needed an ideology which would stay put? 'No change since the *Guide*,' said Mr Shaw, 'but it may come any day.' The Labour leaders were courteous but distressed. 'It is like trying to be a disciple of a whirlwind,' one of them said to me later. But they were not beaten, for in spite of their disappointment with his failure to preach them a clearly recognisable doctrine they managed to label him in the end. 'Mr Shaw is essentially an artist,' they quickly told the readers of their magazines, 'and not a social and political leader at all.' So now we know.

NOTE

1. Sadao Araki (1877–1966), nationalist soldier and politician, was Army Minister from 1931 to 1934. The Prime Minister at the time was the Admiral Makoto Saito (1858–1936).

World Cruise, 1932–3: VI

WILLIAM ROTHENSTEIN

From William Rothenstein, *Since Fifty: Men and Memories, 1922–1938* (London: Faber & Faber, 1939) p. 281. The artist (Sir) William Rothenstein (1872–1945), who had known Shaw since the 1890s, was more than once his guest at the Malvern Festival. He recalls Shaw there outlining his tactic for getting the peace to write at sea on the 1932–3 cruise. It was a situation Shaw had dramatised in the first scene of *Village Wooing*, written on that cruise, when he also began *On the Rocks*.

He and his wife had recently been on a voyage round the world, when he had managed to write a new play. But wasn't life on a pleasure cruiser disturbing? 'Not a bit,' said Shaw. 'I have an unerring eye for the type of old dear who is flattered to death at the idea of meeting a celebrity – and GBS is not to be met with by every one. Having selected my old dear, I ask her to come and join me one morning, fetch her a chair and a rug, tell her I am setting to work on a new play, and she is so delighted at being given the role of protector of GBS that whenever anyone comes near she makes agitated signs to warn him off, whispering that *Mr Shaw is at work on a new play*. So for the price of a rug and a chair I get perfect peace during the entire voyage!'