

MRS WARREN'S PROFESSION

George Bernard Shaw

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THE AUTHOR'S APOLOGY

Mrs Warren's Profession has been performed at last, after a delay of only eight years; and I have once more shared with Ibsen the triumphant amusement of startling all but the strongest-headed of the London theatre critics clean out of the practice of their profession. No author who has ever known the exultation of sending the Press into an hysterical tumult of protest, of moral panic, of involuntary and frantic confession of sin, of a horror of conscience in which the power of distinguishing between the work of art on the stage and the real life of the spectator is confused and overwhelmed, will ever care for the stereotyped compliments which every successful farce or melodrama elicits from the newspapers. Give me that critic who rushed from my play to declare furiously that Sir George Crofts ought to be kicked. What a triumph for the actor, thus to reduce a jaded London journalist to the condition of the simple sailor in the Wapping gallery, who shouts execrations at Iago and warnings to Othello not to believe him! But dearer still than such simplicity is that sense of the sudden earthquake shock to the foundations of morality which sends a pallid crowd of critics into the street shrieking that the pillars of society are cracking and the ruin of the State is at hand. Even the Ibsen champions of ten years ago remonstrate with me just as the veterans of those brave days remonstrated with them. Mr Grein, the hardy iconoclast who first launched my plays on the stage alongside Ghosts and The Wild Duck, exclaimed that I have shattered his ideals. Actually his ideals! What would Dr Relling say? And Mr William Archer himself disowns me because I "cannot touch pitch without wallowing in it". Truly my play must be more needed than I knew; and yet I thought I knew how little the others know.

Do not suppose, however, that the consternation of the Press reflects any consternation among the general public. Anybody can upset the theatre critics, in a turn of the wrist, by substituting for the romantic commonplaces of the stage the moral commonplaces of the pulpit, platform, or the library. Play Mrs Warren's Profession to an audience of clerical members of the Christian Social Union and of women well experienced in Rescue, Temperance, and Girls' Club work, and no moral

panic will arise; every man and woman present will know that as long as poverty makes virtue hideous and the spare pocket-money of rich bachelordom makes vice dazzling, their daily hand-to-hand fight against prostitution with prayer and persuasion, shelters and scanty alms, will be a losing one. There was a time when they were able to urge that though "the white-lead factory where Anne Jane was poisoned" may be a far more terrible place than Mrs Warren's house, yet hell is still more dreadful. Nowadays they no longer believe in hell; and the girls among whom they are working know that they do not believe in it, and would laugh at them if they did. So well have the rescuers learnt that Mrs Warren's defence of herself and indictment of society is the thing that most needs saying, that those who know me personally reproach me, not for writing this play, but for wasting my energies on "pleasant plays" for the amusement of frivolous people, when I can build up such excellent stage sermons on their own work. Mrs Warren's Profession is the one play of mine which I could submit to a censorship without doubt of the result; only, it must not be the censorship of the minor theatre critic, nor of an innocent court official like the Lord Chamberlain's Examiner, much less of people who consciously profit by Mrs Warren's profession, or who personally make use of it, or who hold the widely whispered view that it is an indispensable safety-valve for the protection of domestic virtue, or, above all, who are smitten with a sentimental affection for our fallen sister, and would "take her up tenderly, lift her with care, fashioned so slenderly, young, and SO fair." Nor am I prepared to accept the verdict of the medical gentlemen who would compulsorily sanitize and register Mrs Warren, whilst leaving Mrs Warren's patrons, especially her military patrons, free to destroy her health and anybody else's without fear of reprisals. But I should be quite content to have my play judged by, say, a joint committee of the Central Vigilance Society and the Salvation Army. And the sterner moralists the members of the committee were, the better.

Some of the journalists I have shocked reason so unripely that they will gather nothing from this but a confused notion that I am accusing the National Vigilance Association and the Salvation Army of complicity in my own scandalous immorality. It will seem to them that people who

would stand this play would stand anything. They are quite mistaken. Such an audience as I have described would be revolted by many of our fashionable plays. They would leave the theatre convinced that the Plymouth Brother who still regards the playhouse as one of the gates of hell is perhaps the safest adviser on the subject of which he knows so little. If I do not draw the same conclusion, it is not because I am one of those who claim that art is exempt from moral obligations, and deny that the writing or performance of a play is a moral act, to be treated on exactly the same footing as theft or murder if it produces equally mischievous consequences. I am convinced that fine art is the subtlest, the most seductive, the most effective instrument of moral propaganda in the world, excepting only the example of personal conduct; and I waive even this exception in favor of the art of the stage, because it works by exhibiting examples of personal conduct made intelligible and moving to crowds of unobservant, unreflecting people to whom real life means nothing. I have pointed out again and again that the influence of the theatre in England is growing so great that whilst private conduct, religion, law, science, politics, and morals are becoming more and more theatrical, the theatre itself remains impervious to common sense, religion, science, politics, and morals. That is why I fight the theatre, not with pamphlets and sermons and treatises, but with plays; and so effective do I find the dramatic method that I have no doubt I shall at last persuade even London to take its conscience and its brains with it when it goes to the theatre, instead of leaving them at home with its prayer-book as it does at present. Consequently, I am the last man in the world to deny that if the net effect of performing Mrs Warren's Profession were an increase in the number of persons entering that profession, its performance should be dealt with accordingly.

Now let us consider how such recruiting can be encouraged by the theatre. Nothing is easier. Let the King's Reader of Plays, backed by the Press, make an unwritten but perfectly well understood regulation that members of Mrs Warren's profession shall be tolerated on the stage only when they are beautiful, exquisitely dressed, and sumptuously lodged and fed; also that they shall, at the end of the play, die of consumption to the

sympathetic tears of the whole audience, or step into the next room to commit suicide, or at least be turned out by their protectors and passed on to be "redeemed" by old and faithful lovers who have adored them in spite of their levities. Naturally, the poorer girls in the gallery will believe in the beauty, in the exquisite dresses, and the luxurious living, and will see that there is no real necessity for the consumption, the suicide, or the ejection: mere pious forms, all of them, to save the Censor's face. Even if these purely official catastrophes carried any conviction, the majority of English girls remain so poor, so dependent, so well aware that the drudgeries of such honest work as is within their reach are likely enough to lead them eventually to lung disease, premature death, and domestic desertion or brutality, that they would still see reason to prefer the primrose path to the strait path of virtue, since both, vice at worst and virtue at best, lead to the same end in poverty and overwork. It is true that the Board School mistress will tell you that only girls of a certain kind will reason in this way. But alas! that certain kind turns out on inquiry to be simply the pretty, dainty kind: that is, the only kind that gets the chance of acting on such reasoning. Read the first report of the Commission on the Housing of the Working Classes [Bluebook C 4402, 8d., 1889]; read the Report on Home Industries (sacred word, Home!) issued by the Women's Industrial Council [Home Industries of Women in London, 1897, 1s., 12 Buckingham Street, W. C.]; and ask yourself whether, if the lot in life therein described were your lot in life, you would not prefer the lot of Cleopatra, of Theodora, of the Lady of the Camellias, of Mrs Tanqueray, of Zaza, of Iris. If you can go deep enough into things to be able to say no, how many ignorant half-starved girls will believe you are speaking sincerely? To them the lot of Iris is heavenly in comparison with their own. Yet our King, like his predecessors, says to the dramatist, "Thus, and thus only, shall you present Mrs Warren's profession on the stage, or you shall starve. Witness Shaw, who told the untempting truth about it, and whom We, by the Grace of God, accordingly disallow and suppress, and do what in Us lies to silence." Fortunately, Shaw cannot be silenced. "The harlot's cry from street to street" is louder than the voices of all the kings. I am not dependent on the theatre, and cannot be starved into making my play a

standing advertisement of the attractive side of Mrs Warren's business.

Here I must guard myself against a misunderstanding. It is not the fault of their authors that the long string of wanton's tragedies, from Antony and Cleopatra to Iris, are snares to poor girls, and are objected to on that account by many earnest men and women who consider Mrs Warren's Profession an excellent sermon. Mr Pinero is in no way bound to suppress the fact that his Iris is a person to be envied by millions of better women. If he made his play false to life by inventing fictitious disadvantages for her, he would be acting as unscrupulously as any tract writer. If society chooses to provide for its Irises better than for its working women, it must not expect honest playwrights to manufacture spurious evidence to save its credit. The mischief lies in the deliberate suppression of the other side of the case: the refusal to allow Mrs Warren to expose the drudgery and repulsiveness of plying for hire among coarse, tedious drunkards; the determination not to let the Parisian girl in Brieux's *Les Avaries* come on the stage and drive into people's minds what her diseases mean for her and for themselves. All that, says the King's Reader in effect, is horrifying, loathsome.

Precisely: what does he expect it to be? would he have us represent it as beautiful and gratifying? The answer to this question, I fear, must be a blunt Yes; for it seems impossible to root out of an Englishman's mind the notion that vice is delightful, and that abstention from it is privation. At all events, as long as the tempting side of it is kept towards the public, and softened by plenty of sentiment and sympathy, it is welcomed by our Censor, whereas the slightest attempt to place it in the light of the policeman's lantern or the Salvation Army shelter is checkmated at once as not merely disgusting, but, if you please, unnecessary.

Everybody will, I hope, admit that this state of things is intolerable; that the subject of Mrs Warren's profession must be either tapu altogether, or else exhibited with the warning side as freely displayed as the tempting side. But many persons will vote for a complete tapu, and an impartial sweep from the boards of Mrs Warren and Gretchen and the rest; in short, for banishing the sexual instincts from the stage altogether. Those who think this impossible can hardly have considered the number and

importance of the subjects which are actually banished from the stage. Many plays, among them *Lear*, *Hamlet*, *Macbeth*, *Coriolanus*, *Julius Caesar*, have no sex complications: the thread of their action can be followed by children who could not understand a single scene of *Mrs Warren's Profession* or *Iris*. None of our plays rouse the sympathy of the audience by an exhibition of the pains of maternity, as Chinese plays constantly do. Each nation has its own particular set of tapus in addition to the common human stock; and though each of these tapus limits the scope of the dramatist, it does not make drama impossible. If the Examiner were to refuse to license plays with female characters in them, he would only be doing to the stage what our tribal customs already do to the pulpit and the bar. I have myself written a rather entertaining play with only one woman in it, and she is quite heartwhole; and I could just as easily write a play without a woman in it at all. I will even go so far as to promise the Mr Redford my support if he will introduce this limitation for part of the year, say during Lent, so as to make a close season for that dullest of stock dramatic subjects, adultery, and force our managers and authors to find out what all great dramatists find out spontaneously: to wit, that people who sacrifice every other consideration to love are as hopelessly unheroic on the stage as lunatics or dipsomaniacs. Hector is the world's hero; not Paris nor Antony.

But though I do not question the possibility of a drama in which love should be as effectively ignored as cholera is at present, there is not the slightest chance of that way out of the difficulty being taken by the Mr Redford. If he attempted it there would be a revolt in which he would be swept away in spite of my singlehanded efforts to defend him. A complete tapu is politically impossible. A complete toleration is equally impossible to Mr Redford, because his occupation would be gone if there were no tapu to enforce. He is therefore compelled to maintain the present compromise of a partial tapu, applied, to the best of his judgement, with a careful respect to persons and to public opinion. And a very sensible English solution of the difficulty, too, most readers will say. I should not dispute it if dramatic poets really were what English public opinion generally assumes them to be during their lifetime: that is, a licentiously

irregular group to be kept in order in a rough and ready way by a magistrate who will stand no nonsense from them. But I cannot admit that the class represented by Eschylus, Sophocles, Aristophanes, Euripides, Shakespear, Goethe, Ibsen, and Tolstoy, not to mention our own contemporary playwrights, is as much in place in Mr Redford's office as a pickpocket is in Bow Street. Further, it is not true that the Censorship, though it certainly suppresses Ibsen and Tolstoy, and would suppress Shakespear but for the absurd rule that a play once licensed is always licensed (so that Wycherly is permitted and Shelley prohibited), also suppresses unscrupulous playwrights. I challenge Mr Redford to mention any extremity of sexual misconduct which any manager in his senses would risk presenting on the London stage that has not been presented under his license and that of his predecessor. The compromise, in fact, works out in practice in favor of loose plays as against earnest ones.

To carry conviction on this point, I will take the extreme course of narrating the plots of two plays witnessed within the last ten years by myself at London West End theatres, one licensed by the late Queen Victoria's Reader of Plays, the other by the present Reader to the King. Both plots conform to the strictest rules of the period when *La Dame aux Camellias* was still a forbidden play, and when *The Second Mrs Tanqueray* would have been tolerated only on condition that she carefully explained to the audience that when she met Captain Ardale she sinned "but in intention."

Play number one. A prince is compelled by his parents to marry the daughter of a neighboring king, but loves another maiden. The scene represents a hall in the king's palace at night. The wedding has taken place that day; and the closed door of the nuptial chamber is in view of the audience. Inside, the princess awaits her bridegroom. A duenna is in attendance. The bridegroom enters. His sole desire is to escape from a marriage which is hateful to him. An idea strikes him. He will assault the duenna, and get ignominiously expelled from the palace by his indignant father-in-law. To his horror, when he proceeds to carry out this stratagem, the duenna, far from raising an alarm, is flattered, delighted, and compliant. The assaulter becomes the assaulted. He flings her angrily to

the ground, where she remains placidly. He flies. The father enters; dismisses the duenna; and listens at the keyhole of his daughter's nuptial chamber, uttering various pleasantries, and declaring, with a shiver, that a sound of kissing, which he supposes to proceed from within, makes him feel young again.

In deprecation of the scandalized astonishment with which such a story as this will be read, I can only say that it was not presented on the stage until its propriety had been certified by the chief officer of the Queen of England's household.

Story number two. A German officer finds himself in an inn with a French lady who has wounded his national vanity. He resolves to humble her by committing a rape upon her. He announces his purpose. She remonstrates, implores, flies to the doors and finds them locked, calls for help and finds none at hand, runs screaming from side to side, and, after a harrowing scene, is overpowered and faints. Nothing further being possible on the stage without actual felony, the officer then relents and leaves her. When she recovers, she believes that he has carried out his threat; and during the rest of the play she is represented as vainly vowing vengeance upon him, whilst she is really falling in love with him under the influence of his imaginary crime against her. Finally she consents to marry him; and the curtain falls on their happiness.

This story was certified by the present King's Reader, acting for the Lord Chamberlain, as void in its general tendency of "anything immoral or otherwise improper for the stage." But let nobody conclude therefore that Mr Redford is a monster, whose policy it is to deprave the theatre. As a matter of fact, both the above stories are strictly in order from the official point of view. The incidents of sex which they contain, though carried in both to the extreme point at which another step would be dealt with, not by the King's Reader, but by the police, do not involve adultery, nor any allusion to Mrs Warren's profession, nor to the fact that the children of any polyandrous group will, when they grow up, inevitably be confronted, as those of Mrs Warren's group are in my play, with the insoluble problem of their own possible consanguinity. In short, by depending wholly on the coarse humors and the physical fascination of sex, they comply with all

the formulable requirements of the Censorship, whereas plays in which these humors and fascinations are discarded, and the social problems created by sex seriously faced and dealt with, inevitably ignore the official formula and are suppressed. If the old rule against the exhibition of illicit sex relations on stage were revived, and the subject absolutely barred, the only result would be that Antony and Cleopatra, Othello (because of the Bianca episode), Troilus and Cressida, Henry IV, Measure for Measure, Timon of Athens, La Dame aux Camellias, The Profligate, The Second Mrs Tanqueray, The Notorious Mrs Ebbsmith, The Gay Lord Quex, Mrs Dane's Defence, and Iris would be swept from the stage, and placed under the same ban as Tolstoy's *Dominion of Darkness* and Mrs Warren's *Profession*, whilst such plays as the two described above would have a monopoly of the theatre as far as sexual interest is concerned.

What is more, the repulsiveness of the worst of the certified plays would protect the Censorship against effective exposure and criticism. Not long ago an American Review of high standing asked me for an article on the Censorship of the English stage. I replied that such an article would involve passages too disagreeable for publication in a magazine for general family reading. The editor persisted nevertheless; but not until he had declared his readiness to face this, and had pledged himself to insert the article unaltered (the particularity of the pledge extending even to a specification of the exact number of words in the article) did I consent to the proposal. What was the result?

The editor, confronted with the two stories given above, threw his pledge to the winds, and, instead of returning the article, printed it with the illustrative examples omitted, and nothing left but the argument from political principles against the Censorship. In doing this he fired my broadside after withdrawing the cannon balls; for neither the Censor nor any other Englishman, except perhaps Mr Leslie Stephen and a few other veterans of the dwindling old guard of Benthamism, cares a dump about political principle. The ordinary Briton thinks that if every other Briton is not kept under some form of tutelage, the more childish the better, he will abuse his freedom viciously. As far as its principle is concerned, the Censorship is the most popular institution in England; and the playwright

who criticizes it is slighted as a blackguard agitating for impunity. Consequently nothing can really shake the confidence of the public in the Lord Chamberlain's department except a remorseless and unbowdlerized narration of the licentious fictions which slip through its net, and are hallmarked by it with the approval of the Throne. But since these narrations cannot be made public without great difficulty, owing to the obligation an editor is under not to deal unexpectedly with matters that are not *_virginibus puerisque_*, the chances are heavily in favor of the Censor escaping all remonstrance. With the exception of such comments as I was able to make in my own critical articles in *The World* and *The Saturday Review* when the pieces I have described were first produced, and a few ignorant protests by churchmen against much better plays which they confessed they had not seen nor read, nothing has been said in the press that could seriously disturb the easygoing notion that the stage would be much worse than it admittedly is but for the vigilance of the King's Reader. The truth is, that no manager would dare produce on his own responsibility the pieces he can now get royal certificates for at two guineas per piece.

I hasten to add that I believe these evils to be inherent in the nature of all censorship, and not merely a consequence of the form the institution takes in London. No doubt there is a staggering absurdity in appointing an ordinary clerk to see that the leaders of European literature do not corrupt the morals of the nation, and to restrain Sir Henry Irving, as a rogue and a vagabond, from presuming to impersonate Samson or David on the stage, though any other sort of artist may daub these scriptural figures on a signboard or carve them on a tombstone without hindrance. If the General Medical Council, the Royal College of Physicians, the Royal Academy of Arts, the Incorporated Law Society, and Convocation were abolished, and their functions handed over to the Mr Redford, the Concert of Europe would presumably declare England mad, and treat her accordingly. Yet, though neither medicine nor painting nor law nor the Church moulds the character of the nation as potently as the theatre does, nothing can come on the stage unless its dimensions admit of its passing through Mr Redford's mind! Pray do not think that I question Mr Redford's honesty. I

am quite sure that he sincerely thinks me a blackguard, and my play a grossly improper one, because, like Tolstoy's *Dominion of Darkness*, it produces, as they are both meant to produce, a very strong and very painful impression of evil. I do not doubt for a moment that the rapine play which I have described, and which he licensed, was quite incapable in manuscript of producing any particular effect on his mind at all, and that when he was once satisfied that the ill- conducted hero was a German and not an English officer, he passed the play without studying its moral tendencies. Even if he had undertaken that study, there is no more reason to suppose that he is a competent moralist than there is to suppose that I am a competent mathematician. But truly it does not matter whether he is a moralist or not. Let nobody dream for a moment that what is wrong with the Censorship is the shortcoming of the gentleman who happens at any moment to be acting as Censor. Replace him to- morrow by an Academy of Letters and an Academy of Dramatic Poetry, and the new and enlarged filter will still exclude original and epoch-making work, whilst passing conventional, old- fashioned, and vulgar work without question. The conclave which compiles the index of the Roman Catholic Church is the most august, ancient, learned, famous, and authoritative censorship in Europe. Is it more enlightened, more liberal, more tolerant than the comparatively infinitesimal office of the Lord Chamberlain? On the contrary, it has reduced itself to a degree of absurdity which makes a Catholic university a contradiction in terms. All censorships exist to prevent anyone from challenging current conceptions and existing institutions. All progress is initiated by challenging current concepts, and executed by supplanting existing institutions. Consequently the first condition of progress is the removal of censorships. There is the whole case against censorships in a nutshell.

It will be asked whether theatrical managers are to be allowed to produce what they like, without regard to the public interest. But that is not the alternative. The managers of our London music-halls are not subject to any censorship. They produce their entertainments on their own responsibility, and have no two-guinea certificates to plead if their houses are conducted viciously. They know that if they lose their character, the

County Council will simply refuse to renew their license at the end of the year; and nothing in the history of popular art is more amazing than the improvement in music-halls that this simple arrangement has produced within a few years. Place the theatres on the same footing, and we shall promptly have a similar revolution: a whole class of frankly blackguardly plays, in which unscrupulous low comedians attract crowds to gaze at bevvies of girls who have nothing to exhibit but their prettiness, will vanish like the obscene songs which were supposed to enliven the squalid dulness, incredible to the younger generation, of the music-halls fifteen years ago. On the other hand, plays which treat sex questions as problems for thought instead of as aphrodisiacs will be freely performed. Gentlemen of Mr Redford's way of thinking will have plenty of opportunity of protesting against them in Council; but the result will be that the Mr Redford will find his natural level; Ibsen and Tolstoy theirs; so no harm will be done.

This question of the Censorship reminds me that I have to apologize to those who went to the recent performance of Mrs Warren's Profession expecting to find it what I have just called an aphrodisiac. That was not my fault; it was Mr Redford's. After the specimens I have given of the tolerance of his department, it was natural enough for thoughtless people to infer that a play which overstepped his indulgence must be a very exciting play indeed. Accordingly, I find one critic so explicit as to the nature of his disappointment as to say candidly that "such airy talk as there is upon the matter is utterly unworthy of acceptance as being a representation of what people with blood in them think or do on such occasions." Thus am I crushed between the upper millstone of the Mr Redford, who thinks me a libertine, and the nether popular critic, who thinks me a prude. Critics of all grades and ages, middle-aged fathers of families no less than ardent young enthusiasts, are equally indignant with me. They revile me as lacking in passion, in feeling, in manhood. Some of them even sum the matter up by denying me any dramatic power: a melancholy betrayal of what dramatic power has come to mean on our stage under the Censorship! Can I be expected to refrain from laughing at the spectacle of a number of respectable gentlemen lamenting because a playwright lures them to the theatre by a promise to excite their senses in a

very special and sensational manner, and then, having successfully trapped them in exceptional numbers, proceeds to ignore their senses and ruthlessly improve their minds? But I protest again that the lure was not mine. The play had been in print for four years; and I have spared no pains to make known that my plays are built to induce, not voluptuous reverie but intellectual interest, not romantic rhapsody but humane concern. Accordingly, I do not find those critics who are gifted with intellectual appetite and political conscience complaining of want of dramatic power. Rather do they protest, not altogether unjustly, against a few relapses into staginess and caricature which betray the young playwright and the old playgoer in this early work of mine.

As to the voluptuaries, I can assure them that the playwright, whether he be myself or another, will always disappoint them. The drama can do little to delight the senses: all the apparent instances to the contrary are instances of the personal fascination of the performers. The drama of pure feeling is no longer in the hands of the playwright: it has been conquered by the musician, after whose enchantments all the verbal arts seem cold and tame. *Romeo and Juliet* with the loveliest Juliet is dry, tedious, and rhetorical in comparison with Wagner's *Tristan*, even though *Isolde* be both fourteen stone and forty, as she often is in Germany. Indeed, it needed no Wagner to convince the public of this. The voluptuous sentimentality of Gounod's *Faust* and Bizet's *Carmen* has captured the common playgoer; and there is, flatly, no future now for any drama without music except the drama of thought. The attempt to produce a genus of opera without music (and this absurdity is what our fashionable theatres have been driving at for a long time without knowing it) is far less hopeful than my own determination to accept problem as the normal materiel of the drama.

That this determination will throw me into a long conflict with our theatre critics, and with the few playgoers who go to the theatre as often as the critics, I well know; but I am too well equipped for the strife to be deterred by it, or to bear malice towards the losing side. In trying to produce the sensuous effects of opera, the fashionable drama has become so flaccid in its sentimentality, and the intellect of its frequenters so atrophied by disuse, that the reintroduction of problem, with its

remorseless logic and iron framework of fact, inevitably produces at first an overwhelming impression of coldness and inhuman rationalism. But this will soon pass away. When the intellectual muscle and moral nerve of the critics has been developed in the struggle with modern problem plays, the pettish luxuriousness of the clever ones, and the sulky sense of disadvantaged weakness in the sentimental ones, will clear away; and it will be seen that only in the problem play is there any real drama, because drama is no mere setting up of the camera to nature: it is the presentation in parable of the conflict between Man's will and his environment: in a word, of problem. The vapidness of such drama as the pseudo-operatic plays contain lies in the fact that in them animal passion, sentimentally diluted, is shewn in conflict, not with real circumstances, but with a set of conventions and assumptions half of which do not exist off the stage, whilst the other half can either be evaded by a pretence of compliance or defied with complete impunity by any reasonably strong-minded person. Nobody can feel that such conventions are really compulsory; and consequently nobody can believe in the stage pathos that accepts them as an inexorable fate, or in the genuineness of the people who indulge in such pathos. Sitting at such plays, we do not believe: we make-believe. And the habit of make-believe becomes at last so rooted that criticism of the theatre insensibly ceases to be criticism at all, and becomes more and more a chronicle of the fashionable enterprises of the only realities left on the stage: that is, the performers in their own persons. In this phase the playwright who attempts to revive genuine drama produces the disagreeable impression of the pedant who attempts to start a serious discussion at a fashionable at-home. Later on, when he has driven the tea services out and made the people who had come to use the theatre as a drawing-room understand that it is they and not the dramatist who are the intruders, he has to face the accusation that his plays ignore human feeling, an illusion produced by that very resistance of fact and law to human feeling which creates drama. It is the *_deus ex machina_* who, by suspending that resistance, makes the fall of the curtain an immediate necessity, since drama ends exactly where resistance ends. Yet the introduction of this resistance produces so strong an impression of

heartlessness nowadays that a distinguished critic has summed up the impression made on him by Mrs Warren's Profession, by declaring that "the difference between the spirit of Tolstoy and the spirit of Mr Shaw is the difference between the spirit of Christ and the spirit of Euclid." But the epigram would be as good if Tolstoy's name were put in place of mine and D'Annunzio's in place of Tolstoy. At the same time I accept the enormous compliment to my reasoning powers with sincere complacency; and I promise my flatterer that when he is sufficiently accustomed to and therefore undazzled by problem on the stage to be able to attend to the familiar factor of humanity in it as well as to the unfamiliar one of a real environment, he will both see and feel that Mrs Warren's Profession is no mere theorem, but a play of instincts and temperaments in conflict with each other and with a flinty social problem that never yields an inch to mere sentiment.

I go further than this. I declare that the real secret of the cynicism and inhumanity of which shallower critics accuse me is the unexpectedness with which my characters behave like human beings, instead of conforming to the romantic logic of the stage. The axioms and postulates of that dreary mimanthropometry are so well known that it is almost impossible for its slaves to write tolerable last acts to their plays, so conventionally do their conclusions follow from their premises. Because I have thrown this logic ruthlessly overboard, I am accused of ignoring, not stage logic, but, of all things, human feeling. People with completely theatrified imaginations tell me that no girl would treat her mother as Vivie Warren does, meaning that no stage heroine would in a popular sentimental play. They say this just as they might say that no two straight lines would enclose a space. They do not see how completely inverted their vision has become even when I throw its preposterousness in their faces, as I repeatedly do in this very play. Praed, the sentimental artist (fool that I was not to make him a theatre critic instead of an architect!) burlesques them by expecting all through the piece that the feelings of others will be logically deducible from their family relationships and from his "conventionally unconventional" social code. The sarcasm is lost on the critics: they, saturated with the same logic, only think him the sole

sensible person on the stage. Thus it comes about that the more completely the dramatist is emancipated from the illusion that men and women are primarily reasonable beings, and the more powerfully he insists on the ruthless indifference of their great dramatic antagonist, the external world, to their whims and emotions, the surer he is to be denounced as blind to the very distinction on which his whole work is built. Far from ignoring idiosyncrasy, will, passion, impulse, whim, as factors in human action, I have placed them so nakedly on the stage that the elderly citizen, accustomed to see them clothed with the veil of manufactured logic about duty, and to disguise even his own impulses from himself in this way, finds the picture as unnatural as Carlyle's suggested painting of parliament sitting without its clothes.

I now come to those critics who, intellectually baffled by the problem in Mrs Warren's Profession, have made a virtue of running away from it. I will illustrate their method by quotation from Dickens, taken from the fifth chapter of *Our Mutual Friend*:

"Hem!" began Wegg. "This, Mr Boffin and Lady, is the first chapter of the first wollume of the Decline and Fall off ---" here he looked hard at the book, and stopped.

"What's the matter, Wegg?"

"Why, it comes into my mind, do you know, sir," said Wegg with an air of insinuating frankness (having first again looked hard at the book), that you made a little mistake this morning, which I had meant to set you right in; only something put it out of my head. I think you said Rooshan Empire, sir?"

"It is Rooshan; ain't it, Wegg?"

"No, sir. Roman. Roman."

"What's the difference, Wegg?"

"The difference, sir?" Mr Wegg was faltering and in danger of breaking down, when a bright thought flashed upon him. "The difference, sir? There you place me in a difficulty, Mr Boffin. Suffice it to observe, that the difference is best postponed to some other occasion when Mrs Boffin does not honor us with her company. In Mrs Boffin's presence, sir, we had better drop it."