

**Tribhuvan University**

**Representation of Victorian Society in George Bernard Shaw's *Mrs. Warren's Profession*: A Rhetorical Analysis**

**A Thesis Submitted to the Faculty of Humanities and Social Sciences, T.U.  
In Partial Fulfilment of the Requirements for the  
Degree of Master of Arts in English**

**By**

**Mandira Bhandari**

**SymbolNo.:280363**

**T.U. Regd. No.: 6-2-0538-0121-2013**

**Central Department of English**

**Kritipur, Kathmandu,**

**August 2021**

## Letter of Approval

This thesis entitled “Representation of Victorian Society in George Bernard Shaw’s *Mrs. Warren’s Profession: A Rhetorical Analysis*”, submitted to the Central Department of English, Tribhuvan University, has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

---

Mr. Hem LalPandey

Internal Examiner

---

Dr. Anju Gupta

External Examiner

---

Prof. Dr. Jib LalSapkota

Head

Central Department of English

Date: \_\_\_\_\_

## Acknowledgement

Throughout the writing of this thesis, I have received a great deal of support and assistance.

I would like to thank my supervisor, HemLalPandey whose expertise was invaluable for me in completing this research. His insightful feedback, honest criticism and generous gift of time pushed me to sharpen my thinking and brought my work to a higher level.

I am grateful to Prof. Dr. JibLalSapkota, Head of Central Department of English for providing right direction to successfully complete this thesis. I am heartily thankful to Prof. Dr. Anju Gupta for her insightful direction to finalize this work. Similarly, I am indebted to all the teachers of Central Department of English who in one way or the other assisted me in course of this writing.

Finally, I am thankful to my mother, Nanu Devi Bhandari, Father in-law, ShyamBahadurBharati and mother in-law, SitaBharati for their wonderful cooperation. I would like to thank my life partner, BikramBharati for his wise counsel and sympathetic ears. I am equally thankful to my brother, MandilBhandari, sister, ManjuBhandari and daughter AshwikaBhandari for their support. I could not have completed this thesis without the support of my friends who provided stimulating discussion. Last but not the least, I am grateful to all those who helped me directly or indirectly in the process of my work.

August 2021

MandiraBhandari

## Representation of Victorian Society in George Bernard Shaw's *Mrs.*

### *Warren's Profession: A Rhetorical Analysis*

#### Abstract

*Mrs. Warren's Profession by George Bernard Shaw is an attempt to debunk Victorian duality and priggishness. It depicts how Victorians are hollow and superficial beneath the quote of decency, civilization and culture. To mirror the sharp contrast between rhetoric and reality of Victorian society, playwright designs Mrs. Warren as a protagonist who is a sex worker by her profession. The Victorians in those days prepossessed that the mere cause behind prostitution is female licentiousness and obscenity. Because of this hypothetical attitude, the Victorians, without weighing up the possible factors that could lead to prostitution, used to regard such females as the nemesis of society. However, Shaw flips over common mindset of the people via the play by depicting that prostitution is not the result of female depravity but it is the product of need and necessity. He urges the audience to reconsider the issue hinting that it is society who is restricting the equal right of its every member to the available resources and ultimately leading to such problems. He is successful to do so since Mrs. Warren at the end of the play irrespective of what her profession is, seems sympathetic and victim of the circumstances. This paper seeks to examine the rhetorical strategies used by Shaw to create such effect in the play. It aims to analyze the ways Shaw employs to persuade the audiences that prostitutes are also the members of our society and they deserve our proper care, attention and respect. The primary focus of the paper is on pisteis, style and Kairos.*

Keywords: double standard, identification, consubstantiality, irony, priggishness, procurers, moral bankruptcy

George Bernard Shaw's play *Mrs. Warren's Profession* (1893) chronicles the concealed reality of nineteenth century England and the hypocrisy of Victorian people. Victorians' jaundiced lens tended to believe that women are naturally prone to prostitution. Because of this, the society was not only biased towards sex workers but remained totally indifferent to their feelings and emotions. However, Bernard Shaw intends to turn the common mindset upside down via the play and appeals to resituate the issue. Through the ventriloquism of protagonist Mrs. Warren, he conveys the message that the topic of prostitution is not something to be hated but something to be taken critically. Despite presenting the contestable issue, Shaw is successful to gather the sympathy of audiences towards the protagonist. In response to this situation, this paper attempts to dig out the rhetorical strategies used by the playwright to create such effect. It aims to dissect the ways implemented by the author to convince the Victorian audiences that prostitution is the result of infinite forces and among them economic drive is the primary one. To be more precise, to project the critique of Bernard Shaw on Victorian double standard, the paper examines the *pisteis*, style and *Kairos*. To do so, it incorporates theoretical insights of American Literary critic Kenneth Burke and Polish philosopher Chaim Perleman. Especially, it employs Burkes' idea on "identification", "irony" and "consubstantiality" and Perleman's idea on types of argumentations.

*Mrs. Warren's Profession* is a modern problem play that chronicles the tale of Kitty Warren and her daughter Vivie Warren. It mirrors the fluctuated relationship of mother and daughter because of the profession that Mrs. Warren upholds. Mrs. Warren is a middle-aged business woman, a managing director of the continental brothels and former sex worker. She has faced the utter poverty during her childhood days and poor women in those days were offered miserable, starved, overworked,

fetid, ailing, and ugly life. She denies to live such life and chooses the profession of prostitution. She thinks that to offer fewer opportunities to sustain life is as immoral as prostitution. Thus, instead of living the life of scarcity and starvation without prostitution, she opts to have a handsome life with it. On the other hand, Vivie has just graduated from Cambridge University. She is a bold and courageous girl dreaming to lead independent life in upcoming days. Her ideology of life is quite different from what her mother thinks so, the whole play revolves around the conflict between mother and daughter.

Albeit being a sex worker in the past and is managing director of continental brothels, Mrs. Warren is neither ashamed of her profession nor afraid of societal comments because she has first-hand experience on the actuality of the society. The playwright with such depiction intends to show the consequences of dramatic social and economic revolution of the Victorian period in the life of poor people. Similarly, it condemns the strategy of capitalist society that sucks the toil, sweat and blood of the common people making them swim in the pond of poverty. Shaw intends to show that guilt for prostitution lies more on the society than upon the immoral women and prostitutes are forced into their profession by social deprivation and not by natural inclination. Indeed, the playwright's sole motive is to analyze economic forces which drive women to the street in dreadful number.

G. B. Shaw witnesses the duality of the Victorian society which is guided by capitalist ideology and does not offer enough opportunities to the suppressed groups to meet their needs. To put it differently, it is the society of haves that deprives have-not of its luxuries and pleasure. Due to this, the people with poor economic status are obligated to embrace any method of assisting their life. The society with strict morality disregards any activities crossing its boundary. In such time Shaw takes up

the issue of prostitution as the content of *Mrs. Warren's Profession* picturing the defiant image of Mrs. Warren, who is a sex worker. It is because he desires to show the other sides and nature of society and people. In reality Shaw acknowledges the chameleon character of Victorians and wishes to lay the bare truth in front of the audiences as a rhetorician. After all the play is all about the vivid brothel going trend of Victorians. Prostitution had an inglorious police record in nineteenth century England. The hosts of women entering into the profession mounted up. Colonel Henderson, chief commissioner of the London Metropolitan Police in 1870, reported that in 1820,

the number of brothels or places where prostitutes are kept, lodge, resort, etc. was two thousand one hundred and nineteen, while the number of prostitutes was six thousand five hundred and fifteen. By 1841, he reported, there were 3325 brothels and 9409 prostitutes and by 1857 there were 2825 brothels and 8600 prostitutes. (3)

As the century wore on, the number of women entering into the profession grew exponentially. As a result, the problem exacerbated. The number reported are based in part on actually registered cases and in part depending on the known cases however the actuality is quite different since figures for such an illicit trade like prostitution are hard to compile and justify. The fact is that police figures can almost certainly be multiplied by as many as ten times. Prostitution as labeled by P.B. Shelly, "one of the oldest professions," grew steadily in England during nineteenth century and one of the prominent factors leading to such rise is the process of industrialization. Due to industrialization a large number of men and women migrated to cities in hope of uplifting their living condition. However, this process only rendered the ways to fatten the purse of rich people and leading the people of lower economic status to sell their

sweat and blood at the cheapest level. The wage they get from their laborious work could hardly assist their living. Because of this, women were largely affected and they started to search for the alternative ways of sustaining life and hence jumped into prostitution. This led to dramatic growth in the number of women adopting the profession. Bebel, for instance, a French socialist and ardent apologist for women's rights, cites Oettinger's estimation of 80,000 prostitutes in London at the close of 1860's. This figure projects that there was a terrible amount of prostitution at that time. Andrew Mearns, author of *The Bitter Cry* (1883), reported that of thirty-five houses in one street, thirty-two were known to be brothels. The condition was not only bad in England but all over the world since chains of houses existed within the city of London as well as between the cities. Not only this The Royal Commission on the Housing of the Poor in 1884 agreed that there was a terrible amount of prostitution and great deal of incest in England.

The prostitutes in those days used to hire lavish houses and run businesses. The practice was rampant in Parker Street, Queen Street and Drury Lane. And people of different profile including the politician used to visit there. This sort of business existed even at the later phase of the nineteenth century. Despite the effort to restrict such illicit trade, the business of prostitution was flourishing. Neither the legislative acts nor the awareness programs seemed to be effective as women at an early age were advancing towards the profession. Gradually, *The Criminal Law Amendment Bill* was passed to saddle down the business but all went in vain as there was a loophole in the law which considered girls above thirteen to be eligible to give consent for the sexual activities and any girl younger than eight could not testify on court on any matter unless she could satisfy the judge or jury that she understood the nature of oath. The conditions were obviously bad in England but they were also bad in all



over the continent. Chains of houses existed within the city of London as well as between the cities. It was an open secret that English girls were procured from their families on one pretext and sent to the foreign cities to slave as prostitutes until their youth and health gave way. Nevertheless, procurers used to openly advertise in the press to lure the girls, using popularly understood euphemisms. Outside England Belgium was the center of this illegal trade. The girls from there were distributed to most of the major centers of the continent.

Apart from these, the procurers plied their trade with the full knowledge of police and highly placed gentlemen. The clients of those procurers were from Royal Houses of Europe and among very prominent families of Victorian England. The very images can be found in the play as well. The retainers of Mrs. Warren, George Crofts and Samuel Gardener resemble the sophisticated and prestigious clients of those times. To emphasize the vice and promiscuity of the so-called upper-class people, G. B. Shaw offers the characterization of these two characters. When Sir George Crofts is introduced to the readers, his introduction is presented in such a way that the playwright has not left any stone unturned in making him appear like an aristocrat. In the first act of the play the readers get the chance to have acquaintances with Croft. Shaw paints a picture of him in this way

tall powerfully built man of about 50, fashionably dressed in the style of a young man. Nasal voice, reedier than might be expected from his strong frame. Clean shaven bulldog jaws, large flat ears, and thick neck: gentlemanly combination of the most brutal types of city man, sporting man and man about town(8).

This illustration of him testifies Crofts' social and economic background. Not only this but capitalism, greed and drive for material gain are also embodied in Crofts. Likewise, moral emptiness is another defining characteristic of Sir George

Croft. It is the product of his younger days and an indication of the society which endured him. It strongly hints individual raising pattern of the society and how its behavior engraved one thing while philosophy teaches the other. The moral bankruptcy in the play is shown to have emerged in the form of a worn-out lecher, leeringly wanting to settle down with young wife, offering the security of money as a substitute for the virility of youth. His lechery, cynicism and temper are briefly and adroitly set forth in Act II while having communicational exchange with Mrs. Warren regarding Vivie. Mrs. Warren warns Crofts about his ardent gaze towards Vivie when she says "I've been watching your way of looking at her. Remember: I know you and what your looks mean" (25). And the intention and Victorian masculine mentality becomes apparent when he replies "There's no harm in looking at her, is there?" (25).

Additionally, Rev. Samuel Gardner is also depicted in the similar way. But rather than focusing on the physical inbuilt of him, Shaw zooms in his social status. He describes Gardner as "a beneficed clergyman of the Established church who is over 50" (14). According to him he is "externally pretentious, booming, noisy, important" (14). He adds that "Really he is that obsolescent phenomenon the fool of the family dumped on the church by his father the patron, clamorously asserting himself as father and clergyman without being able to command respect in either capacity" (14). Church, one of the pivotal social institutions, in the form of Gardner is represented as negligible factor. Moreover, these two characters, Crofts and Gardner symbolizing the corrupt and villainous individuals and institutions of the society respectively illuminates the shallowness of the Victorian society. As Gardner represents the emptiness, pompousness and hypocrisy of a Church incapacitated by its worldly representatives, Crofts represents the avariciousness, immorality and hypocrisy of a society which gilds its licentiousness, greed and corruption with money

and social position. The church in the image of Gardner has surrendered itself in intellectual bankruptcy and social prestige. In this context Charles A. Berst urges that “the society of George Crofts is clearly villain and it is the society of well to do which derives its luxuries from the suppressed lower classes and maintains its self-respect because it does not ask any inconvenient questions” (84).

In the same vein, Shaw also uses the characterization of Frank to attack the superficial standard of eighteenth-century England. Despite being young and energetic, Frank is in search of a girl with both money and brain to marry so that he could take the full advantage of that. He follows Vivie because of the same reason. He clarifies his motive when he expresses that “she has what amounts to a high Cambridge degree; and she seems to have as much money as she wants” (15). He is mannerless treating his own father without any respect and sees nothing except money. He pretends to love Vivie throughout the play and at one point he even admits to Mrs. Warren that “I cannot give my Vivie up, even for your sake” (22). After knowing the wealthy background of Praed, he desires to have father like him instead of “unworthy old man”. He even does not give a second thought to flirt Mrs. Warren, the mother of his beloved. He earns money by indecent means and when Vivie finally decides to end to their relation he is downhearted and feels dejected not because he loves her but because he loses the grasp of immense wealth. He is very much calculative and figures out what advantages or disadvantages will he has if he continues relation with certain people and discontinue with others. This depiction of Frank again shows the greed, priggishness and cunningness of Victorians.

Obviously, the people in the society with thick pocket were depriving the lower-class people of their right to basic need as well. Beside this, there were other agents in the society who used to proceed the unethical and dishonest businesses

coated it as modest activity. One of the notable pimps who did this was Mrs. Mary Jefferies. She maintained a series of progressive establishments, among them is a house where she gathered women before shipping them to the different inter-continental brothels. In sharp contrast to this bittersweet reality, the Victorians used to hawk about morality. Thus, Shaw's sole intention in the play is to bring the hidden reasons into the limelight so that Victorian conscience could understand why the hordes of women were in the street and brothels of the major cities. His projection of "Vienna", "Brussels" and "Budapest" in the play is just a reminder of continental business of prostitution during those times and depiction of how licentious were the Victorian people shrouded by the strictest morality. In the same vein, Mrs. Warren is a mere reflection of Mrs. Mary Jefferies.

Basically, Shaw wishes to highlight that the motive behind such act of women is no other than need. William Logan, studied the problem from the root, broke the causes of the problem into four equal quarters considered the economic drive as the major cause of prostitution. Maude Royden, associate minister at The City Temple in 1919 and 1920 surveyed the problem of prostitution which continued to plague the East London, affirmed that "it is need that is driving women towards prostitution" (8). James Miller, professor of Surgery at the University of Edinburgh in 1859 antedated Royden's conclusion by fifty years. In an article for medical journal of the university, "he flatly identified low wages and subsistence living with the prostitution" (5). In the same vein, Babel as well quoted "several continental students of the problem correlate poverty with prostitution"(8). The authors of *Women's Work and Wages* (1906) estimated that in Birmingham the working girl should spend about fourteen shillings in the week to live decently and comfortably but she earned barely ten shillings and four to six weeks of the year has to be deducted annually for the sickness or slackness

of trade” (18). In this respect Spencer Elliott opines that “the play was an insistence upon fundamental as compared with surface morality” (10). According to George Rowell “The play's exposure of the sweated labor conditions which drove women on the streets is 'blue-book drama' with a vengeance” (3). Moreover, Abharam Flexner says that “no one circumstances can be regarded alone as fatal, the complicated skein of influences and associations can not be completely disentangled” (6).

The generation after generation of females are going to have the same misfortune. The picture of Vivie, one of the representatives of younger generation also needs to combat the parallel situation. She is well educated, practical and young who is capable to handle any sort of work requiring intellectual or physical strength. She is actually a new woman and is shown as workaholic in the play as she asserts to Praed that “I like working and getting paid for it” (6) but she has a longing to get the Chancery Lane project so that could manage the fair to go to London to start earning and own living. When mother and daughter has battle royal Mrs. Warren forwards the idea that with money everything is possible. It means “new dress everyday”, “theatres and balls every night”, “having pick up all the gentlemen of Europe at the feet”, “lovely house and plenty servants”, “it means everything you like, everything you want, everything you can think of”(65). But rejecting all these Vivie is determined to be on her own without any relationship with her mother. The utterance of Mrs. Warren “And what are you here? A mere drudge, toiling and moiling early and late for your bare living and two cheap dresses a year” (65) signals that still the women are being underrated for their hard work and valuable time.

These all suggest that the rush of women towards such trade could be accounted for economic need and necessity. The conclusion of these data matches with Shaw's proposition that problem was at root an economic one and that its

treatment had to begin with economic. In the act II of the play Mrs. Warren has discussion with her daughter regarding the occupation she upholds. In response to Vivie's harsh comment on her occupation she exposes the cold truth that she had to face during her young age. She begins from the story of her mother and narrates how the virtue and ethics of Victorian society compels her mother to conceal her true identity and forces to create the imaginary. While relating the story, she forwards the idea that albeit being unmarried, her mother needed to act as a widow. She had a fried fish shop down by the Mint and kept herself and four daughters of out of it. She further goes on, two of her half-sisters were "hard working" and "honest". One of them worked in a white lead factory for twelve hours a day. For the work of this gravity, she used to earn only nine shillings a week and ultimately, she died of lead poisoning. The other was married to a government laborer, who earned eighteen shillings a week but took his life to drink. This is a projection on the working condition of the poor and laborer of the Victorian Britain. Warren's remark that "she only expected to get her hand little paralyzed but she died" (33) directs that it is normal for the poor people to get deformed in the course of doing work.

Moreover, she remembers how she worked as a waitress. She then started to work in a bar at Waterloo station where she had to work fourteen hours a day, serving drinks and washing glasses but the wages for this was just four shillings a week. Even at wages like these she was supposed to be well off. Hence, she is determined to go with her sister Lizzie. When she has a hard-heated argument with Vivie, she utters, "You boast of what you are to me- to me, who gave you a chance of being what you are. What chance had I? Shame on you for a bad daughter and a stuck-up prude!" (31). This clarifies how she was bounded up by the situation which gave her no options to sustain her life. When Vivie becomes reluctant to her ideology, she

addsthat “Do you think I was brought up like you? Able to pick and choose my own way of life? Do think I did what I did because I liked it, or thought it right, or wouldn’t rather have gone to college and been a lady if I’d had the chance?” (32). On her daughter’s objection to her profession and her viewpoint that saving money and good management could make her successful even if she had continued the same work, she questions Vivie that “could you save out of four shillings a week and keep yourself dressed as well?”(34). She continues her argument claiming that instead of letting other people trade their looks and get the starvation wages, they choose to get the profit by themselves by adopting the profession. Here, Mrs. Warren is acting as a mouthpiece of Shaw who actually wants to criticize the duality of the contemporary society that is giving value to any business of people with sound economy and vice-versa. In addition to this, it satires the double sidedness of Victorians as society on the one hand demands its code to be maintained but on the other hand cherish and appreciate the position and money of societal people irrespective of its source. Similarly, the hard work and plight of Mrs. Warren is representation of the millions of low-ranking performers or workers like a dressmaker, a seamstress or a dancer in those days. If one ponders upon the wages earned by these workers it is overwhelmingly clear that life is almost impossible to sustain. With this Shaw intends to debunk the falsity of Victorian society. Most importantly, the dialogue of Mrs. Warren “oh, the hypocrisy of the world makes me sick” (34) is a hard-hit slap on Victorians and to be more precise on their ethics and values.

The bi-polarity of Mrs. Warren in the play that is the condition of her before delving into prostitution and after upholding it is a proof on why she prefers the occupation to other. The woman who was obligated to work continuously for fourteen hours a day and got only a handful amount to survive brings a sea change in her life.

Nowadays, she on the one hand is able to manage an exuberant lifestyle and on the other hand is respectable and worthy citizen in the society. To put it differently Mrs. Warren at present is able to live well, could rear and educate her daughter beyond her own social station and is successful to surround herself with men and women of status and power. It signals that she did what she must to survive and she survived handsomely. Actually, she refused to starve. To visualize the juxtaposition in Warren's life Bernard Shaw introduces Mrs. Warren in an exotic way. The readers encounter her in the middle half of the first act. Shaw asserts Warren to be "formerly pretty and showily dressed" (8). He keeps on describing her as dressed "in a brilliant hat and a gay blouse fitting tightly over her bust and flanked by fashionable sleeves. Rather spoilt and domineering and decidedly vulgar but on the whole a genial and fairly presentable old blackguard of a woman" (8). Since the play is a mirror of the then society it was censored by the Censor's Office and was banned to perform on the stage until thirty-two years later. To this action Shaw makes a commitment in the preface of the play 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" (3). And when the play was finally cleared by the censor, he said that "The truth is that the economic situation so forcibly demonstrated by *Mrs. Warren's Profession* as true as ever in essentials today... we still do everything for the virtue of British womanhood except pay for it" (22).

The picture displayed in *Mrs. Warren's Profession* appeals all to become wise enough so that we could realize that "all men and women need to maintain themselves in reasonable comfort by their industry without selling their affections and their convictions" (quoted in Raymond S. Nelson p.363). The struggle of Mrs. Warren in the play to a greater extent is an imitation of the struggle of Shaw's mother, Mrs.



Shaw who battled to raise her and her family position in a socially-questionable way. She was economically dependent on George Vandeleur Lee, her voice instructor and close companion for almost thirty years. Thus, Bernard Shaw's unconscious motive for writing the play about the evils of tainted money is possibly to denounce the unfortunate circumstances that put his mother into such a compromising position. Even the characterization of Vivie in the play is self- portrayal of the playwright himself. The play opens with Vivie greeting Praed in the cottage garden with a finger numbing handshake and shutting the gate behind her "with a vigorous slam". She is depicted as a robust female who is not captivated by any sort of materiality. More than that she is a tom boy character. The vivid representation of her while familiarizing her to the audience verifies this. Shaw defines her as an "attractive specimen of the sensible, able, highly educated young middle-class Englishwoman of 22 (2). He adds that she is "prompt, strong, confident, self-possessed". She is wearing "plain business-like dress, but not dowdy". She wears "a Chatelaine at her belt, with a fountain pen and a paper knife among its pendants" (2). This picture of Vivie matches more to the attributes of men than that of women. The conversation of her with Praed makes his "blood run cold" for she informs to Praed that she cares nothing about romance and beauty but only for working and getting paid for it. The dialogue of her "When I'm tired working, I like a comfortable chair, a cigar, a little whiskey and a novel with a good detective story in it" (6) is a testimony on what kind of person she is.

In the same vein, Shaw presents Vivie in distinctly masculine girl in both outlook and appearance who cares little for conventions. He alleges in the preface that "I have myself written a rather entertaining play with only one woman in it" (4). Thus, in this demonstration of Vivie Shaw confesses his own life history since he

claims to a sexually monastic life until the age of twenty-nine. The picture of Vivie is an embodiment of Lucy, her sister to whom he loved a lot. In this respect Stephen Greco opines that “beneath the external action of Mrs. Warren’s Profession is a hidden structure that on occasion emerges to reveal a drama that is at once both intellectual and visceral, one charged with an emotionalism highly personal in nature, a drama that is in effect a conscious and unconscious autobiography” (2).

Shaw frequently directs that the society is blameworthy for why millions of women like Mrs. Warren has to take the profession of prostitution. One of the prominent reasons behind this is Shaw’s socialistic background. In the preface Shaw points out that Mrs. Warren’s girlhood choice was between wretched poverty without prostitution and or comfort and luxuries with it. The culpability is on the society as it offers such am squalid options to the women. Here, Charles A. Brest states that “Though it is quite natural and right for Mrs. Warren to choose what is, according to her lights the least immoral alternatives it is none the less infamous of society to offer such alternatives” (2). In the play the contrast between the society of George Crofts and Mrs. Warren at present state and the society of Mrs. Warren in the past is shown to suggest the way of curing the imbalance rampant in those days. The cure is implicit: changethe society, raise the standard of the living of lower classes to give them greater freedom and opportunities. With this message Shaw is implying to turn to socialism. When he forwards this viewpoint, he attempts to compete with social and political ideology of the time.

The socialist point of view of Shaw seems explicit from the preface of the play. As Shaw himself asserts that “like P. B. Shelley, I am socialist, an atheist and a vegetarian” (10). This philosophy of him is clear from the preface of the play as he defiantly mentions that “my plays are built to induce, not voluptuous reverie but

intellectual interest, not romantic rhapsody but humane concern” (10). The intention to write a play on such controversial issue is transparent as he boldly mentions that “*Mrs. Warren’s Profession* was written in 1894 to draw attention to the truth that prostitution is caused, not by female depravity and male licentiousness but simply by under paying undervaluing and overworking women so shamefully that the poorest of them are forced to resort to prostitution to keep their body and soul together” (3). It seems that in Act II Shaw's preface regarding the social causes of prostitution is borne out when Mrs. Warren excavates the poignant reality of her bygone days. She infers that rather than working in the whitelead factory, the scullery, the bar, or even a jumping off of Waterloo Bridge, the most sensible course for a poor and pretty woman is prostitution. There is more self-respect in selling oneself, saving the proceeds, and living to a comfortable old age than in starvation and slavery. This revelation of her proves that the play is more didactic in nature than it was really thought to be. Here, it should be noted that Shaw himself stated that “

*Mrs. Warren’s Profession* is an economic exposure of the White Slave traffic as well as a melodrama . . . But would anyone but a bafflehead idiot of a university professor, half crazy with correcting examination papers, infer that all my plays were written as economic essays and not as plays of life, character and human destiny like those of Shakespeare or Euripides? (7)

He discusses the social inequality and implies the ways of bringing social transformation. Through this even the transformation in the consciousness is possible. The century in which Shaw was born witnessed to the rise of entirely new conception of social identity, the class distinctions, different perception of social labelling and social hierarchies. So, he frequently advocates for equality of income. From 1884, he joined Fabian Society, published the *Report of Fabian Policies* which opposes all

pretensions to hamper the socialization of industry with equal wages, equal hours of labor, equal official status, or equal authority for everyone. By 1904 he started to present a series of newspaper articles related to the equality of income. He considered the idea that all individuals are in fact equal in power and everyone should have equal access to the available resources. In fact, he hints that all human beings have the same natural and vital needs and society has a duty to help meet these needs of the people at equal proportion.

The use of different rhetorical strategies support Shaw to disqualify the common presumption related to prostitution. The deployment of these rhetorical devices also enables Shaw to assert his proposition that prostitution is not the profession of interest rather it is because of compulsion. It also enables to distinguish between social illusion and social reality. Firstly, he employs the trick of accumulation of details, a way of giving emphasis or prominence to reinstate the same idea or viewpoint. To attest his argument, he provides an ample information about characters, their way of life, on setting and even to the off-stage character like the mother of Frank. Via the means of this tactic the playwright seems victorious in forwarding his affirmation. The minute description sketched at the first act of the play gives knowledge on what type of person is Mrs. Warren, Vivie and other characters and in the due succession, shows the contrast with the very act. Moreover, he makes the use of speech markers such as: Hm, Er--, Eh?, pooh!, AH!!, which makes the conversation between characters more alive and implies that the presented characters are similar to the societal people. The details are enough since the very useless activity of the characters like what particular character's expression was like or how they react when they hear something is given with utmost care. Because of this detail the in-depth idea on context and characters are possible to mirror. Amplification of

passages is also the mentionable style that contributes a lot in sustaining the arguments of the playwright. In view of Perleman “amplification utilizes the division of whole into parts” (37). In order to display the total picture of Victorian society, the playwright breaks the context into different parts. The utopian Victorian era is shown by the Act I. Act II of the play visualizes the problematic society, a society filled with tension between the characters. Act III again pictures the settled society unlike Act IV which again unsettles the idea of ideal Victorian society. With such division, Shaw is able to visualize the total mess of the time.

The issue of prostitution is mostly contested issue during the time and by bringing such issue to the limelight, he intends to change the biased lens of common people towards such women who are forced to adopt the profession to sustain their living. The whole play is based on dialectical reasoning, a way of forwarding proposition which are constituted by generally accepted opinions. The play revolves around the subject matter of prostitution, such a topic of discussion on which people generally have their own schema regarding it. Basically, during the time Shaw wrote *Mrs. Warren's Profession*, it was generally accepted that the only one reason behind prostitution is women's prodigality. Shaw incorporates the very issue and presents the controversial assertion that there are other causes behind prostitution whilst being successful at the end of the play to make the audiences think on the other sides as well. Regarding dialectical reasoning, Ch. Perelman opines that “dialectical reasoning begins from generally accepted theses with the purpose of gaining acceptance of other theses which could be or are controversial [and] it aims to persuade or convince”(2).

Moreover, the use of epideictic speeches in the text further proves the playwright's refutation. This sort of oratory is concerned with praise and blame and primarily focuses on present time. By examining the issue of prostitution, Shaw

neither intends to accuse somebody for the issue nor defend rather he praises and blames the situation. In the same vein, he lays the bare reality in front of the audience and instigates the common mind to reconsider the causes behind the issue of prostitution. According to Jonathan Pratt “Epidictic rhetoric praises or blames its object in relation to present realities” (5). Not only this, Perelman argues that “epideictic genre is central to discourse because its role is to intensify adherence to values, adherence without which discourses can not find lever to move or to inspire their listeners” (19). He additionally states that “epideictic arguments attempt to reshape the view of the present” (17). In the view of Daniel M. Gross epideictic is the rhetoric where “the listener does not merely take notice of something, but takes something up, follows something and reflects on something” (72). Jeffery Walker gives us something similar when he explains how epideictic “shapes the fundamental grounds, the ‘deep’ commitments and presuppositions, that will underlie and ultimately determined decision and debate in particular pragmatic forums” (6). The employment of this kind of argument is perfectly suiting to deliver the intention of the playwright since Kenneth Burke also considers that “the topics of epideictic arguments comprise the things men consider virtuous and vicious” (6).

The use of argument which is based on the structure of reality is another rhetorical strategy used by Bernard Shaw. According to Perelman this type of argumentation enables us to view of pass such arguments from what is accepted to what we wish to have accepted” (81). He further adds that “arguments based on structure of reality are those starting from a known specific case, allow the establishment of particular precedent, model, or general rule, such as enable reasoning by model or example” (51). The play begins with the accepted argument on Victorian ethics, values, female virtue or masculinity and most importantly on the matter of

prostitution. Praed at the starting of Act I has a particular perception on who females are. Predicting that women are submissive, soft-hearted and shy in nature, approaches Vivie but when he converses with her for few minutes his speculations turn out to be wrong. Bit by bit he learns that all women are not of the same category that the society presumes them to be. He finds that unlike general presupposition, Vivie is totally different who neither cares the luxuries nor is lured by the materiality but is concentrated on her work only. In the same vein, the picture of virtuous and well-behaved society is painted at the opening scene of the play. As opposed to this the ending scene offers the society webbed with infinite troubles and setbacks.

Additionally, the courteous, friendly and genteel people of Victorian society are proven to be scoundrel and amoral. Unlike the traits that should be possessed by males, Frank in the play is no less than female as he is dependent on other, lives totally pathetic life and his happiness is on the wealth and money of others. At the heart of all, one can see the extravagant change on the belief and treatment of people towards the female such as Mrs. Warren. Earlier every character is indifferent to Warren. Nobody really wants to talk about her and seems aloof and detached from her suffering and plight. Her impersonation is presented in such a controversial way that even the audience can't develop their stand towards her. She keeps every issue related to her a very secret. At second half of the play Crofts wishes to know the age of Vivie but she denies to disclose and when he comments "Why do you make such a secret of it?" (26), she simply replies "Because I choose" (26). This covert nature of her gradually changes and she un-bosoms the clinical reality of life coming at the second half. The audiences perceive her as lecherous person when the play unfolds however, find her to be responsible mother, noble woman and, thoughtful,

compassionate and sensitive individual. As a result, she becomes the epitome of humanity.

The use of “convincing discourse” in the play alleviates Shaw’s contention. He utilizes every word to gain the heart and acceptance of the audiences. Either it is the situation when Mrs. Warren narrates her history or when she begs with her daughter for her love and compassion. These both situations melt down the heart of audiences and obligates them to think of her situation being on her shoe. Chaim Perleman defines such discourse “as the one which unlike persuasive discourse that is addressed to imagination, sentiments, or a person’s unthinking reactions, appeals to reason and instead of opposing one to the other as subjective to objective, it aims to convince” (18). The dissociation of ideas into phenomenal reality, reality as it appears and noumenal reality, of things in themselves play a prominent role in advancing playwright’s argument. Perleman says that “appearance is nothing but a manifestation of reality: it is reality as it appears, as it presents itself to immediate experience” (126). Act I and Act III of the play is based on phenomenal reality. The world envisioned there seems admirable in sharp contrast to the world of Act II and Act IV which is based on noumenal reality. To reflect the differences in these acts the dialogue and attitude of the character is also designed in similar way. When Praed and Crofts discusses on Vivie’s father their true colors can be seen. Furthermore, all the characters in the play are biased towards Mrs. Warren but in front of her they pretend to be all good. By this the gap in the rhetoric of who females are and the reality of how we actually regard them is visible. Along with this, the arguments are presented in order of increasing strength.

The use of rhetorical technique called as “identification” and consubstantiality are also major strategies of Bernard Shaw to defend his assertion regarding



prostitution. In this process the individual always identifies himself/ herself with collectives. Identification in reality is “identifying your motives with his” (5). It is a purposeful attempt to overcome division and more or less self-perpetuation of division. In other way, it is a division and an ability to transcend the division. Burke further opines that “so called I in identification is merely a unique combination of partially conflicting corporate we” (84). In ActII of the play Vivie desires to know about her mother and the profession she is in yet Mrs. Warren does not want to disclose it. Bernard Shaw mirrors the common mentality of Victorian people via the characterization of Vivie. She knows nothing of her mother as she says to Praed “I hardly know my mother” (7). In the beginning of the conversation Vivie appears to be very rude and totally apathetic towards the suffering of her mother. She assures that she has a doubt that her way of life fits with her mother. When uttering the idea, she considers herself to be different from her. She not only hurts her mother by asking about her father and relatives but also insists that it is because of her own interest that she is in such profession. She asserts that people always blame on circumstances but she is not of that category. Her Victorian mentality seems clear when she utters that “Everybody has some choice mother. The poorest girl alive may not be able to choose between being Queen of England or Principal of Newnham; but she can choose between rag picking and flower selling, according to her taste” (32). She further adds that “I don’t believe in circumstances. The people who get on this world are the people who get up and look for the circumstances they want, and if they can’t find them, make them” (32).

However, this conception of her was debunked slowly and gradually and she was swayed away by the argument of her mother. She becomes restless when her mother finished narrating all her days of suffering and opines that she would not be

able to sleep now as she knew how terrible were the bygone days of her mother. She proposed her to be a friend. At this point in the play Vivie identifies herself with her mother. While saying this Mrs. Warren proves her to be alive character in a sense that she is speaking the language of common people through speech, tonality, attitude or idea. As a result, Vivie starts to identify herself with her mother. Here, Shaw is able to build genuine rapport of Vivie and audiences with Mrs. Warren. Burke presents identification as the inevitable means by which humans in society attempt to transcend society's inevitable division. He lists what identification brings to the mind in this way:

One's material and mental way of placing oneself as a person in the groups and movements; one's way of sharing vicariously in the role of leader or spokesman; formation and change of allegiance; the rituals of suicide, parricide and prolicide, the vesting and divesting of insignia, the modes of initiation and purification that are involved in the response to allegiance and change of allegiance. (5)

The use of "irony" is another noteworthy device used in the play. This device can navigate the life of individual and can be an essential tool and strategy for social change. Irony according to Burke offers perspectives of perspective unlike metaphor, metonymy and synecdoche. It depends on the perspectives of other and is dialogical rather than monological. When two or more perspectives enter into dialogue then it leads to the production of irony. It exists when the world is observed through different perspectives and Burke regards it as "Voices". To put it differently, it is perspectives on perspectives, a way of revealing the limitations and possibilities inherent in all worldviews. For Valerie R. Renegar and Charles E. Goehring irony is more than that "it is rhetorical tool that allow for contradictory ideas to coexist, thus creating the

discursive space for optimism and social change” (3). Irony moreover allows for the cultivation of an attitude of care and charity. The keep on writing that “irony enables us to choose our battles because it acknowledges the tension between idealistic theories and complications of everyday practice” (9). The play is dialogical in a sense that all the characters in the play are expressive. They do have their own viewpoint and ideology of life. And it is because of this interaction, the playwright is able to deliver the desired message in a skillful manner. The debate of Vivie with her mother makes her develop intimacy. The dialogue of Frank with Vivie let them recognize each other, the conversation of Mrs. Warren with her daughter is proven to be a milestone in projecting her who she actually is. It leads her to build connection with audiences. Except this, Shaw is not enforcing the audiences to buy his arguments but he just lays the floor open for having discussion via the characterization of different characters. The audiences would be able to decide on themselves whose arguments they agree with. Ryan Weber opines that “not all ironic acts are destructive, or, hollow or suspicious. Instead, irony can promote care and concern for the world” (2). He further explains that “irony has potential to enhance human dwelling as it deepens our relationship with language, with things, with the nonhumans” (2).

By doing so Shaw is successful in examining the mind of general public. His blame of the societal people for the prostitution is evident in Vivie in the whole act but at the end of this act and act IV of the play we can see metamorphosis in Vivie’s attitude. Vivie is impressed by the sincerity of her mother. The description of her circumstances, which had left her the paltry choices of marriage to a poor man, working in a factory until her health was destroyed, or prostitution, coerces Vivie to be in the shoes of her mother. This personal confrontation between the mother and daughter, each defending her right to her own way of life, provides the perfect

opening for the playwright's exploration of the part society plays in the economic discrimination against women. Initially the audience sympathizes with Vivie, who is honest, unpretentious, and straightforward in her dealings with everyone, and sees Mrs. Warren as overbearing, sentimental, spoiled, demanding, and generally unheroic. The audience has been well prepared for the confrontation between these two very different people by Praed's comments to both of them. The conflict begins with Vivie having a definite edge because she has no secrets and seems more aware of the current realities; she has maturity, assets for a career, and social status and her break from her mother is natural now that she has finished school. It is assumed that the most truthful character will win out, making Vivie's triumphing a near certainty until, in desperation, Mrs. Warren reveals the sad story of her early life, thereby establishing her power over Vivie. The audience's sympathy and admiration are now with Mrs. Warren as she recounts the hardships she has faced in life and her struggle to rise above her circumstances. Vivie seems shallow and callous by comparison, for her upper-class upbringing and education have sheltered her from having to face any of life's unpleasantness. Mrs. Warren moans that "it's not the work that any woman would do for pleasure, goodness knows; though to hear the pious people talk you would suppose it was bed of roses" (34-5). The whole conversation between mother and daughter in the whole act is pivotal in proving Shaw's assertion.

After knowing the reality Vivie starts to defend her mother. She requests Frank to treat her mother with as much respect as he treats to his mother. To this, he dishonors Mrs. Warren saying that "the two cases require different treatment". Vivie stands up for her mother and insists that "Is she to be deserted by the world because she's what you call a bad a lot? Has she no right to live?" (43). Here, Shaw indicates the consubstantiality of Vivie with her mother. She appears to be ready to

defend anyone who raises finger against her mother. When Crofts gives negative remarks on Mrs. Warren, Vivie objects him saying that “My mother was very poor who had no reasonable choice but to do as she did. You were a rich gentleman; and you did the same for the sake of 35 percent” (48). Vivie plays double role in the play, sometimes representing the society and other times being the intermediator. Victorian priggishness has been thumped up again since the society pretends to un-notice the indecent and unethical works of high-profile people but only judge the works and monitor every activity of penniless people. Crofts and Mrs. Warren are partner to carry the same business but not a single character in the play talks about his work whilst every one of them regards Mrs. Warren a defiler because of her work.

Despite knowing the fact that her mother is still in the business she does not let her charm fade away from her mother. When Praed unveils the story of Mrs. Warren declaring that she is the managing director of inter-continental brothel and she is unmarried yet, Vivie responds to him that “neither of you know anything. Your guesses are innocent itself compared with the truth” (59). This statement of her implies how societal people are making blind predictions on the life of women like Warren without recognizing the actuality. Vivie feels feeble and blameworthy for what her mother had to do. She affirms “I am sure that if I had courage, I should spend the rest of my life in telling everybody –stamping and branding it into them until they all feel their part in its abomination as I feel mine”. There is nothing I despise more than the wicked conventions that protect these things by forbidding a woman to mention them” (59). It suggests that there is impetuous desire in her to give justification to her mother’s act. Despite having positive attitude towards her mother, the norms and values of the society restrict her to show empathy. Besides, it forces her to desert her own mother, the mother whom she regards “a wonderful woman

stronger than all England”, the mother who battled her whole life with seen and unseen forces of the society just to give better life and opportunities to her daughter and the mother who left no stone unturned in fulfilling her responsibility as a parent.

Shaw is successful in gaining the sympathy towards Mrs. Warren when she struggles to gain a little space in her daughter’s heart at the end of the play. And with this scene he even manages to mock the general values and assumptions of the time. She expresses that there is huge gap between what people pretend to be and what they actually are. Similarly, there is considerable difference between reality and what is taught to believe. The crux of the whole play is outlined in this dialogue of Mrs. Warren, “You think that people are what they pretend to be: that the way you were taught at school and college to think right and proper is the way things really are. But it’s not: it’s all only a pretence, to keep the cowardly slavish common run of people quiet” (66). This utterance of Mrs. Warren projects the actuality. She keeps on insisting that Vivie’s mind is full of ignorant ideas and suggests her to make her eyes wide open so that she could face the realities of society. As all her tactics of convincing her daughter goes in vain she starts to appeal to emotions declaring that “We’re mother and daughter. I want my daughter. I’ve a right to you. Who is to care for me when I’m old?” (67). Here, at this point the audiences’ sympathy for Vivie starts to fade away.

However, Vivie is cold towards her mother and she denies any validity to her mother’s claim. The denial of Vivie to continue her relation with her mother shows the denial of societal people to accept her. Albeit, Mrs. Warren tries every honest way of leading her life, she could not sustain from them. This idea has been acknowledged by Vivie and she utters “If I had been you, mother, I might have done as you did” (68). The morality that guides Vivie does not permit her to fulfill her responsibility of

a daughter. Albeit, acknowledging what the world is really like, the superficial morality restricts her to be a real daughter. She says “I know very well that fashionable morality is all a pretence” (66). Due to the rejection of Vivie Mrs. Warren seems adorable. Vivie keeps on insisting that “I am my mother’s daughter. I am like you.: I must have work, and must make more money than I spend” (67). On the contrary, she deserts her mother. The act of deserting her mother marks the climax in the play. The empathy towards Mrs. Warren starts to pour down from the audiences. She seems to be a victim of circumstances created by society. There is no hand of her and no choice of her to be what she is. Society made her so. It is such a melancholy for everyone. The heightened insight and eloquence of Mrs. Warren compels the readers to actually think and judge the situation from other angles as well.

To wrap up, George Bernard Shaw’s epic play *Mrs. Warren’s Profession* is nothing more than the representation of the then society. It is mere reflection of how the eighteenth-century England was like. It pins out the true color of people of that time. It is an attempt to challenge and overturn the general assumption related to prostitution. To achieve that the play thumps up the Victorian conscience on two of its most delicate spots: its purity and its sense of economic respectability. The boundary between morality and immorality has been blurred. The concept of what is right and what is wrong is complicated. Actually, the Victorians were living double life: being wicked and pretending to be good all the time. Thus, the playwright intends to uncover the veil. The society was entangled with problems. The wide gap between poor and rich people leads to the hellish life of working class. But the societal people were acting as if nothing unpleasant is there. It appeals the logos of all. The characterization of Vivie, Mrs. Warren, George Crofts, Praed, Samuel Gardner, Frank is able to prove that there are all sorts of people in our society and everybody has their

own story. Basically, Crofts, Praed, Gardner and Frank appear to be decent folks but actually they are cunning, opportunistic, self-centric and corrupt. Because of the inconsistency in the nature of societal people, the innocent people like Mrs. Warren have to pay. So, Shaw forwards the idea that the action carried out by any individual affects the other. Hence, proper care and concern should be given while doing any act.

By showing the terrible struggle of Mrs. Warren, the playwright visualizes the scenario and life of people in Victorian era with economic insecurity. Having immediate experience on the day-to-day battle of the working-class Victorians, he turns up to be sensible person to emotionally appeal the audiences. To make the audiences realize their part and role in obligating females of the society to be Mrs. Warren, Shaw takes the help of different rhetorical devices. With this he vividly paints the harsh reality and bone chilling truth of the very time. He primarily employs the ideas of Chaim Perelman and Kenneth Burke. Perelman's idea on kinds of argumentation contributes him to stick to his proposition that prostitution is the result of different forces and economic factor is the most influencing one whilst Burke's idea on irony, identification and consubstantiality enables him to drag emotional and logical reinforcement from the audiences. The honesty, naivety, and persuasive rhetoric Mrs. Warren used to describe her girlhood pull the absolute consolation of the audiences towards her. As a result, Bernard Shaw wins the heart and mind of the readers. He is successful in probing the general mindset as the ending of the play makes the readers to critically analyze the situation rather than making Mrs. Warren a scapegoat.



## Works Cited

- Berst, Charles A. "Propaganda and Art in *Mrs. Warren's Profession*." *ELH*, vol. 33, no. 3, 1966, pp. 390–404. Jstor, [www.jstor.org/stable/2872114](http://www.jstor.org/stable/2872114).
- Burke, Kenneth. *A Rhetoric of Motives*, University of California Press, 1969.
- Burke, Kenneth, and James P. Zappen. "On Persuasion, Identification, and Dialectical Symmetry." *Philosophy & Rhetoric*, vol. 39, no. 4, 2006, pp. 333–339. Jstor, [www.jstor.org/stable/20697166](http://www.jstor.org/stable/20697166).
- Crane, Gladys M. "Directing Early Shaw: "Acting and Meaning in *Mrs. Warren's Profession*." vol. 3, 1983, pp. 29–39. Jstor, [www.jstor.org/stable/40681092](http://www.jstor.org/stable/40681092).
- Grecco, Stephen. "Vivie Warren's Profession: A New Look at *Mrs. Warren's Profession*." *The Shaw Review*, vol. 10, no. 3, 1967, pp. 93–99. Jstor, [www.jstor.org/stable/40682482](http://www.jstor.org/stable/40682482).
- Gross, Daniel M. "Heidegger's 1924 Lecture Course on Aristotle's Rhetoric: Key Research Implications." *Philosophy & Rhetoric*, vol. 50, no. 4, 2017, pp. 509–527. Jstor, [www.jstor.org/stable/105325](http://www.jstor.org/stable/105325).
- Himmelfarb, Gertrude. "Manners into Morals: What the Victorians Knew." *The American Scholar*, vol. 57, no. 2, 1988, pp. 223–232. Jstor, [www.jstor.org/stable/41211525](http://www.jstor.org/stable/41211525).
- Renegar, Valerie R., and Charles E. Goehring. "A/In (Further) Defense of Irony." *JAC*, vol. 33, no. 1/2, 2013, pp. 315–32.
- Johnson, Betty Freeman. "Shelley's 'Cenci' and '*Mrs. Warren's Profession*.'" *The Shaw Review*, vol. 15, no. 1, 1972, pp. 26–34. JSTOR, [www.jstor.org/stable/40682265](http://www.jstor.org/stable/40682265).
- Jordan, Jay. "Dell Hymes, Kenneth Burke's 'Identification and the Birth of

Sociolinguistics.” *Rhetoric Review*, vol. 24, no. 3, 2005, pp. 264–279. Jstor,  
[www.jstor.org/stable/20176661](http://www.jstor.org/stable/20176661).

Murray, Jeffrey W. “Kenneth Burke: A Dialogue of Motives.” *Philosophy & Rhetoric*, vol. 35, no. 1, 2002, pp. 22–49. JSTOR,  
[www.jstor.org/stable/40238108](http://www.jstor.org/stable/40238108).

Nelson, Raymond S. “Mrs. Warren's Profession and English Prostitution.” *Journal of Modern Literature*, vol. 2, no. 3, 1971, pp. 357–366. JSTOR,  
[www.jstor.org/stable/30053190](http://www.jstor.org/stable/30053190).

Pratt, Jonathan. “The Epideictic Agon and Aristotle's Elusive Third Genre.” *The American Journal of Philology*, vol. 133, no. 2, 2012, pp. 177–208. Jstor,  
[www.jstor.org/stable/23269802](http://www.jstor.org/stable/23269802).

Shaw, George Bernard. *Mrs. Warren's Profession*, Project Gutenberg, 2006.