



George Bernard Shaw

with annotations

Gilbert K. Chesterton

Shaw Versus Chesterton

G K 1874-1936 Chesterton



Shaw Versus Chesterton:

Shaw Versus Chesterton George Bernard Shaw, G. K. Chesterton, 2000-10 This booklet presents the text of a debate between noted Fabian George Bernard Shaw and Distributist novelist and poet G K Chesterton with Hilaire Belloc in the chair It tackles issues such as the right to private property state ownership and central planning versus the market Issues that are as important now as they were then The tone of the debate is good humoured and each participant makes jokes at the other's expense

A Comparison of the Thought of George Bernard Shaw and G. K. Chesterton Henry J. Donaghy, 1966 The friendship between George Bernard Shaw and Gilbert Chesterton two inveterate opponents is sufficiently well known It began about 1901 when Chesterton was a young man of 27 and Shaw 18 years his elder and it continued until the death of the former in 1936 This literary friendship is perhaps unique in that it was founded upon a hostility of ideas from the start and flourished upon ever growing disagreement But though the men appear at first glance to have little in common whether in appearance in habit or in thought it will be seen that this is not the case There have been a few short studies on the argument of Shaw and Chesterton Vincent Brome for example has published an essay G K Chesterton Versus Bernard Shaw in which he indicates some general contrasts in the men Also William Irvine has a brief article in which he shows how they agreed at least in putting the same general questions to a dying Victorian world However there has not been a comprehensive comparison of the two men treating their general thought and pointing up the specific areas of agreement and disagreement It is the purpose of this thesis to furnish such a comparison It will look at the major ideas in the philosophy of each man to the extent that they offer comparison or contrast with each other and have some relevance to contemporary thought The value of a comparative study of these men lies in the fact that their ideas represent the principal reform views of the post Victorian period They are not isolated voices in an Edwardian wilderness but are the most articulate spokesmen for two very different groups This is not to say that anyone much less any group was thoroughly Shavian or even Chestertonian Yet essentially Shaw can be grouped with a number of similar reformers like Sidney and Beatrice Webb Havelock Ellis and the Fabians in general And Chesterton spoke not just for himself but his views are very much those of Hilaire Belloc Cecil Chesterton and the group that came to be known as the Distributists Shaw after writing five novels which he was not able to publish and after trying his hand at art music and literary criticism hit upon the play as the proper vehicle for his ideas This was a happy discovery both for Shaw and for the stage It gave Shaw a major art form to propagate his ideas to play his role of prophet to the English stage which was suffering from the influence of Scribe and the *pi ce bien faite* a stage as intellectually sterile as contemporary American drama As we shall see Chesterton never found a major art form for his ideas His fictional characters could not live on their own and his verbal and conceptual cleverness constantly called attention to the primacy of his ideas Thus despite an extraordinary imagination he remained most effective when writing straightforward social philosophy theology or criticism One must remember however that Shaw as well as Chesterton boasted of being

primarily a journalist He too thought that his first duty remained that of educating England He said significantly Journalism can claim to be the highest form of literature for all the highest literature is journalism The writer who aims at producing the platitudes which are not for an age but for all time has his reward in being unreadable in all ages whilst Plato and Aristophanes trying to knock some sense into the Athens of their day Shakespeare peopling that same Athens with Elizabethan mechanics and Warwickshire hunts Ibsen photographing the local doctors and vestrymen of a Norwegian parish Carpaccio painting the life of St Ursula exactly as if she were a lady living in the next street to him are still alive and at home everywhere among the dust and ashes of many thousands of academic punctilious most archaeologically correct men of letters and art who spend their lives haughtily avoiding the journalist s vulgar obsession with the ephemeral I also am a journalist proud of it deliberately cutting out of my works all that is not journalism convinced that nothing that is not journalism will live long as literature or be of any use whilst it does live I deal with all periods but I never study any period but the present which I have not yet mastered and never shall and as a dramatist I have no clue to any historical or other personage save that part of him which is also myself and which may be nine tenths of him or ninety nine hundredths as the case may be if indeed I do not transcend the creature but which anyhow is all that can ever come within my knowledge of his soul The man who writes about all people and all time It will be evident from the last couple of sentences that what Shaw meant by journalism also embraced those qualities of the universal which raise art above the merely ephemeral Yet his primary concern with matters topical should be noted Shaw because of his superiority as an artist is much more alive and much more popular today than Chesterton Is this the same as saying that Shaw s ideas are more popular By no means It should be evident by the end of this dissertation to what extent the respective philosophies of the two men have current credit And it should also be evident to what extent this contemporary acceptability of their ideas is due to their art forms P 1 4 *Shaw Versus*

Chesterton Sundell, Carl, Bernard Shaw, 1994 Do We Agree? Gilbert Keith Chesterton, Bernard Shaw, Hilaire Belloc, 1977

George Bernard Shaw G. K. Chesterton, Aeterna Press, 1914 A peculiar difficulty arrests the writer of this rough study at the very start Many people know Mr Bernard Shaw chiefly as a man who would write a very long preface even to a very short play And there is truth in the idea he is indeed a very prefatory sort of person He always gives the explanation before the incident but so for the matter of that does the Gospel of St John For Bernard Shaw as for the mystics Christian and heathen and Shaw is best described as a heathen mystic the philosophy of facts is anterior to the facts themselves In due time we come to the fact the incarnation but in the beginning was the Word Aeterna Press *GBS/GKC: Shaw and Chesterton, the Metaphysical Jesters* William B. Furlong, 1970 In this scholarly eminently readable volume Professor Furlong has given us the details of one of the most remarkable literary relationships of the 20th century George Bernard Shaw and Gilbert Keith Chesterton shared public platforms for sixteen years 1911 27 and private friendship for at least thirty five 1901 36 Whole groups of their apostles and disciples sprang up and thrived on both sides of the Atlantic an editor had only to use

the initials or G K C to identify either for the general public Dubbed by Hesketh Pearson debaters of the century they professed a dichotomy of views on everything from religion to beer yet never allowed their public positions to interfere with their long term friendship Despite a warm personal association that never wavered Shaw and Chesterton were often diametrically opposed in principle however controversy led them not to acrimony but to laughter and perceptive critical writing Their dialogue was ecumenical fifty years before the word became fashionable

A Comparison of the Thought of George Bernard Shaw and G.K. Chesterton Henry James Donaghy,1966 **Do we agree?, by g.k. chesterton and bernard shaw** G. K. Chesterton,Bernard Shaw,1928 **Do We Agree?** Gilbert Keith Chesterton,1928 Discusses the distribution of property under the present economic system **Do We Agree? A Debate Between G.K. Chesterton and Bernard Shaw, with Hilaire Belloc in the Chair** Gilbert Keith Chesterton,Hilaire Belloc,Bernard Shaw,1928 **Do We Agree?** Bernard Shaw,Gilbert Keith Chesterton,1927 **The Future of Religion** G K 1874-1936 Chesterton,2023-07-18 In this provocative and insightful essay G K Chesterton challenges the views of his friend and fellow writer George Bernard Shaw arguing that religion is not an outdated superstition but a vital and enduring part of the human experience Witty eloquent and deeply insightful this book is a must read for anyone interested in the intersection of faith reason and culture This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

A Comparison of the Thought of George Bernard Shaw and C. K. Chesterton Henry J. Donaghy,1966 **George Bernard Shaw** G. K. Chesterton,2017-08-27 Chesterton and Shaw were famous friends and enjoyed their arguments and discussions Although rarely in agreement they both maintained good will towards and respect for each other However in his writing Chesterton expressed himself very plainly on where they differed and why In Heretics he writes of Shaw After belabouring a great many people for a great many years for being unprogressive Mr Shaw has discovered with characteristic sense that it is very doubtful whether any existing human being with two legs can be progressive at all Having come to doubt whether humanity can be combined with progress most people easily pleased would have elected to abandon progress and remain with humanity Mr Shaw not being easily pleased decides to throw over humanity with all its limitations and go in for progress for its own sake If man as we know him is incapable of the philosophy of progress Mr Shaw asks not for a new kind of philosophy but for a new kind of man It is rather as if a nurse had tried a rather bitter food for some years on a baby and on discovering that it was not suitable should not throw away the food and ask for a new food but throw the baby out of window and ask for a new baby Shaw represented the new school of thought

humanism which was rising at the time Chesterton's views on the other hand became increasingly more focused towards the church. In *Orthodoxy* he writes 'The worship of will is the negation of will. If Mr Bernard Shaw comes up to me and says "Will something that is tantamount to saying "I do not mind what you will" and that is tantamount to saying "I have no will in the matter." You cannot admire will in general because the essence of will is that it is particular.' *George Bernard Shaw* Gilbert Keith Chesterton, 1966. Mr Chesterton says that most people either say that they agree with Bernard Shaw or that they do not understand him. I am the only person who understands him and I do not agree with him. This book gives the author's critical opinion of Shaw's work and also of Shaw the man whose work is an expression of himself. *George Bernard Shaw* G. K. Chesterton, 2018-08-07.

George Bernard Shaw Large Print By G. K. Chesterton. *George Bernard Shaw* by G. K. Chesterton is a classic biography of the great Irish playwright. Most people either say that they agree with Bernard Shaw or that they do not understand him. I am the only person who understands him and I do not agree with him. G. K. C. George Bernard Shaw 26 July 1856 – 2 November 1950 known at his insistence simply as Bernard Shaw was an Irish playwright, critic, polemicist and political activist. His influence on Western theatre culture and politics extended from the 1880s to his death and beyond. He wrote more than sixty plays, including major works such as *Man and Superman* 1902, *Pygmalion* 1912 and *Saint Joan* 1923. With a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation and in 1925 was awarded the Nobel Prize in Literature. Born in Dublin, Shaw moved to London in 1876 where he struggled to establish himself as a writer and novelist and embarked on a rigorous process of self-education. By the mid-1880s he had become a respected theatre and music critic. Following a political awakening, he joined the gradualist Fabian Society and became its most prominent pamphleteer. We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature and our view is that this is a significant literary work which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand-curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work and that for you it becomes an enriching experience. **George Bernard Shaw** G. Chesterton, 2017-06-09.

With a range incorporating both contemporary satire and historical allegory, *George Bernard Shaw* 1913–1923 became the leading dramatist of his generation. G. K. Chesterton, a friend of Shaw, was ideally placed to write this critical biography of Shaw's literary works and political views. With his characteristic humor and light touch, Chesterton presents a perceptive critique of Shaw's philosophy and politics and, through them, the emerging progressive orthodoxy of the 20th century. *The Bystander*, 1909 *G.K.'s Weekly*, 1927 **Printers' Ink**, 1926

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