

# The Project Gutenberg eBook of Rada: A Drama of War in One Act, by Alfred Noyes

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Rada: A Drama of War in One Act

Author: Alfred Noyes

Release date: April 1, 2004 [EBook #12220]

Most recently updated: December 14, 2020

Language: English

\*\*\* START OF THE PROJECT GUTENBERG EBOOK RADA: A DRAMA OF WAR IN ONE ACT \*\*\*

Produced by Juliet Sutherland, Juliet Sutherland, Charles M. Bidwell

and the Online Distributed Proofreading Team.

## RADA

*A DRAMA OF WAR IN ONE ACT*

**BY ALFRED NOYES**

Author of "The Wine Press," "Tales of the Mermaid Tavern," Etc.

1913

### PERSONS OF THE PLAY

RADA, *wife of the village doctor.*

SUBKA, *her daughter, aged twelve.*

ARRAM } *two hostile soldiers quartered*

MICHAEL } *in her house, in time of war.*

NANKO, *a half-witted schoolmaster.*

Several soldiers.

THE SCENE is in the Balkans, in a village which has just been taken by the enemy, on Christmas Eve.

# RADA

**SCENE—**A guest-chamber, the typical living-room of a prosperous village doctor in the Balkans. On the left, a small window and an entrance door. On the right, a door leading into a bedroom. At the back, an open fire of logs is burning brightly. Over the fireplace is the eikonostasis, with three richly coloured and gilded eikons, the central one of the Madonna. The light, which is never allowed to go out, is burning before it. The room is lit at present only by this, the fire-light, and two candles in brass candlesticks on a black wooden table under the window. Rows of porcelain plates round the walls gleam fitfully. On either side of the eikonostasis is a large chibouk, with inlaid bowl and amber mouth-piece. There is a divan with scarlet rugs flung across it to the right of the fire; and there are several skins and rugs on the floor.

Two Roumanian soldiers, ARRAM\_ and MICHAEL, are seated at the table, drinking.

RADA, a dark handsome woman, sits weeping with her head bowed in her hands, on the divan.

NANKO, the idiot, sits on the floor, rubbing his hands, snapping his fingers, chuckling to himself, and staring into the fire.

ARRAM Look here, my girl, where's the use of snivelling? You ought to think yourself damned lucky to be alive.

RADA

O my God! My God!

MICHAEL

This is war, this is! And you can't expect war to be all cakes and cream.

[*They laugh and drink.*]

ARRAM You ought to think yourself damned lucky to be alive, and have two men quartered on you instead of one. If your husband and the rest of the villagers hadn't made such a disturbance, *they* might have been alive, too.

NANKO Exactly! Exactly! I used to be a schoolmaster, you know, in the old days; and, if you knew what I know, you'd understand, my dear, it's entirely a question of the survival of the fittest! The survival of the fittest! That's what it is.

ARRAM Wouldn't they have done the same to us, if they'd had the chance? We've got women and children at home snivelling and saying, "O my God, O my God," just like you. Don't you trouble about God. What can *He* do when both sides go down on their marrow-bones? He can't make both sides win, can He?

RADA

O God! God! God!

MICHAEL [*Getting up and standing in front of her.*] Look here. We've had enough of this music. We've been cutting throats all day, and now we want to unbuckle a bit. There'll be hell to pay when the other boys come back. A pretty wild-goose chase you've sent them on, too, with your tale about the old Jew's money-bags. What was the game? You seemed mighty anxious to wheedle us all out of the house; and you'd never get out of the village alive to-night. Listen to that!

[*There is an uproar outside, a shot, and a woman's scream, followed by the terrified cry of a child: "Ah! Ah! Father!"*]

ARRAM The men are mad with zaki and blood and—other things. There's no holding them in, even from the children. What chance would there be for a fine-looking wench like yourself?

MICHAEL Don't tell me you were going out into that? [*He points in the direction of the uproar.*] Something to hide on the spot, eh? Well, now you've got the others out of the way, we're going to have a look. What's in there? [*He points to the little door on the left.*]

RADA [*Rising to her feet slowly, steadying herself with one hand against the wall, and fixing her eyes on his face.*] This is war, isn't it? If I choose to revenge myself on those I hate—listen to me. I suppose you—want money. And I can tell you where to find it.

ARRAM

Another wild-goose chase to the other end of the valley?

RADA No. In the old mill-house. Not a hundred yards away. Money, money enough to make us all rich. But [*a cunning expression comes into her face*] if I tell you where to find it, you must come back and give me my share.

MICHAEL [*Staring at her.*] Another pack of lies! What are you up to, eh?

ARRAM It's been too much for her nerves. Don't worry her, or she'll go out of her mind, and then there'll be nobody to get us our supper.

NANKO That *would* be selfish, Rada. You know it's Christmas Eve. Nobody ought to think of unpleasant things on Christmas Eve. I don't think it's right to spoil people's pleasure on Christmas Eve. What have you done with the Christmas tree, Rada?

ARRAM And who's to blame? That's what I want to know. You don't blame *us*, do you? Why, as likely as not, we shall be fighting on *your* side against somebody else before next Christmas.

MICHAEL What have you got in there? [*He points to the door on the left again and advances toward it.*]

RADA [*Hurriedly and as if misunderstanding him, opens a cupboard between him and the door.*] Food! Food! Food for hungry men! Food enough for a wolf-pack. Come on, help yourselves!

MICHAEL Holy St. Peter, what a larder! Look at this, Arram. Here's a dinner for forty men.

RADA [*Laughing wildly.*] Better take your pick before the others come. It's our Christmas dinner.

[*She thrusts dishes into MICHAEL'S hands and begins loading the table with food.*]

NANKO If you happen to have any crystallized plums there, Rada, you might give me one.

ARRAM Lord, what a sight for hungry soldiers! We're in luck's way. Here, fetch me a bowl of water! I'm hungry; but there are times when you can't enjoy food without washing your hands.

[*RADA hesitates, then goes out of the room. ARRAM holds out a ring to MICHAEL.*]

Her husband's ring. I got it off his finger  
When he went down. He lay there on his back  
Howling like a wolf, with his belly blown out.  
I put him out of his misery. Look at my hands.  
Ugh! I want to wash.

[*NANKO rises and peers at them.*]

NANKO

Ah, but they're red.  
Red, aren't they? And there's red on your coat, too.

[*He fingers it curiously.*]

I suppose that's blood, eh? People are such cowards.  
Many of them never seem to understand  
That man's a fighting animal. They're afraid,  
Dreadfully afraid of the sight of blood.  
I think it's a beautiful colour, beautiful!  
You know, in the Old Testament, they used  
To splash it on the door-posts.

ARRAM

[*Pushing him off.*]  
Go and sit down,  
You crazy old devil!

[*RADA enters with a bowl of water, sets it on a bench and returns to her place. ARRAM washes his hands.*]

MICHAEL

My hands want washing, too.  
O Lord, you've turned the water into wine!  
Fetch me some fresh.

[RADA approaches, stares at the bowl and moves back, swaying a little, as if faint.]

ARRAM

[Roughly]

I'll empty it. Give it to me.

[He goes out]

NANKO

The Old Testament, you know, is full of it.  
*Who is this*, it says, *that cometh from Edom*  
*In dyed garments from Bozrah?* It was blood  
That dyed their garments. And in *Revelations*  
Blood came out of the wine-press, till it splashed  
The bridles of the horses; and the seas  
Were all turned into blood. Doesn't that show  
That man's a fighting animal?

MICHAEL [*Goes to the door on the right and tries to open it.*] What's in here?

RADA [*Thrusting herself between him and the door.*] No! No! Don't go in there! Don't go in there!

MICHAEL

So that's the treasury, is it? Loot? More loot?  
What is it? The family stocking?

[ARRAM enters with the bowl and sets it down.  
Then goes to the table and begins eating.]

NANKO

O, no! no!  
The stocking is in the chimney-corner, see!  
[*He shakes the empty stocking that hangs in the fireplace.*]  
All ready for Santa Claus. It's a new custom.  
They do it in Germany. The children, there,  
Believe that Santa Claus comes down the chimney.  
The doctor studied in Germany, you know.

MICHAEL

O, ho! So that's the trouble! A little girl,  
Rada, a little girl? Well, Santa Claus  
Must wash his hands. We mustn't frighten her.

RADA

It is my little girl. She's twelve years old.  
Don't wake her. She has slept all through this night.  
Help me to save her. I'll do anything for you,  
Anything! Only help me to get her away  
Safely. I'll pray for you every night of my life.  
I'll—

[*The door opens behind her, and SUBKA, in her night-dress, steals into the room.*]

SUBKA

Ah, I knew it couldn't be Santa Claus.

ARRAM

What? Don't you know me? I came down the chimney.

SUBKA

I don't see any soot upon your face.  
[*She goes nearer.*]  
Nor on your clothes. That's red paint, isn't it?

ARRAM

Can't help it. Santa Claus—that is my name.  
What's yours?

SUBKA  
Mine? Subka!

ARRAM  
I've a little girl  
At home called Subka! Just about your age.

SUBKA You didn't come down the chimney. [*To MICHAEL.*] He didn't, did he? [*She runs to the stocking and examines it.*] There's nothing in the stocking.

ARRAM  
Ah, Subka,  
That remains to be seen; that remains to be seen.

SUBKA [*Pointing to MICHAEL.*] Well, who is that?

ARRAM  
The man that carries my bag.

SUBKA [*With a sudden note of fear in her voice.*] Mother, where's Father?

RADA  
[*Putting her arm round her.*]  
He will soon be here.  
It's all right, darling.

SUBKA  
Has the gramophone come?

RADA  
Yes, darling, long ago.

SUBKA  
You never told me.

NANKO  
That was a secret, Subka, a great secret.

SUBKA  
I thought, perhaps, you were getting the Christmas tree ready.  
Can't we? Father won't mind.

NANKO  
[*Putting the Christmas tree out from the corner.*]  
Ah, here it is.  
Now that's a good idea. It's Christmas Eve.  
We'll get it ready.

ARRAM  
Here, put it on the table.

NANKO  
What shall we hang on it?

MICHAEL  
What do you think  
Of that, now?  
[*He hangs a revolver on the tree.*]

SUBKA  
[*Clapping her hands.*]  
O! O! What a great big pistol!  
That'll be Father's present! And now what else?  
What else?

ARRAM  
Well, Subka, what do you say to a ring?

How prettily it hangs upon the bough!  
See, Subka!

SUBKA

Why, it's just like Father's ring!

ARRAM [*Striking a light.*] And now we'll light the candles.

NANKO

[*Clapping his hands and dancing.*]

Yes that's right!

Light all the little candles on the tree!

O, doesn't the pistol shine, doesn't the ring Glitter!

SUBKA

But O, it *is* like Father's ring.

He had a little piece of Mother's hair

Plaited inside it, just like that. It *is*

My father's ring!

RADA

No. There are many others

Just like it, Subka,—hundreds, hundreds of others.

MICHAEL

And now, what's in that package over there?

SUBKA

The gramophone! O, that's the gramophone!

That's Father's Christmas present to us all.

NANKO

O, what a wonderful man the doctor was.

Nobody else, in these parts, would have thought

Of buying a gramophone. Let's open it!

SUBKA

Yes! Yes! And we'll give Father a surprise.

It shall be playing a tune when he comes in.

[ARRAM *opens the package.* NANKO *capers round, rubbing his hands.*]

NANKO

O, this will be a merry Christmas Eve.

There now—just see how this kind gentleman

Has opened the package for us. Doesn't it show

The value of training, military training?

That's what we want. It benefits the health.

Sets a man up. Look at old Peter's legs,

He's a disgrace to the nation, a disgrace!

Nobody shoots him, either. So he spoils

Everything; for you know, you must admit,

Subka, that war means natural selection,

Survival of the fittest, don't you see?

For instance, *I* survive, and *you* survive;

Don't we? So Peter shouldn't spoil it all.

They say that all the tall young men in France

Were killed in the Napoleonic wars,

So that most Frenchmen at the present day

Are short and fat. Isn't that funny, Subka?

[*She laughs.*]

Which shows us that tall men are not required

To-day. So nobody knows. Perhaps thin legs

Like Peter's may be useful after all

In aeroplanes or something. Every ounce

Makes a great difference there. Nobody knows.

It's natural selection, after all.

Survival of the fittest! Don't you see?  
Ah, now the gramophone's ready. Make it play  
"Proud Nikephor Determined!"

MICHAEL

[*Taking out a record.*]

Why, look here!

Here is the tune for Christmas Eve.

ARRAM

[*While he speaks he looks to outer door, and draws a curtain over the window.*]

Don't do it!

Don't start it playing if you want to keep

This Christmas party to ourselves, my boy.

The men are mad with drink and—other things.

Look here, Michael, what are we going to do

About this youngster, eh?

MICHAEL

Better keep quiet

Till morning. When the men have slept it off

They'll stand a better chance of slipping away.

NANKO

O, what a pity, Subka! I did think

That we should have some music. Well—I know!

Tell us the Christmas piece you learned in school.

That's right! Stand there! No! Stand up on the bench.

Your mother tells me that you won the prize

For learning it so beautifully, Subka.

That's right. These good kind gentlemen shall hear

Your Christmas piece.

SUBKA It's about the first Christmas. [*Her hands behind her as if in school, she obeys him.*] She laid him in a manger; because there was no room for them in the inn. And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, "Fear not: for behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes, lying in a manger."

And suddenly there was with the angel a multitude of the heavenly host praising God and saying,

"Glory to God in the highest, and on earth peace, good will toward men."

[*There is silence for a moment, then the sound of a pistol shot, a scream, and a roar of drunken laughter without, followed by a furious pounding on the outer door.*]

ARRAM

Here, Michael, what the devil are we to do

About this child?

[*He calls through the door.*]

Clear out of this! The house

Is full! We want to sleep.

[*There is a louder shout outside, and the pounding is resumed.*]

Bundle the child

Into that room, woman, at once!

[RADA *snatches the revolver from the Christmas tree and hurries SUBKA into the room on the right, just as the outer door bursts open and a troop of drunken soldiers appear on the threshold, shouting and furious with drink.*]

FIRST SOLDIER

Come on!  
They're in that room. I saw them! The only skirts  
Left in the village. Come, it's Christmas Eve,  
Comrades. You've had your fun.

ARRAM

Clear out of this,  
We want to sleep.

SECOND SOLDIER

Well, hand the women over.

MICHAEL

There are no women here.

FIRST SOLDIER

You bloody wolf,  
I saw them!

NANKO

Come! Come! Come! It's Christmas Eve.

SECOND SOLDIER

Well—if there are no women—where's the harm  
In letting us poor soldiers take a squint  
Thro' yonder door. My God, we'll do it, too.  
Come on, my boys!  
[*They make a rush towards the room.*]

NANKO

Be careful! Or you'll smash  
The Christmas tree! You'll smash the gramophone!

[*A soldier tries the door on the right. Suddenly it is opened from within and RADA appears on the threshold with the revolver in her hand.*]

FIRST SOLDIER

Liars! Liars!

RADA

There is one woman here,  
One woman and a child—  
And war they tell me is a noble thing;  
It is the mother of heroic deeds,  
The nurse of honour, manhood.

SECOND SOLDIER

Christ, a speech!

RADA

Yes, and your training benefits your health.

NANKO

[*Who is crouching over the fire again.*]  
Certainly, Rada! Military training!  
Life is a battle.

RADA

You hear, drunk as you are,  
Up to your necks in blood, you hear this fool,  
This poor old fool, piping his dreary cry;  
And through his lips, and through his softening brain,  
You and the men that buy you, statesmen, kings,



Teach the poor sheep of the world that war is good.

Go! Take your manhood out of this. Or else——

*[She threatens to shoot.]*

I have one bullet for the child, and five

To share between you and myself!

FIRST SOLDIER

O, Christ,

A speech!

*[They fall back before the revolver as she raises it.]*

RADA

If you have children of your own,

Listen to me ... The child is twelve years old.

She has never had one hard word spoken to her

In all her life.

FIRST SOLDIER

Nor shall she now, by God!

Where is she? Bring her out!

SECOND SOLDIER

Twelve years of age!

That's ripe enough for marriage to a soldier.

*[They laugh.]*

FIRST SOLDIER She can't shoot! Look at the way she's holding it! Duck down and make a rush for it! Come on! *[Several of them make a rush, RADA steps back and shuts the door in their faces.]*

SECOND SOLDIER

Locked out, by God! We'll have to break it down.

MICHAEL

She'll keep her word. You'll never get 'em alive.

ARRAM

Never. I know that kind. You'd better clear out!

FIRST SOLDIER Come on! We'll burst the door. *[They put their shoulders to the door and it begins to give. ARRAM makes a sign to MICHAEL, urging him to interfere. A revolver shot is heard within. The men pause, and there is another shot.]*

ARRAM By God, she's done it! *[There is a booming of distant artillery.]*

MICHAEL

Hear that! The enemy!

Making a night attack!

*[There is a loud bugle call without.]*

ARRAM There goes the bugle! *[They all rush out, except NANKO, who looks out into the night after them, then closes the outer door, takes a crystallized plum from the table, crosses the room and stares at the floor, near the door on the right.]*

NANKO

*[Calls aloud.]*

Rada, these plums are excellent. Don't you see

Life is a battle! Survival of the fittest!

Something red again. Trickling under the door?

Blood, I suppose. Well, I don't think it's right

To spoil a person's pleasure on Christmas Eve.

I wonder how the gramophone does work?

He said the tune that he was putting in

Was just the thing for Christmas Eve. I wonder,

I wonder what it was.

*[He picks up the box from which the record was taken and reads the title.]*

*"A Christmas Carol Sung by the monks of St. Peter's monastery At midnight mass, on Christmas Eve*

—ADESTE, FIDELES!"

Fancy that! How wonderful! A Christmas carol on the gramophone! So all the future ages will be sure To know exactly what religion was. To think we cannot hear it! Well, no matter, These plums *are* excellent. Everybody's gone. To think *I* was the fittest, after all! Come, Rada, you're pretending! [*He accidentally starts the gramophone working and jumps back, a little alarmed. He runs to the door and knocks.*] Rada! Rada! I've started it! Subka! Subka! Do you hear? The gramophone's working! [*He stoops down and looks at the floor again. The artillery booms like a thunder peal in the distance. Then the gramophone drowns it with the deep voices of the monks, a great chorus, singing ADESTE, FIDELES! NANKO dips his finger in something on the floor and stares at it. A look of horror comes into his face. He stands with his mouth open, listening.*] It's true!

#### CAST

of the first performance at the Christmas (1913)  
Festival of THE MACDOWELL CLUB  
OF NEW YORK CITY

#### RADA

*A Drama in One Act by Alfred Noyes*

(A Christmas Tragedy of the Balkans, being a plea for "Peace on earth, good will toward men.")

\* \* \* \* \*

#### PERSONS OF THE PLAY

RADA, *wife of the vilage doctor*, Miss Mirzah Cheslir

SUBKA, *her daughter, aged twelve*, Miss Lenore Phelps

ARRAM, } *two hostile soldiers quartered* Mr. Henry Hull  
MICHAEL, } *on her house in time of war* Mr. Wright Kramer

NANKO, *a half-witted schoolmaster*, Mr. Charles White Whittlesey

FIRST SOLDIER ..... Mr. Charles Douville Coburn

SECOND SOLDIER ..... Mr. Harold Herts

{..... Mr. Charles F. Peters

OTHER SOLDIERS {..... Mr. Harold Butterfield

{..... Mr. W. G. Belew

\* \* \* \* \*

**SCENE: The living-room of a country doctor in the Balkans, in a village which has just been taken by the enemy.**

TIME: Christmas Eve.

Stage Director, Miss Mary Shaw

\*\*\* END OF THE PROJECT GUTENBERG EBOOK RADA: A DRAMA OF WAR IN ONE ACT \*\*\*

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may

be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE  
THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at [www.gutenberg.org/license](http://www.gutenberg.org/license).

**Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works**

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™ .

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the

second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

## **Section 2. Information about the Mission of Project Gutenberg™**

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at [www.gutenberg.org](http://www.gutenberg.org).

## **Section 3. Information about the Project Gutenberg Literary Archive Foundation**

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at [www.gutenberg.org/contact](http://www.gutenberg.org/contact)

## **Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation**

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit [www.gutenberg.org/donate](http://www.gutenberg.org/donate).

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses.

Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: [www.gutenberg.org/donate](http://www.gutenberg.org/donate)

## **Section 5. General Information About Project Gutenberg™ electronic works**

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org).

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.