poet speaks of going out into the night, we may understand his meaning, but we have little notion of what is going to be his life henceforward. Nor can we get any clear idea of what the future of Candida and her husband is likely to be now that she has made him recognize that he is not so strong and impressive a person as he had always supposed. Shaw had not then developed the faculty of living in his characters so thoroughly that he knew everything about them when they were off the stage as well as when they were on it. In all the greatest plays the characters have an extra dimension : such plays, as we listen to them, impress us as fragments of the whole of life, not as self-contained pieces which begin as the curtain goes up and end as it falls.

At the time he wrote *Candida* Bernard Shaw was still learning his trade as a dramatist, and though the play is extremely interesting and entertaining within its own limits, its shortcomings can be as usefully considered as its merits can be, since we may thus appreciate the author's development and progress in his later works.

Although Shaw turned 'the eternal triangle' upside down by making the woman morally strong enough to sustain the two men instead of being upheld by them, the popularity of *Candida* has almost certainly been due to the familiarity of the basic situation—the old story of two men in love with one woman—and particularly to the fact that one of the two is a 'romantic' young poet, shy and helpless in practical affairs. Marchbanks is the kind of person to whom an audience's emotional and protective sympathies go out easily and quickly, though in real life he would be found intensely irritating. Shaw understood Marchbanks's temperament,

for while he was not himself at all incapable of dealing sensibly and competently with everyday matters, he was for years a shy man who had by nature the qualities of a poet and artist. He cured the shyness by compelling himself to make speeches frequently at political meetings until he acquired absolute confidence in himself ; and he suppressed his inborn 'artistic temperament' (which he regarded as a national weakness of the Irish) by compelling himself to write in plain language upon subjects of serious public interest.

When this play was first written its full title was *Candida: A Mystery ;* and in his final speech Marchbanks speaks of the secret in his heart. What is the 'mystery' and what is the 'secret' ?

More than one mystery might be found here, but the chief is that the apparently weak and dependent poet is really far stronger in spirit than Candida's physically robust and self-assured husband, whose preaching fortifies the spirit of countless others. Although in the 'auction scene' in the last act of the play the husband offers his strength for Candida's defence, she is aware (as she soon points out) that his strength is rooted in her and would be non-existent without womanly care and devotion. The poet, on the contrary, has spent all his life in spiritual loneliness and self-dependence and can live quite well without the ministrations of Candida or anyone else. For a brief time he was emotionally dazed by his glimpse of the happiness that Candida spreads about her, and a sudden wave of boyish affection and gratitude created in him the illusion and the hope that romantic love for a woman could satisfy his deepest need. But Candida's long speech at the end of the auction scene reveals to Marchbanks a life of domestic dependence and contentment which his lonely spirit

would find imprisoning and disgusting. He discovers at that moment that the secret of life for him lies in the willing abandonment of hope ; only by abandoning hope in personal relationships can he secure freedom from the pains and jealousies and desolation that they would breed in him. A poet's life is in his poetry ; every artist's life is in his art—not in a state of domestic bliss whch includes the peeling of onions, the trimming of lamps, and the tending of children. Shaw makes John Tanner say in *Man and Superman:* 'The true artist will let his wife starve, his children go barefoot, his mother drudge for his living at seventy, sooner than work at anything but his art.'

Because Shaw knew in his own person this inhumanity of the artist, he was determined to suppress the artist nature he was conscious of in himself. He loved music and painting and the art of writing, but he cared more—or forced himself to care more—for humanity and social justice. He wrote, in the Epistle Dedicatory to *Man and Superman,* '"for art's sake" alone I would not face the toil of writing a single sentence' ; and several years later in *The Doctor's Dilemma,* he based one of his best plays on the problem of whether it is better to keep alive a great artist who is at the same time a scoundrel, or to let him die in order to keep alive a good man who has no genius. In order to save *Candida* from seeming to be only a play on a romantic personal theme he brought in the character named Mr Burgess to enable Morell to preach against him on the subject of social morality.

Parents so often produce children strangely unlike themselves in every way that it would be pointless to suggest that the vulgar and ignorant and unscrupulous Burgess is an improbable father for Candida. Nevertheless, it may fairly be considered as a failure of technical skill on Shaw's part that

there is no sign of a human bond between Burgess and Candida : they are utterly separate, whereas in real life there would be some evident link either through affection or through dislike and mutual intolerance; for family relationships may be shown through antagonism as well as through sympathy and understanding. Burgess stands for the conscienceless bribery and corruption in public affairs and for the heartless exploitation of overworked and underpaid employees that Shaw was at that time fighting against. Morell's plain-speaking to Burgess gives the play a serious purpose in defence of social justice and decency; though, as always in Shaw's plays, the villain (if Burgess may be so described) is given a fair opportunity to express his own point of view.

If *Candida* is, by Bernard Shaw's general standard, a minor work, its merits are certainly above the average of plays by others written about the same time. After more than half a century its 'mystery' and its 'secret' still hold the attention of audiences. It is still entertaining and amusing; and although the New Woman long ago ceased to be new, Candida has enough of the nature of every woman of her class and country to have survived many changes of fashion in ideas and attitudes. She has a heart as well as a mind, and in any competition for the naming of the favourite heroine in Shaw's plays Candida would probably come second only to Saint Joan.

Bernard Shaw gave an even more unusual twist to the *Candida* theme in a comic one-act play, *How He Lied to Her Husband,* written in 1904.

GENERAL NOTES

By A. C. Ward

BERNARD SHAW gave careful personal attention to the printing of his plays, and for almost the whole of his career the printers, paper-makers, binders, and publishers acted as his agents and carried out his instructions. The fact that he made no change in his printers after 1898 or his publishers after 1903, up to the time of his death in 1950, is a clear sign of his fair dealing and loyalty to those who served him well. He made a number of important improvements in the printing-style of plays, which had before been badly printed on cheap paper and with little care for the convenience of readers. Shaw changed all that, and most other authors, printers, and publishers of plays followed his example.

He was the first to introduce detailed descriptions of scenery, furniture, stage properties, and (most important of all) of the characters in the play. Very often these descriptions give information which is intended to help the reader to get a mental picture of the character, rather than to limit the freedom of the performer or of the stage producer. Examples of such description can be found in various places in *Candida*.

Since such descriptions and the shorter stage-directions are printed in italic type, Shaw avoided as far as possible the use of italics for any other purpose. Ordinarily, italics are used for printing words that are to be emphasized, but Shaw used, instead, spaced letters. Thus, if the word 'glorious' was to be emphasized in speaking the phrase 'the world is really a glorious world' he would have it printed g l o r i o u s, not *glorious*. This method not only avoided possible confusion with stage-directions in italic type, but it also represents what actually happens when we emphasize a word in speaking: we slow down our rate of speaking and the emphasized word occupies a longer time-period, just as the spaced word occupies more spaces on the paper when printed. But when the personal pronoun 'I' was to be emphasized, Shaw had to use the italic *I*.

Another peculiarity of Shaw's style of printing is the omission of apostrophes from contractions, such as Ive (usually printel as I've=I have), theyll (they'll=they will), shant (shan't=shall not), em ('em =them), wholl (who'll=who will), etc. This is sometimes a little confusing to the reader at first, but Shaw was thinking most of the way in which these contractions are spoken. He was compelled occasionally to use apostrophes in *Candida* in order to prevent confusion between Mr. Burgess's Cockney mispronunciation and some regular English word: e.g. 'is (his).

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PLAYS PLEASANT

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iii. *the New Drama.* In the closing years of the nineteenth century and the early years of the twentieth, opinions about many things were changing rapidly in Britain, and the word 'new' was often applied to denote a change of attitude and ideas. The 'New Woman' meant the women who wanted to vote at parliamentary elections (which British women did not do at that time) and to earn their own living in business, or as doctors or lawyers or university teachers, instead of staying at home in idleness or as family servants. The 'New Man' is the description given by Shaw to the independent-minded motor mechanic and driver, Henry Straker in *Man and Superman.* The 'New Morality' stood for the freer views on sexual relationship which were adopted by those who believed that Victorian puritanism and prudery had been harmfully repressive. The 'New Drama' was the general title given to the plays which dealt with the changing opinions about the 'new' woman, the 'new' man, the 'new' morality, and all the other 'new' social and political ideas. The 'New Drama' was therefore the *intellectual drama,* of which Shaw was the pioneer in Britain, as Ibsen had been in Norway, where the 'New Drama' began.

Florence Farr. An actress who was one of the leading performers in the New Drama movement. Among the parts she played was Louka in *Arms and the Man.*

Ibsen's Rosmersholm. Ibsen lived from 1828 to 1906. Though he was a great poet (as in his *Brand* and *Peer Gynt*), he became more famous as the author of plays about social, domestic, and personal problems. *Rosmersholm* is one of these.

Miss A. E. F. Horniman. A wealthy Englishwoman (1860-1937) who supported various theatrical schemes which helped the New Drama. She was responsible for putting on *Arms and the Man* at the Avenue Theatre, London, and she also built the famous Abbey Theatre in Dublin for the Irish Theatre Movement. Another of her valuable services was the maintenance from 1907 to 1921 of the Gaiety Theatre, Manchester, where many new plays were performed. A number of the dramatists and actors who first began there, afterwards became famous in London and elsewhere.

The Independent Theatre. Founded in London by J. T. Grein

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iii. (1862-1935) in 1891, to promote the New Drama. It was not in the usual sense a theatre; for it had no building of its own, but hired other theatres for the performances it organized. Plays by Ibsen and Shaw, among others, were produced, and (though it did not itself continue for more than a few years) the Independent Theatre led others to take up similar work.

W. B. Yeats. Irish poet and playwright who lived from 1865 to 1939. He was one of the founders of the Irish Theatre Movement and The Irish Players in Dublin, and became one of the leading poets of his time, forsaking the romantic poetry of his early period for a more symbolical and intellectual style. *Dr. Todhunter* did not become well known outside Ireland.

Dryden's Virgil. The translation by John Dryden (1631-1700) of the Latin poet Virgil's epic *The Aeneid* begins 'Arms and the man I sing', i.e., 'I praise the soldier and the weapons of war'. Shaw's use of the phrase as the title for his anti-heroic play gains force from the ironic twist it gives to one of the most famous lines in heroic poetry.

matinees: An Anglicized French word used to describe afternoon performances, though it originally meant something taking place in the morning.

iv. *West End theatrical management.* The principal London Theatres are close together in a small area of the west-end district. The supporters of the New Drama were inclined to think of the managers, or financial controllers, of those theatres as soulless men who thought of nothing but making big profits.

the Renascence, more usually spelt *Renaissance:* the revival or new birth of Learning which started in Italy in the fourteenth century with Dante and others and had spread throughout western Europe by the sixteenth century.

British Pre Raphaelite painters. A mid-nineteenth-century group of artists who sought to break away from artificial styles of painting and return to the faithful representation of Nature, which they believed was the practice before Raphael, the great Italian painter, who lived from 1483 to 1520. The Pre-Raphaelites developed artificial mannerisms of their own and did not last as an independent group. Their leader John Everett Millais became President of the Royal Academy.

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iv. *William Morris and Burne-Jones.* William Morris (1834-96), English poet, artist, craftsman, and socialist. He started a business to design and manufacture fabrics, wallpapers, furniture, and other articles for use in houses, and they also undertook such work as the making of stained-glass windows for churches. Morris had an important influence on the improvement of designs in Britain, and also on printing, through the Kelmscott Press which he began in 1890 for the production of finely printed books. The Kelmscott Chaucer is one of the finest volumes printed in modern times. Morris was a man of great physical energy and boundless activity and he took a prominent part in socialist agitation. *Sir Edward Burne-Jones* (1833-98), painter and designer, collaborated with Morris in stained-glass work and other products. At one time he was thought of highly as a painter, but his pictures have now lost much of their attraction.

Giotto. Italian painter who lived from 1266 to 1336. He was the pioneer of a new kind of painting which was soon to be generally adopted in Florence, where a large number of great artists turned away from the non-realistic formal style and painted with scientific care for natural representation. Pronounced *Jot-to.*

Guild of St. Matthew. A society founded in 1877 to support Christian Socialism (see note on this below). Its founder was Stewart Headlam (*c.* 1847-1924), a Church of England clergyman whom Bernard Shaw is supposed to have had in mind when he created the character named James Mavor Morell in *Candida.*

High Church clergymen. The Church of England tolerates various groups with different views among its membership, the chief of these being the Low Church group (sometimes called Evangelicals) and the High Church group. The former inherits the antagonism to the Roman Catholic Church which led to the English Reformation in the sixteenth century, while the latter favours pre-Reformation ritual but not the restoration in England of the authority of the Pope. *Clergyman* is the English Protestant word for *priest.*

an eminent Nonconformist divine. Dr. John Clifford (1836-1923) was a leader of the English religious body called Baptists, from their belief in the ceremony of adult baptism by complete immersion as necessary for admission

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iv. to the company of Christians. The Baptists are one of the several 'nonconformist' groups who separated from the established Church of England in the seventeenth century, on account of their dissent from its authority and from some of its ceremonies. A *divine* is a man learned in divinity, an older word for theology.

an infidel : one who does not believe in a particular religion. In the opinion of a Christian all non-Christians are infidels while to (for example) a Mohammedan a Christian is an infidel or unbeliever.

Sullivan. Sir Arthur Sullivan (1842-1900), English composer. He wrote some music for hymns and other religious pieces, but is much better known for his collaboration with the playwright Sir William Gilbert (1836-1911) in the melodious and comic Gilbert and Sullivan operas. The words of 'Onward, Christian Soldiers' were written by S. Baring-Gould, author of other well-known Christian hymns.

Haydn. Franz Joseph Haydn (1732-1809), world-renowned Austrian composer. *God Preserve the Emperor* ('Gott erhalte Franz den Kaiser'), the Austrian national anthem from 1797 to 1918 when new (republican) words were set to Haydn's music. Pronounced *Hyd-en.*

v. *every drama must present a conflict.* For many years it was often said that Shaw's plays ignored this basic principle of drama, but it could only be said by those who failed to see that there is in all his plays a conflict between opposing beliefs and ideas.

Christian Socialism. A nineteenth-century movement started about 1850 with the aim of uniting the socialist desire for political reform and social justice with the Christian faith of the traditionally conservative Church of England. One of its leaders was Charles Kingsley (1819-75), a prominent clergyman and famous novelist.

Widowers' Houses. Bernard Shaw's first play (1892), which deals with the evils of slum dwellings as they existed at that time.

Sir George Crofts. A character in *Mrs. Warren's Profession* (written 1893-4), the third of Shaw's *Unpleasant Plays,* which was banned from the English stage until 1926.

quintessential : free from all dilution, or impurities, or non-essentials ; the heart, or core, or root of a matter.

done and done with : an idiomatic phrase indicating that something is not only finished, but is put out of mind

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v. and forgotten.

the speculum of a work of art. A speculum is a mirror or some other reflecting or brilliant surface. Shaw applies the word here to that aspect of a work of art which most clearly shows its vital purpose.

vi. *'writes like an angel and talks like poor Poll'.* This was first said by the great English actor David Garrick (1717-79) in reference to the poet, playwright, and novelist Oliver Goldsmith (1730-74) whose talk is said to have been foolish, though his best writings are works of genius. Garrick's actual words were :

> 'Here lies Nolly Goldsmith, for shortness call'd Noll,
> Who wrote like an angel, but talk'd like poor Poll.'

Noll and Nolly are short for Oliver ; Poll (or Polly) is the common pet name for a parrot.

John Ruskin. English essayist and art critic who lived fron 1819 to 1900.

Carpaccio. Vittore Carpaccio (*c.* 1450 - *c.* 1525), Italian painter, of the Venetian School. Pronounced *Kar-patch-ee-o.*

Bellini. Giovanni Bellini (*c.* 1428-1516), Italian painter, of the Venetian School. Pronounced *Bel-leen-ee..*

Tintoretto. Italian painter (1518-94), of the Venetian School.

Rembrandt. The greatest of the Dutch painters ; lived from 1606 to 1669. Pronounced *Rem-brahnt.*

Mozart. Wolfgang Amadeus Mozart (1756-91), Austrian composer. His musical career began when he was only six years old, and although he was only thirty-five when he died, he wrote many hundreds of works, including several operas. In beauty and purity of style Mozart's music is among the greatest ever written. Pronounced *Moat-zart.*

Beethoven. Ludwig von Beethoven (1770-1827), German composer. The profundity and majesty of his symphonies and many other compositions have led to his being called 'the Shakespeare of music'. Pronounced *Baitoven.*

Wagner. Richard Wagner (1813-83), German composer who brought about a revolution in the writing of operas, by making the words and drama equal in importance to the music. Bernard Shaw admired him extremely and wrote a study of his works. *The Perfect Wagnerite* (1898). Pronounced *Vahgner.*

Blake. William Blake (1757-1827), English poet, painter, and mystic. His works have been more highly valued in the

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vi. present century than before, and Shaw is among the many modern writers and thinkers who have been influenced by Blake's revolutionary ideas on many topics.

Shelley. Percy Bysshe Shelley (1792-1822), one of the greatest of the English poets, with an unequalled lyrical gift. His unorthodox opinions on religion, morals and politics have given him a strong hold on many later writers, including Shaw, who was attracted to vegetarianism through Shelley.

incoherent: confused; incapable of making a clear statement.

Candida. The second of Shaw's *Pleasant Plays;* written in 1894.

Aberdeen. A city on the east coast of Scotland, the inhabitants of which are jokingly said to be uncommonly fond of whisky, and to be unwilling to spend their money.

vii. *Richard Mansfield.* An American actor who lived from 1857 to 1907. He was the first to perform in Shaw's plays in the United States, and he made Shaw popular there before the British had ceased to neglect him.

A Doll's House. A famous play by Ibsen, written in 1878-9. As a powerful plea for the release of women from domestic and emotional confinement it had a remarkable influence in many countries.

The Man of Destiny. The third of Shaw's *Pleasant Plays,* written in 1891. It is a short and minor piece on an episode in the life of Napoleon.

bravura. Italian word used here in the sense of *showy and without much substance.* Pronounced *brah-voora.*

You Never Can Tell. The fourth of Shaw's *Pleasant Plays,* written in 1895.

viii. *Cyril Maude.* English actor-manager who lived from 1861 to 1951.

Haymarket Theatre. One of the principal London theatres and the second oldest, first built in 1720.

actor-managers. Actors who also control the business side of a theatre or theatres. They have often been rebuked by authors and critics who allege that actor-managers seek only self-glorification and not the good of the drama.

Bond Street. A thoroughfare in the west-end of London where many dealers in works of art have their showrooms and galleries.

backers. A person who provides the money for the staging of a play is called the *backer,* but only if he has no regular

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viii. connection with theatres and only hopes for monetary profit or some other personal benefit.

ix. *syndicates.* A syndicate in this sense is a group of people who provide money jointly for the staging of plays and share any profits.

pornographic farces. Plays in which the humour depends upon obscene jokes concerned with sexual relationships.

Kaiser. The title assumed by emperors of Germany until Kaiser Wilhelm II was dethroned and a republic declared in 1918. Pronounced *ky-zer.*

histrionically : in an artificial and stagy manner.

Pauperization : reduction to the state of a beggar who receives money or goods without working for them.

doles : payments from charity or public funds.

Poor Law Commissioners. A body of officials appointed in Britain to administer the laws relating to persons without means of self-support, such as the unemployed, the disabled, and the aged. The Poor Laws have since been abolished and replaced by various social services which do not carry any stigma of poverty.

x. *National Gallery.* The art gallery in Trafalgar Square, London, which contains the English national collection of paintings and includes masterpieces from various countries and many centuries.

British Museum. The national collection of historical and artistic objects, at Bloomsbury, London. It also includes the great libraries which attract students from every part of the world.

xi. *repertory theatres.* Unlike the theatres in the west-end of London, where plays continue to run for as long as they make a profit, sometimes for two or three years, repertory theatres usually put on a different play each week. This system allows the audiences to get a better knowledge of various kinds of drama, while the players get a fuller experience, and authors have more opportunities of getting their plays performed. Repertory theatres now exist in hundreds of towns and in many districts of the large cities in Britain and other countries.

would carry a knighthood with it. A somewhat ironical allusion to the fact that in 1895 a title was given to an actor for the first time in the history of the British stage. Sir Henry Irving has since been followed by many other actor-knights, and the Stage has become as respectable as the

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xi. Law and the Church.

Italian opera. 'The committee plan', referred to by Shaw, was in existence at Convent Garden Theatre, London, the centre of international opera in Britain.

xii. *nuances:* delicate shades of meaning, etc. Though the word is of French origin it has become Anglicized in pronunciation.

sophistication: loss of natural simplicity.

honor: for such words as honour, labour, clamour, colour, etc., Shaw used the simpler spelling which is general in America and is justified by the fact that the u is not sounded

xiii. *over-sanguine:* too hopeful.

half-guineas. 'Guinea' is still used as a monetary term by the English, though there is no longer a coin so named. Its value was twenty-one shillings. A half-guinea therefore means ten shillings and six pence, which was the usual price of the best seats in London west-end theatres before 1914.

Joachim. Joseph Joachim (1831-1907), Hungarian violinist; thought by some to have been the greatest violin player that the world has ever known. He also wrote some music. Pronounced *Yoa-keem.*

beanfeasters. A beanfeast is an annual merrymaking trip to the country, or some other celebration, usually arranged for the workers in a particular factory or shop.

xiv. *the seamy side of life:* the darker or sordid aspect.

xv. *to brain them:* to beat out their brains by violent blows, but here used by Shaw in the sense of bringing convincing evidence to disprove the arguments of a stubborn and prejudiced opponent.

Moy Thomas. Novelist, dramatic critic, journalist, etc., who lived from 1828 to 1910. He did not leave any work of lasting importance.

apings: unintelligent imitations.

Gladstone. William Ewart Gladstone (1809-98), British statesman, leader of the Liberal Party, and one of the greatest Prime Ministers.

idealism. This word, as used frequently by Shaw, is intended to suggest the falsely romantic view of life which prevents people from facing their own problems and the world's with reason and common sense.

NOTES ON *CANDIDA*

(See also Glossary at end of Notes)

ACT I

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3. *Mayfair:* At that time a fashionable residential district of wealthy families in the west-end of London. It lies between Hyde Park on the west and Regent Street on the east, Oxford Street on the north and Piccadilly on the south. Many of the great private houses have now been displaced by offices, shops, motor-car showrooms, embassies, and hotels.

St. James's: The district south of Mayfair containing royal residences, particularly St. James's Palace, the traditional official centres of the British monarchy. Ambassadors to Britain from other countries are said to be accredited to the Court of St. James, though the London private residence of the monarch is Buckingham Palace, nearby.

squalid, fetid and airless .... slums: dirty, foul-smelling, narrow and overcrowded back streets where the poor lived. Patches of slum property were usually to be found also in the neighbourhood of wealthier houses. There the lower paid outdoor servants lived, especially in the 'mews' where the carriage horses were stabled. Most of the west-end slums have been cleared away, and since motor cars replaced horse-carriages the stables have become garages and the living quarters above them have in many places been reconditioned and turned into expensive apartments for smart and artistic middle-class people.

iron urinals: a few of these sanitary conveniences for men remain on the London pavements, but they have mostly been superseded by the cleaner tiled lavatories below ground.

Radical clubs: political clubs for working men were then frequent in the poorer districts, and many of them were organized by the left-wing of the Liberal party, known as the Radicals (=extreme reformers). They were chiefly popular as drinking clubs; for beer and other liquors were on sale there for longer hours than in the ordinary licensed public houses.

crop up: become apparent.

cockney: the term now used exclusively for a person born in London, though it was at one time applied contemptuously by country people to those living in towns, whom they regarded as 'cockered' (i.e. coddled, or pampered). It is usually the uneducated Londoner who is now called 'a cockney', and 'Cockney' is the language he uses.

cupidity: greed; a mean desire for money or other possessions.

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3. *business 'push'* : crude energy in conducting business affairs ; in present-day phraseology it might be called 'high-pressure salesmanship'.

Hackney Road : a road about a mile long leading from the eastern edge of the city of London at Shoreditch to Cambridge Health Station on the railway starting from the city terminus at Liverpool Street. The park gates are at the farther end of Bishop's Road, which is a continuation of Hackney Road.

paling : fence consisting of narrow upright wooden boards, or sometimes of pointed stakes.

carpet gardening : low flowering plants in various bright colours arranged to form patterns as in a carpet.

sandpit : The sand became infested by fleas and other vermin ('petty fauna') and careful parents therefore forbade their children to play in it.

4. *Kingsland, Hackney, and Hoxton* : adjoining residential working-class districts, containing many slum houses at that time.

infurnished forum : an open space where speakers advocate opinions of all kinds, popular or unpopular, without interference so long as no disturbance of the peace is caused.

stone kiosk : a shelter or resting-place ; sometimes a small building for the sale of refreshments, etc. A number of the stone shelters in the park were moved there from old London Bridge when the present bridge was built.

Victoria Park : named after Queen Victoria when it was first opened to the public in the 1840s.

St. Dominic's Parsonage : the house provided for the parson (the older name for 'vicar' or 'rector'), i.e. the minister in charge, of the church dedicated to St. Dominic.

semi-detached : with another house adjoining on one side only.

porch : a covered entrance projecting before the front door.

tradespeople : used in the present sense, the word refers to those who deliver goods such as bread, milk and other foodstuffs, etc.

breakfast room : in upper and middle class Victorian houses the room set apart for the first meal of the day. Later, all meals were usually taken in one room—the dining room —though sometimes the name 'breakfast room' continued to be used from custom and habit.

kitchen : the place where food was cooked. In small houses meals are often also eaten in the kitchen.

hall : originally a large apartment near the main entrance ;

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4. also now applied generally to the lobby or passage inside the front door of small houses.

drawing room : contraction of 'withdrawing room', the apartment to which the family and visitors withdrew for conversation and leisure. Also at one time called the 'parlour', now usually known as the sitting room or lounge.

plate glass : thick glass of fine quality (usually with bevelled edges when used for mirrors).

postage scales : a small balance or pair of scales for weighing letters in order to determine the postal charge before stamps are affixed.

stationery case : a box or stand with separate compartments for letter paper, envelopes, etc.

5. *adept :* skilled ; expert.

casuistry : complex and subtle argument designed to support beliefs or to justify actions which may seem questionable or even less than honest to simpler minds. A casuist is one who reconciles to his own satisfaction ideas and principles which others regard as conflicting.

divinity : as used here the word means the study of theology.

Maurice's Theological Essays : a widely read volume published in 1853 by John Frederick Dension Maurice (1805-72), a celebrated advocate of the unity of all religions in a common belief in God's infinite love for all his creatures. This led him to embrace the principles of Christian Socialism (see note below). Maurice opposed the orthodox Christian belief in eternal punishment for sin and was consequently dismissed from his post as a Professor at King's College, London ; but he was later (1866) appointed Professor of Moral Philosophy in the University of Cambridge.

Browning's poems : the works of Robert Browning (1812-89), many of whose poems introduce opposing views on religious questions presented in the form of casuistical argument between speakers holding antagonistic opinions (as in, e.g., 'Bishop Blougram's Apology').

Progress and Poverty : a well-known book published in 1879 by an American political economist and social reformer, Henry George (1839-97), who advocated the nationalization of land and the raising of national revenue by a 'single tax' on land values. Bernard Shaw was converted to socialism by hearing Henry George lecture in London in 1882.

Fabian Essays : a series of pamphlets and tracts published by the Fabian Society, which Bernard Shaw joined in 1884.

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5. He wrote some of the most important of the Essays himself. The Fabian Society was at first a revolutionary socialist organization, but during Shaw's membership and down to the present day its leading principle has been the spread of Socialism by gradual and peaceful means through political education.

A Dream of John Ball: a story in prose and verse, published in 1888, by William Morris (1834-96), English author, craftsman, and socialist. He wrote several prose romances looking back to the Middle Ages in England as an ideal period. John Ball was a priest who preached on religious and social reform in the 14th century and was regarded as a hero by those who took part in the Peasants' Revolt (1381).

Marx's Capital: the Communist treatise (Das Kapital) published in 1867 by the German Jewish political philosopher Karl Marx (1818-83), who had settled in London.

cellaret: cupboard or sideboard in which wine bottles etc. are kept.

japanned: coated with a hard varnish originally used in Japan; an inexpensive method of lacquering metal; now superseded by plastics etc.

autotype: a reproduction in one colour by a photographic printing process; now superseded by improved methods.

Titian's Assumption of the Virgin: a painting of the reception of the Virgin Mary (the mother of Jesus) into heaven. Titian (his actual name was Tiziano Vecelli), one of the greatest Italian painters, lived from 1477 to 1576. Pron. *Tish-an.*

snobbish trimmings: useless additions such as are made by persons who pretend to be on a higher social level than they are.

Christian Socialist: a member of the group formed about 1850 with the purpose of uniting the socialist desire for political reform and social justice with the faith of the English Christian Churches. Among its leaders were Charles Kingsley (1819-75). The Christian Social Union was founded to spread these principles.

Guild of St. Matthew: another organization, started in 1877, to support Christian Socialism. Its founder was the Rev. Stewart Headlam (c. 1847-1924), a Church of England clergyman whom Bernard Shaw is supposed to have had in mind when he created the character of the Rev. James Mavor Morell in the present play.

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6. *well-spring :* literally, the spring which supplies water to a well ; used colloquially to suggest the hidden source of physical, mental, or spiritual abilities and powers in a man or woman.

a great baby : colloquial phrase applied to anyone, no longer a baby, who behaves with childlike dependence upon others, or with indifference to adult conventions.

mobile spreading nostrils of the dramatic orator : a public speaker who breathes deeply tends to expand his nostrils widely at each intake of air during his speeches.

lower middle class : it is impossible to distinguish where the British middle class divides at the top from the aristocracy or at the bottom from the working class. But it may be regarded as containing all those who live more by the work of their brains than of their hands. The upper middle classes include lawyers, doctors, clergymen, senior civil servants, and the higher ranks of the professions generally ; the lower middle classes consist mainly of the salaried group between those and the wage-earning artisan class.

Hoxton Freedom Group : the organization mentioned here and those in the following speeches are either imaginary or are described in their title (e.g., Independent Labor Party ; Social-Democratic Federation).

7. *Tower Hamlets :* a working-class district on the eastern outskirts of London.

Greenwich : a district on the south-eastern outskirts of London, alongside the river Thames.

Mile End : a district of east London.

costermongers : sellers of vegetables and similar commodities in open-air street markets ; originally spelt 'costardmonger', a seller of apples, a 'costard' being a kind of large apple.

the same father—In Heaven : God.

8. *The Church Reformer :* a Christian Socialist newspaper, no longer published.

curate : a clergyman's assistant.

University settlement : young men from Oxford and Cambridge universities founded institutions (or settlements) in the poorer quarters of London for religious and social work, such as boys' clubs where sports and pastimes as well as adult education were encouraged.

Lexy : diminutive of Alexander.

Prossy : diminutive of Proserpine.

dawdle : to move slowly and waste time.

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8. *rounds :* visits to the sick and needy.
9. *flannel things :* undergarments made from flannel, or woollen-cloth.
scarlatina : a mild form of scarlet fever, a familiar children's disease.
German measles : a mild form of measles, causing a rash on the skin.
claps . . . on the shoulders : a light blow with the hand, usually a sign of affection.
youll : you will.
10. *father-in-law :* wife's (or husband's) father.
grows out of his knowledge : changes beyond recognition.
beaming : with a happily adoring expression.
cigaret : Shaw's spelling of cigarette.
11. *dowdy :* untidy and unattractively dressed.
pepperiness : impatient irritation.
Woman Question : the question of woman's place in the social community. English women were then beginning to agitate for political and social equality with men.
12. *crushed :* defeated in argument and silenced.
cut a poorer figure : look more foolish.
sluggish bumptiousness : blundering conceit.
13. *guzzling :* greedy drinking.
rancor : Shaw's spelling of rancour : spite.
a sweater : an employer who underpays and overworks his employees.
hoggish : with uncivilized manners ; like a hog or pig.
14. *let bygones be bygones :* a colloquial saying meaning that unpleasant words or actions in the past (i.e. things 'gone by') are to be forgotten and not referred to again.
a contrac [contract] : an agreement to supply goods or materials, or to undertake some piece of work, at a price stated in advance.
15. *lachrymose depreciation :* tearful disapproval.
tender : an estimate of cost 'tendered' (i.e. put forward) when applying for a contract to undertake some specified work or to supply certain goods.
workhouse : an institution for destitute persons ; now superseded by other forms of public assistance.
paroxysm : a sudden spasm.
driven them to the streets : caused them to become prostitutes (street-walkers).

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15. *shamed :* made them ashamed to do the action they had intended.

Guardians : Boards of Guardians were at that time elected in each district to attend to the welfare of the poor. They were sometimes harsh and open to bribery, or influenced by personal considerations. The Guardians were abolished by later legislation.

fluster : a state of agitation.

16. *sacked :* discharged ; thrown out of employment.

Country Council : the body elected to control the public affairs of a country area.

huppishness : uppishness : inclination to be discontented with existing conditions.

17. *keystone :* the wedge-shaped stone which takes the thrust of the other stones and maintains the arch in position.

18. *snivelling :* complaining in a tearful or whining manner.

apostate : one who abandons his principles.

a queer bird : colloquial phrase for a strange or surprising person.

19. *not a bit more religious :* Burgess supposes that the Bishop does not approve of clergymen whose religious convictions and enthusiasm lead them to oppose the settled habits of conventional religion.

jobbers : men who use their public position for private advantage : e.g. by accepting bribes, or by using personal influence unfairly to benefit a relative or friend.

20. *bonnet and mantle :* it was fashionable then for women to wear a close-fitting head-dress without a brim and covering the back part of the head, and usually tied beneath the chin with ribbons ; a mantle was a sleeveless shoulder cape reaching to about waist level.

21. *the gurl* [girl] *:* the domestic servant.

the Embankment : the Victoria Embankment ; the built-up road bordering the north bank of the river Thames from Westminster to Blackfriars. It was at one time used as a sleeping place by homeless and destitute people.

cab touts : men and boys who ran to find cabs for waiting passengers, hoping for a small reward.

earl : the third rank in seniority in the British peerage (following duke and marquess).

a seven day bill : a document in which the issuer promises payment of a stated sum after seven days. A bill can be 'discounted' ; i.e. the money can be obtained from a bank or

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21. broker before it is due, subject to a deduction as discount calculated according to the period which is to elapse before the money can be collected from the issuer.

22. *edges along the wall :* tries to remain inconspicuous by moving along close to the wall.

23. *Nortin Folgit :* Norton Folgate : a short road at the north-east corner of the City of London, joining Bishopsgate and Shoreditch.

25. *touched his hat :* a salute or gesture of respect.

26. *Bosh :* slang for Nonsense !
drolly : in a jesting manner.
duffer : a stupid or inefficient person ; the word is usually applied in a good-tempered, playful, or affectionate manner.

27. *Larochefoucauld :* Francois, Duc de la Rochefoucauld (1613-80), French writer of maxims and memoirs. Pron. *Rosh-foo-ko.*
thundering : used here as a term of emphasis.

28. *jocosely :* playfully.
calf love : a young person's first and immature love.

29. *chafes :* displays irritation.

30. *journeyman :* a skilled worker in the pay of an employer.
obduracy : stubbornness.

31. *the gift of the gab :* the ability to speak smooth words with no real meaning.
lappel : usually spelt 'lapel' : the frontward continuation of a coat collar.
whelp : ill-bred youth.

32. *navvy :* an unskilled labourer on roads or other heavy constructional work.
pluck : courage.
pit : oppose.
blackguard : scoundrel.

33. *lyric rapture :* poetic excitement or ecstasy.
throttling : choking.

ACT II

35. *barrel-organ :* a street organ on wheels ; the tunes are sounded by means of metal pins set in a revolving cylinder or barrel.

39. *talk your little head off :* colloquial phrase meaning that Morell's eloquence will silence Marchbanks.

40. *deppitation* [deputation] : a small party of representatives sent to express the views of a larger number.
a young stitcher gurl : a seamstress or sewing girl.

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40. *asperity :* sharp irritation.

41. *fathead :* slang word for a stupid person.
Dont you take no notice of her : Don't take any notice. The use of the double negative is a grammatical error common among cockneys.

42. *queer :* strange.
Mad as a Morch 'are [March hare] : the March Hare is an eccentric animal character in the children's story *Alice in Wonderland* by Lewis Carroll (1832-98), but the phrase is also an old English proverb.
momentously : solemnly.

43. *cant contain herself :* cannot hide her feelings or refrain from expressing her real opinions.
Mad as a atter [hatter] : the mad hatter is another character in *Alice in Wonderland :* the phrase is also another English proverb.
yell of remonstrance : loud cry of protest.
filling the lamps : paraffin oil lamps were still in common use at that time for lighting houses.

44. *lend a hand :* give help.
pettishly : in a childish impatient manner.

45. *Devil a better I :* meaning that no retort could be more apt.
blackleading : fire grates were at that time cleaned with a black paste applied and polished with a special blacklead brush.

46. *shallop :* a small ornamental boat.
jarred : slightly shocked.
beautiful on the mountains : a quotation from the Book of the Prophet Isaiah (ch. 52, v. 7) in the Old Testament.

47. *aghast :* horrified.
that-a-way : in that way.
kiddy : child.

48. *chump :* slang for head.

49. *scullery :* a small room (usually adjoining the kitchen) where the rough domestic work is done.

53. *grappling iron :* an iron instrument with several hooks curving outward from the bottom of the central stem with a rope or chain attached at the top ; used for catching and pulling-in objects from a river bed, etc.
iron constraint : strong self-control.

54. *bantering :* making fun of.
Did the onions make you cry ? : when onions are being peeled the irritant juice stings the eyes and causes them to water.

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55. *Mare Street :* the main traffic road in Hackney.

ACT III

59. *sonnet :* a poem of fourteen lines rhyming according to a set pattern, either as in Shakespeare's sonnets or in those of Milton.

60. *my drawn sword between us :* in certain tales of romantic love in the Middle Ages a knight was said to place his sword between himself and the woman he loved, as a sign that he intended no assault upon her purity and honour.

talk moonshine : talk in a highly romantic and poetic style, moonlight being supposed to arouse poetic emotion.

63. *capsized :* overturned.

impishly : mischievously.

63. *heroics :* self-conscious and artificial behaviour which attempts to imitate the courage and confidence of a hero.

Ive got that jar : in Britain at that time only relatives and intimate friends addressed a woman by her first name. Morell is therefore surprised that Marchbanks should say 'Candida' instead of referring to her as 'Mrs. Morell'.

64. *reviling :* attacking with violent language.

Here endeth the thousand and first lesson : Marchbanks mocks Morell by misquoting the form of words used after readings from the Bible in Christian church services : 'Here endeth the first (or second) lesson'.

windbag : colloquial term for a person who talks a great deal without saying anything important.

collar . . . buttoned behind : many Christian priests and ministers wear a stiff white collar fastening at the back of the neck.

66. *fripperies :* cheap trifles.

67. *fiddlestrick :* colloquial term for 'trifling nonsense'.

petrified : turned into stone.

68. *puerility :* irresponsible boyish conduct.

69. *snubbing :* reproving sharply.

70. *stenography :* shorthand.

71. *total abstinence :* the principle of refraining from all alcoholic drinks.

broken her pledge : many religious people at that time 'signed the pledge', i.e., made a written promise not to drink any alcoholic liquor. This was done in order to set a good example to others, and try to reduce drunkenness.

teetotaller : total abstainer.

72. *Pommery :* a famous brand of champagne.

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72. *quailing :* flinching.

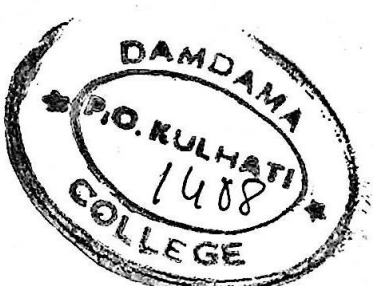
75. *credence :* belief.
saw him dancing before all the people : the reference is to ch. VI of the 2nd Book of Samuel in the Old Testament.
cue : a signal to begin speaking.
adroitness : readiness.

77. *the rack :* an instrument of torture.

78. *divines :* understands instinctively.
Eton : the foremost English public school.

79. *eleven :* cricket or football team.
frock coat : a black coat coming down to the knees; worn by business and professional men at that time.
cadences : musical phrases.

80. *rash :* dangerous.



GLOSSARY OF COCKNEY WORDS

(Cockney speech is a dialect used by uneducated Londoners, who often (*a*) omit the initial letter h where it should be aspirated; (*b*) sound a superfluous h in front of words which properly begin with a vowel; (*c*) omit final consonants; (*d*) turn simple vowels into diphthongs; and mispronounce in various other ways. For a fuller study of Cockney dialect see Bernard Shaw's *Pygmalion*.)

a : have (could a believed =could have believed)
ad : had
addressin : addressing
afore : before
again : against
ain it : isn't it
aint : is not
an' : and
ands : hands
ang : hang
'are : hare
arm : harm
arsh : harsh
arter : after
arty : heartily
'as : has
assepted : accepted
atter : hatter
ave : have
aw : oh !
awerr : aware
awlus : always

be'ave : behave
becomin : becoming
beginnin : beginning
bein : being
be'ind : behind
bin : been

carnt : can't=cannot
catchin : catching
cawrse : course=c
certnly : certainly
clorgyman : clergy

come : came
contrac : contract
contrax : contracts
couple-o-hour : couple of hours =two hours

daughrter : daughter
depens : depends
deppitation : deputation
dinin : dining
dooty : duty
dunno : don't know—do not know
dussent : dare not
d'y : do you (Ow d'y' mean ? =How do you mean ?)

e : he
ear : hear
ed : head
elp : help
em : them
ere : here

fat'ead : fathead
feller : fellow
frenliness : friendliness
fur : far
fust : first

gev : gave
gimme : give me
git, gits : get, gets
gittin : getting

: garden
lly

gurl : girl
gushin : gushing

hact, hacted, hactin : act, acted acting
haddress : address
haint : aint=is not
hall : all
ham : am
har ! : ha !
harsk : ask
hearl's : earl's
heasy : easy
heducatin : educating
helse : else
hemploy, hemployer : employ, employer
hend : end
hennyone : anyone
henythink : anything
hever : ever
heverybody : everybody
hexpec, hexpect : expect
hextra : extra
heye : eye
Hi : I
hidears : ideas
hil : ill
H'im : I'm=I am
himpressive : impressive
hinfluential : influential
hinjustice : injustice
hinterest, hinterested : interest, interested
hinto : into
hintroduce : introduce
hisself : himself
Ho ! : Oh !
hoffence : offence
hold : old
hon : on
honly : only
hopinions : opinions
horff : off
horffer : offer
hout : out
hown : own
howned : owned
hunforgivin : unforgiving
hunfriendly : unfriendly
hup : up
huppishness : uppishness
hupstairs : upstairs
huse, hused : use, used
huseter : used to

'Igh : High
'ighbred : highbred
im : him
instinc : instinct
int : hint
'is : his
itll : it will

kep : kept
Kerischin : Christian
korates : curates

lars : last
lettin : letting
likin : liking
lookin : looking

ma : me
makin : making
meddlin : meddling
moddle : model
Morch : march
more'n, mor'n : more than
mornin : morning

Nah—oo : No
natral : natural
nevvy : nephew