

The Project Gutenberg eBook of Green Bays. Verses and Parodies, by Arthur Quiller-Couch

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. 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: Green Bays. Verses and Parodies

Author: Arthur Quiller-Couch

Release date: October 18, 2005 [EBook #16898]

Most recently updated: December 12, 2020

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK GREEN BAYS. VERSES AND PARODIES ***

Produced by Lionel Sear

GREEN BAYS.

VERSES AND PARODIES.

BY ARTHUR THOMAS QUILLER-COUCH (Q).

ET, SI NON ALIUM LATE JACTARET ODOREM LAURUS ERAT.

Most of the verses in this volume were written at Oxford, and first appeared in the 'Oxford Magazine.' A few are reprinted from 'The Speaker' and a few from certain works of fiction published by Messrs. Cassell and Co.

Q.

CONTENTS.

IN A COLLEGE GARDEN.

THE SPLENDID SPUR.

THE WHITE MOTH.

IRISH MELODIES I. TIM THE DRAGOON. II. KENMARE RIVER.

LADY JANE (SAPPHICS).

A TRIOLET.

AN OATH.

UPON GRACIOSA, WALKING AND TALKING.

WRITTEN UPON LOVE'S FRONTIER-POST.

TITANIA.

MEASURE FOR MEASURE.

RETROSPECTION.

WHY THIS VOLUME IS SO THIN.

NUGAE OXONIENSES.

TWILIGHT.

WILLALOO.

THE SAIR STROKE.

THE DOOM OF THE ESQUIRE BEDELL.

'BEHOLD! I AM NOT ONE THAT GOES TO LECTURES.'

CALIBAN UPON RUDIMENTS.

SOLVITUR ACRIS HIEMPS.

A LETTER.

OCCASIONAL VERSES.

ANECDOTE FOR FATHERS.

UNITY PUT QUARTERLY.

FIRE!

DE TEA FABULA.

L'ENVOI (AS I LAYE A-DREAMYNGE).

IN A COLLEGE GARDEN.

Senex. Saye, cushat, callynge from the brake,
What ayles thee soe to pyne?
Thy carefulle heart shall cease to ake
When dayes be fyne
And greene thynges twyne:
Saye, cushat, what thy grieffe to myne?

Turtur. Naye, gossyp, loyterynges soe late,
What ayles thee thus to chyde?
My love is fled by garden-gate;
Since Lammas-tyde
I wayte my bryde.
Saye, gossyp, whom dost thou abyde?

Senex. Loe! I am he, the 'Lonelie Manne,'

Of Time forgotten quite,
That no remembered face may scanne—
Sadde eremyte,
I wayte tonyghte
Pale Death, nor any other wyghte.

O cushat, cushat, callynge lowe,
Goe waken Time from sleepe:
Goe whysper in his ear, that soe
His besom sweepe
Me to that heape
Where all my recollections keepe.

Hath he forgott? Or did I viewe
A ghostlye companye
This even, by the dismalle yewe,
Of faces three
That beckoned mee
To land where no repynnynges bee?

O Harrye, Harrye, Tom and Dicke,
Each lost companion!
Why loyter I among the quicke,
When ye are gonne?
Shalle I alone
Delayinge crye 'Anon, Anon'?

Naye, let the spyder have my gowne,
To brayde therein her veste.
My cappe shal serve, now I 'goe downe,'
For mouse's neste.
Loe! this is best.
I care not, soe I gayne my reste.

THE SPLENDID SPUR.

Not on the neck of prince or hound,
Nor on a woman's finger twin'd,
May gold from the deriding ground
Keep sacred that we sacred bind:
Only the heel
Of splendid steel
Shall stand secure on sliding fate,
When golden navies weep their freight.

The scarlet hat, the laurell'd stave
Are measures, not the springs, of worth;
In a wife's lap, as in a grave,
Man's airy notions mix with earth.
Seek other spur
Bravely to stir
The dust in this loud world, and tread
Alp-high among the whisp'ring dead.

Trust in thyself,—then spur amain:
So shall Charybdis wear a grace,
Grim Aetna laugh, the Libyan plain
Take roses to her shrivell'd face.
This orb—this round
Of sight and sound—
Count it the lists that God hath built
For haughty hearts to ride a-tilt.

THE WHITE MOTH.

*If a leaf rustled, she would start:
And yet she died, a year ago.
How had so frail a thing the heart
To journey where she trembled so?
And do they turn and turn in fright,
Those little feet, in so much night?*

The light above the poet's head
Streamed on the page and on the cloth,
And twice and thrice there buffeted
On the black pane a white-wing'd moth;
'Twas Annie's soul that beat outside
And 'Open, open, open!' cried:

'I could not find the way to God;
There were too many flaming suns
For signposts, and the fearful road
Led over wastes where millions
Of tangled comets hissed and burned—
I was bewilder'd and I turned.

'O, it was easy then! I knew
Your window and no star beside.
Look up, and take me back to you!
—He rose and thrust the window wide.
'Twas but because his brain was hot
With rhyming; for he heard her not.

But poets polishing a phrase
Show anger over trivial things;
And as she blundered in the blaze
Towards him, on ecstatic wings,
He raised a hand and smote her dead;
Then wrote '*That I had died instead!*'

IRISH MELODIES.

I.

TIM THE DRAGOON (From 'Troy Town')

Be aisy an' list to a chune
That's sung of bowld Tim the Dragoon—
Sure, 'twas he'd niver miss
To be stalin' a kiss,
Or a brace, by the light of the moon—
Aroon—
Wid a wink at the Man in the Moon!

Rest his sowl where the daisies grow thick;
For he's gone from the land of the quick:
But he's still makin' love
To the leddies above,
An' be jabbers! he'll tache 'em the thrick—
Avick—
Niver doubt but he'll tache 'em the thrick!

'Tis by Tim the dear saints'll set sthore,
And 'ull thrate him to whisky galore:

For they 've only to sip
But the tip of his lip
An' bedad! they'll be askin' for more—
Asthore—
By the powers, they'll be shoutin' 'Ancore!'

IRISH MELODIES.

II.

KENMARE RIVER.

'Tis pretty to be in Ballinderry,
'Tis pretty to be in Ballindoon,
But 'tis prettier far in County Kerry
Coortin' under the bran' new moon,
Aroon, Aroon!

'Twas there by the bosom of blue Killarney
They came by the hundther' a-coortin' me;
Sure I was the one to give back their blarney,
An' merry was I to be fancy-free.

But niver a step in the lot was lighter,
An' divvle a boulder among the bhoys,
Than Phelim O'Shea, me dynamither,
Me illigant arthist in clock-work toys.

'Twas all for love he would bring his figgers
Of imminent statesmen, in toy machines,
An' hould me hand as he pulled the thriggers
An' scattered the thraytors to smithereens.

An' to see the Queen in her Crystial Pallus
Fly up to the roof, an' the windeys broke!
And all with divvle a trace of malus,—
But he was the bhoy that enjoyed his joke!

Then O, but his cheek would flush, an' 'Bridget,'
He 'd say, 'Will yez love me?' But I 'd be coy
And answer him, 'Arrah now, dear, don't fidget!'
Though at heart I loved him, me arthist bhoy!

One night we stood by the Kenmare river,
An' 'Bridget, creina, now whist,' said he,
'I'll be goin' to-night, an' may be for iver;
Open your arms at the last to me.'

'Twas there by the banks of the Kenmare river
He took in his hands me white, white face,
An' we kissed our first an' our last for iver—
For Phelim O'Shea is disparsed in space.

'Twas pretty to be by blue Killarney,
'Twas pretty to hear the linnets's call,
But whist! for I cannot attind their blarney,
Nor whistle in answer at all, at all.

For the voice that he swore 'ud out-call the linnet's
Is cracked intoirely, and out of chune,
Since the clock-work missed it by thirteen minutes
An' scattered me Phelim around the moon,
Aroon, Aroon!

LADY JANE.

Sapphics.

Down the green hill-side fro' the castle window
Lady Jane spied Bill Amaranth a-workin';
Day by day watched him go about his ample
Nursery garden.

Cabbages thriv'd there, wi' a mort o' green-stuff—
Kidney beans, broad beans, onions, tomatoes,
Artichokes, seakale, vegetable marrows,
Early potatoes.

Lady Jane cared not very much for all these:
What she cared much for was a glimpse o' Willum
Strippin' his brown arms wi' a view to horti-
-Cultural effort.

Little guessed Willum, never extra-vain, that
Up the green hill-side, i' the gloomy castle,
Feminine eyes could so delight to view his
Noble proportions.

Only one day while, in an innocent mood,
Moppin' his brow ('cos 'twas a trifle sweaty)
With a blue kerchief—lo, he spies a white 'un
Coyly responding.

Oh, delightsome Love! Not a jot do *you* care
For the restrictions set on human inter-
-course by cold-blooded social refiners;
Nor do I, neither.

Day by day, peepin' fro' behind the bean-sticks,
Willum observed that scrap o' white a-wavin',
Till his hot sighs out-growin' all repression
Busted his weskit.

Lady Jane's guardian was a haughty Peer, who
Clung to old creeds and had a nasty temper;
Can we blame Willum that he hardly cared to
Risk a refusal?

Year by year found him busy 'mid the bean-sticks,
Wholly uncertain how on earth to take steps.
Thus for eighteen years he beheld the maiden
Wave fro' her window.

But the nineteenth spring, i' the Castle post-bag,
Came by book-post Bill's catalogue o' seedlings
Mark'd wi' blue ink at 'Paragraphs relatin'
Mainly to Pumpkins.'

'W. A. can,' so the Lady Jane read,
'Strongly commend that very noble Gourd, the
Lady Jane, first-class medal, ornamental;
Grows to a great height.'

Scarce a year arter, by the scented hedgerows—
Down the mown hill-side, fro' the castle gateway—
Came a long train and, i' the midst, a black bier,
Easily shouldered.

'Whose is yon corse that, thus adorned wi' gourd-leaves,
Forth ye bear with slow step?' A mourner answer'd,
"Tis the poor clay-cold body Lady Jane grew
Tired to abide in.'

'Delve my grave quick, then, for I die to-morrow.
Delve it one furlong fro' the kidney bean-sticks,
Where I may dream she's goin' on precisely
As she was used to.'

Hardly died Bill when, fro' the Lady Jane's grave,
Crept to his white death-bed a lovely pumpkin:
Climb'd the house wall and over-arched his head wi'
Billowy verdure.

Simple this tale!—but delicately perfumed
As the sweet roadside honeysuckle. That's why,
Difficult though its metre was to tackle,
I'm glad I wrote it.

A TRIOLET.

To commemorate the virtue of Homoeopathy in restoring one apparently drowned.

Love, that in a tear was drown'd,
Lives revived by a tear.
Stella heard them mourn around
Love that in a tear was drown'd,
Came and coax'd his dripping swound,
Wept '*The fault was mine, my dear!*'
Love, that in a tear was drown'd,
Lives, revived by a tear.

AN OATH.

(From 'Troy Town'.)

A month ago Lysander pray'd
To Jove, to Cupid, and to Venus,
That he might die if he betray'd
A single vow that pass'd between us.

Ah, careless gods, to hear so ill
And cheat a maid on you relying!
For false Lysander's thriving still,
And 'tis Corinna lies a-dying.

UPON GRACIOSA, WALKING AND TALKING.

(From 'Troy Town'.)

When as abroad, to greet the morn,
I mark my Graciosa walk,
In homage bends the whisp'ring corn,
Yet to confess
Its awkwardness
Must hang its head upon the stalk.

And when she talks, her lips do heal
The wounds her lightest glances give:—
In pity then be harsh, and deal
Such wounds that I
May hourly die,
And, by a word restored, live.

WRITTEN UPON LOVE'S FRONTIER-POST.

(From 'Troy Town'.)

Toiling love, loose your pack,
All your sighs and tears unbind:
Care's a ware will break a back,
Will not bend a maiden's mind.

In this State a man shall need
Neither priest nor law giver:
Those same lips that are his creed
Shall confess their worshipper.

All the laws he must obey,
Now in force and now repeal'd,
Shift in eyes that shift as they,
Till alike with kisses seal'd.

TITANIA.

By Lord T-n.

So bluff Sir Leolin gave the bride away:
And when they married her, the little church
Had seldom seen a costlier ritual.
The coach and pair alone were two-pound-ten,
And two-pound-ten apiece the wedding-cakes;—
Three wedding-cakes. A Cupid poised a-top
Of each hung shivering to the frosted loves
Of two fond cushats on a field of ice,
As who should say '*I see you!*'—Such the joy
When English-hearted Edwin swore his faith
With Mariana of the Moated Grange.

For Edwin, plump head-waiter at The Cock,
Grown sick of custom, spoilt of plenitude,
Lacking the finer wit that saith,
'I wait, They come; and if I make them wait, they go,'
Fell in a jaundiced humour petulant-green,
Watched the dull clerk slow-rounding to his cheese,
Flicked a full dozen flies that flecked the pane—
All crystal-cheated of the fuller air,
Blurted a free '*Good-day t'ye,*' left and right,
And shaped his gathering cholera to this head:—

'Custom! And yet what profit of it all?
The old order changeth yielding place to new,
To me small change, and this the Counter-change
Of custom beating on the self-same bar—
Change out of chop. Ah me! the talk, the tip,
The would-be-evening should-be-mourning suit,
The forged solicitude for petty wants
More petty still than they,—all these I loathe,
Learning they lie who feign that all things come
To him that waiteth. I have waited long,

And now I go, to mate me with a bride
Who is aweary waiting, even as I!

But when the amorous moon of honeycomb
Was over, ere the matron-flower of Love—
Step-sister of To-morrow's marmalade—
Swooned scentless, Mariana found her lord
Did something jar the nicer feminine sense
With usage, being all too fine and large,
Instinct of warmth and colour, with a trick
Of blunting 'Mariana's' keener edge
To 'Mary Ann'—the same but not the same:
Whereat she girded, tore her crisped hair,
Called him 'Sir Churl,' and ever calling 'Churl!'
Drove him to Science, then to Alcohol,
To forge a thousand theories of the rocks,
Then somewhat else for thousands dewy cool,
Wherewith he sought a more Pacific isle
And there found love, a duskier love than hers.

MEASURE FOR MEASURE.

By O—r K—m.

Wake! for the closed Pavilion doors have kept
Their silence while the white-eyed Kaffir slept,
And wailed the Nightingale with 'Jug, jug, jug!'
Whereat, for empty cup, the White Rose wept.

Enter with me where yonder door hangs out
Its Red Triangle to a world of drought,
Inviting to the Palace of the Djinn,
Where Death, Aladdin, waits as Chuckerout.

Methought, last night, that one in suit of woe
Stood by the Tavern-door and whispered, 'Lo,
The Pledge departed, what avails the Cup?
Then take the Pledge and let the Wine-cup go.'

But I: 'For every thirsty soul that drains
This Anodyne of Thought its rim contains—
Free-will the *can*, Necessity the *must*,
Pour off the *must*, and, see, the *can* remains.

'Then, pot or glass, why label it "*With Care*"?
Or why your Sheepskin with my Gourd compare?
Lo! here the Bar and I the only Judge:—
O, Dog that bit me, I exact an hair!'

We are the Sum of things, who jot our score
With Caesar's clay behind the Tavern door:
And Alexander's armies—where are they,
But gone to Pot—that Pot you push for more?

And this same Jug I empty, could it speak,
Might whisper that itself had been a Beak
And dealt me Fourteen Days 'without the Op.'—
Your Worship, see, my lip is on your cheek.

Yourself condemned to three score years and ten,
Say, did you judge the ways of other men?
Why, now, sir, you are hourly filled with wine,
And has the clay more licence now than then?

Life is a draught, good sir; its brevity
Gives you and me our measures, and thereby

Has docked your virtue to a tankard's span,
And left of my criterion—a Cri'!

RETROSPECTION.

After C. S. C.

When the hunter-star Orion
(Or, it may be, Charles his Wain)
Tempts the tiny elves to try on
All their little tricks again;
When the earth is calmly breathing
Draughts of slumber undefiled,
And the sire, unused to teething,
Seeks for errant pins his child;

When the moon is on the ocean,
And our little sons and heirs
From a natural emotion
Wish the luminary theirs;
Then a feeling hard to stifle,
Even harder to define,
Makes me feel I 'd give a trifle
For the days of Auld Lang Syne.

James—for we have been as brothers
(Are, to speak correctly, twins),
Went about in one another's
Clothing, bore each other's sins,
Rose together, ere the pearly
Tint of morn had left the heaven,
And retired (absurdly early)
Simultaneously at seven—

James, the days of yore were pleasant.
Sweet to climb for alien pears
Till the irritated peasant
Came and took us unawares;
Sweet to devastate his chickens,
As the ambush'd catapult
Scattered, and the very dickens
Was the natural result;

Sweet to snare the thoughtless rabbit;
Break the next-door neighbour's pane;
Cultivate the smoker's habit
On the not-innocuous cane;
Leave the exercise unwritten;
Systematically cut
Morning school, to plunge the kitten
In his bath, the water-but.

Age, my James, that from the cheek of
Beauty steals its rosy hue,
Has not left us much to speak of:
But 'tis not for this I rue.
Beauty with its thousand graces,
Hair and tints that will not fade,
You may get from many places
Practically ready-made.

No; it is the evanescence
Of those lovelier tints of Hope—
Bubbles, such as adolescence
Joys to win from melted soap—

Emphasizing the conclusion
That the dreams of Youth remain
Castles that are An delusion
(Castles, that's to say, in Spain).

Age thinks 'fit,' and I say 'fiat.'
Here I stand for Fortune's butt,
As for Sunday swains to shy at
Stands the stoic coco-nut.
If you wish it put succinctly,
Gone are all our little games;
But I thought I 'd say distinctly
What I feel about it, James.

WHY THIS VOLUME IS SO THIN.

In youth I dreamed, as other youths have dreamt,
Of love, and thrummed an amateur guitar
To verses of my own,—a stout attempt
To hold communion with the Evening Star
I wrote a sonnet, rhymed it, made it scan.
Ah me! how trippingly those last lines ran.—

*O Hesperus! O happy star! to bend
O'er Helen's bosom in the tranced west,
To match the hours heave by upon her breast,
And at her parted lip for dreams attend—
If dawn defraud thee, how shall I be deemed,
Who house within that bosom, and am dreamed?*

For weeks I thought these lines remarkable;
For weeks I put on airs and called myself
A bard: till on a day, as it befell,
I took a small green Moxon from the shelf
At random, opened at a casual place,
And found my young illusions face to face

*With this:—'Still steadfast, still unchangeable,
Pillow'd upon my fair Love's ripening breast
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest;
Still, still to hear her tender-taken breath,
And so live ever,—or else swoon to death.'*

O gulf not to be crossed by taking thought!
O heights by toil not to be overcome!
Great Keats, unto your altar straight I brought
My speech, and from the shrine departed dumb.
—And yet sometimes I think you played it hard
Upon a rather hopeful minor bard.

NUGAE OXONIENSES.

TWILIGHT.

By W—ll—m C—wp—r.

'Tis evening. See with its resorting throng
Rude Carfax teems, and waistcoats, visited
With too-familiar elbow, swell the curse
Vortiginous. The boating man returns,
His rawness growing with experience—
Strange union! and directs the optic glass
Not unresponsive to Jemima's charms,
Who wheels obdurate, in his mimic chaise
Perambulant, the child. The gouty cit,
Asthmatical, with elevated cane
Pursues the unregarding tram, as one
Who, having heard a hurdy-gurdy, girds
His loins and hunts the hurdy-gurdy-man,
Blaspheming. Now the clangorous bell proclaims
The *Times or Chronicle*, and Rauca screams
The latest horrid murder in the ear
Of nervous dons expectant of the urn
And mild domestic muffin.

To the Parks

Drags the slow Ladies' School, consuming time
In passing given points. Here glow the lamps,
And tea-spoons clatter to the cosy hum
Of scientific circles. Here resounds
The football-field with its discordant train,
The crowd that cheers but not discriminates,
As ever into touch the ball returns
And shrieks the whistle, while the game proceeds
With fine irregularity well worth
The paltry shilling.—

Draw the curtains close

While I resume the night-cap dear to all
Familiar with my illustrated works.

WILLALOO.

By E. A. P.

In the sad and sodden street,
To and fro,
Flit the fever-stricken feet
Of the freshers as they meet,
Come and go,
Ever buying, buying, buying
Where the shopmen stand supplying,
Vying, vying
All they know,
While the Autumn lies a-dying
Sad and low
As the price of summer suitings when the winter breezes blow,
Of the summer, summer suitings that are standing in a row
On the way to Jericho.

See the freshers as they row
To and fro,
Up and down the Lower River for an afternoon or so—
(For the deft manipulation
Of the never-resting oar,
Though it lead to approbation,
Will induce excoriation)—
They are infinitely sore,
Keeping time, time, time

In a sort of Runic rhyme
Up and down the way to Iffley in an afternoon or so;
(Which is slow).
Do they blow?
'Tis the wind and nothing more,
'Tis the wind that in Vacation has a tendency to go:
But the coach's objurgation and his tendency to 'score'
Will be sated—nevermore.

See the freshers in the street,
The *elite*!
Their apparel how unquestionably neat!
How delighted at a distance,
Inexpensively attired,
I have wondered with persistence
At their butterfly existence!
How admired!
And the payment—O, the payment!
It is tardy for the raiment:
Yet the haberdasher gloats as he sells,
And he tells,
'This is best
To be dress'd
Rather better than the rest,
To be noticeably drest,
To be swells,
To be swells, swells, swells, swells,
Swells, swells, swells,
To be simply and indisputably swells.'

See the freshers one or two,
Just a few,
Now on view,
Who are sensibly and innocently new;
How they cluster, cluster, cluster
Round the rugged walls of Worcester!
See them stand,
Book in hand,
In the garden ground of John's!
How they dote upon their Dons!
See in every man a Blue!
It is true
They are lamentably few;
But I spied
Yesternight upon the staircase just a pair of boots outside
Upon the floor,
Just a little pair of boots upon the stairs where I reside,
Lying there and nothing more;
And I swore
While these dainty twins continued sentry by the chamber door
That the hope their presence planted should be with me evermore,
Should desert me—nevermore.

THE SAIR STROKE.

*O waly, waly, my bonnie crew
Gin ye maun bumpit be!
And waly, waly, my Stroke sae true,
Ye leuk unpleasauntlie!*

*O hae ye suppit the sad sherrie
That gars the wind gae soon;
Or hae ye pud o' the braw bird's-e'e,*

Ye be sae stricken doun?

I hae na suppit the sad sherrie,
For a' my heart is sair;
For Keiller's still i' the bonnie Dundee,
And his is halesome fare.

But I hae slain our gude Captain,
That c'uld baith shout and sweer,
And ither twain put out o' pain—
The Scribe and Treasurere.

There's ane lies stark by the meadow-gate,
And twa by the black, black brig:
And waefu', waefu', was the fate
That gar'd them there to lig!

They waked us soon, they warked us lang,
Wearily did we greet;
'*Should he abrade*' was a' our sang,
Our food but butcher's-meat.

We hadna train'd but ower a week,
A week, but barely twa,
Three sonsie steeds they fared to seek,
That mightna gar them fa'.

They 've ta'en us ower the lang, lang coorse,
And wow! but it was wark;
And ilka coach he sware him hoorse,
That ilka man s'uld hark.

Then upped and spake our pawkie bow,
—O, but he wasna late!
'Now who shall gar them cry *Enow*,
That gang this fearsome gate?'

Syne he has ta'en his boatin' cap,
And cast the keevils in,
And wha but me to gae (God hap!)
And stay our Captain's din?

I stayed his din by the meadow-gate,
His feres' by Nuneham brig,
And waefu', waefu', was the fate
That gar'd them there to lig!

O, waly to the welkin's top!
And waly round the braes!
And waly all about the shop
(To use a Southron phrase).

Rede ither crews be debonair,
But we 've a weird to dree,
I wis we maun be bumpit sair
By boaties two and three:
Sing stretchers of yew for our Toggere,
Sith we maun bumpit be!

THE DOOM OF THE ESQUIRE BEDELL.

Adown the torturing mile of street
I mark him come and go,
Thread in and out with tireless feet
The crossings to and fro;

A soul that treads without retreat
A labyrinth of woe.

Palsied with awe of such despair,
All living things give room,
They flit before his sightless glare
As horrid shapes, that loom
And shriek the curse that bids him bear
The symbol of his doom.

The very stones are coals that bake
And scorch his fevered skin;
A fire no hissing hail may slake
Consumes his heart within.
Still must he hasten on to rake
The furnace of his sin.

Still forward! forward! For he feels
Fierce claws that pluck his breast,
And blindly beckon as he reels
Upon his awful quest:
For there is that behind his heels
Knows neither ruth nor rest.

The fiends in hell have flung the dice;
The destinies depend
On feet that run for fearful price,
And fangs that gape to rend;
And still the footsteps of his Vice
Pursue him to the end:—
The feet of his incarnate Vice
Shall dog him to the end.

'BEHOLD! I AM NOT ONE THAT GOES TO LECTURES.'

By W. W.

Behold! I am not one that goes to Lectures or the pow-wow of
Professors.

The elementary laws never apologise: neither do I apologise.

I find letters from the Dean dropt on my table—and every one is
signed by the Dean's name—

And I leave them where they are; for I know that as long as I
stay up

Others will punctually come for ever and ever.

I am one who goes to the river,

I sit in the boat and think of 'life' and of 'time.'

How life is much, but time is more; and the beginning is everything,

But the end is something.

I loll in the Parks, I go to the wicket, I swipe.

I see twenty-two young men from Foster's watching me, and the trousers of the twenty-
two young men,

I see the Balliol men *en masse* watching me.—The Hottentot that loves his mother, the
untutored Bedowee, the Cave-man that wears only his certificate of baptism, and the
shaggy Sioux that hangs his testamur with his scalps.

I see the Don who ploughed me in Rudiments watching me: and the wife of the Don who ploughed me in Rudiments watching me.

I see the rapport of the wicket-keeper and umpire. I cannot see that I am out.

Oh! you Umpires!

I am not one who greatly cares for experience, soap, bull-dogs, cautions, majorities, or a graduated Income-Tax,

The certainty of space, punctuation, sexes, institutions, copiousness, degrees, committees, delicatessen, or the fetters of rhyme—

For none of these do I care: but least for the fetters of rhyme.

Myself only I sing. Me Imperturbe! Me Prononce!

Me progressive and the depth of me progressive,

And the bathos, Anglice bathos

Of me chanting to the Public the song of Simple Enumeration.

CALIBAN UPON RUDIMENTS[1].

OR AUTOSCHEDIASTIC THEOLOGY IN A HOLE.

Rudiments, Rudiments, and Rudiments!
'Thinketh one made them i' the fit o' the blues.

'Thinketh one made them with the 'tips' to match,
But not the answers; 'doubteth there be none,
Only Guides, Helps, Analyses, such as that:
Also this Beast, that groweth sleek thereon,
And snow-white bands that round the neck o' the same.

'Thinketh, it came of being ill at ease.
'Hath heard that Satan finds some mischief still
For idle hands, and the rest o' t. That's the case.
Also 'hath heard they pop the names i' the hat,
Toss out a brace, a dozen stick inside;
Let forty through and plough the sorry rest.

'Thinketh, such shows nor right nor wrong in them,
Only their strength, being made o' sloth i' the main—
'Am strong myself compared to yonder names
O' Jewish towns i' the paper. Watch th' event—
'Let twenty pass, 'have a shot at twenty-first,
'Miss Ramoth-Gilead, 'take Jehoiakim,
'Let Abner by and spot Melchizedek,
Knowing not, caring not, just choosing so,
As it likes me each time, I do: so they.

'Saith they be terrible: watch their feats i' the Viva!
One question plays the deuce with six months' toil.
Aha, if they would tell me! No, not they!
There is the sport: 'come read me right or die!'
All at their mercy,—why they like it most
When—when—well, never try the same shot twice!
'Hath fled himself and only got up a tree.

'Will say a plain word if he gets a plough.

[1] Caliban museth of the now extinct Examination in the Rudiments of Faith and Religion.

SOLVITUR ACRIS HIEMPS.

My Juggins, see: the pasture green,
Obeying Nature's kindly law,
Renews its mantle; there has been
A thaw.

The frost-bound earth is free at last,
That lay 'neath Winter's sullen yoke
'Till people felt it getting past
A joke.

Now forth again the Freshers fare,
And get them tasty summer suits
Wherein they flaunt afield and scare
The brutes.

Again the stream suspects the keel;
Again the shrieking captain drops
Upon his crew; again the meal
Of chops

Divides the too-laborious day;
Again the Student sighs o'er Mods,
And prompts his enemies to lay
Long odds.

Again the shopman spreads his wiles;
Again the organ-pipes, unbound,
Distract the populace for miles
Around.

Then, Juggins, ere December's touch
Once more the wealth of Spring reclaim,
Since each successive year is much
The same;

Since too the monarch on his throne
In purple lapped and frankincense,
Who from his infancy has blown
Expense,

No less than he who barely gets
The boon of out-of-door relief,
Must see desuetude,—come let's
Be brief.

At those resolves last New Year's Day
The easy gods indulgent wink.
Then downward, ho!—the shortest way
Is drink.

A LETTER.

Addressed during the Summer Term of 1888 by Mr. Algernon Dexter,
Scholar of ——— College, Oxford, to his cousin, Miss Kitty
Tremayne, at ——— Vicarage, Devonshire.

After W. M. P.

Dear Kitty,
At length the term's ending;
I 'm in for my Schools in a week;
And the time that at present I'm spending

On you should be spent upon Greek:
But I'm fairly well read in my Plato,
I'm thoroughly red in the eyes,
And I've almost forgotten the way to
Be healthy and wealthy and wise.
So 'the best of all ways'—why repeat you
The verse at 2.30 a.m.,
When I 'm stealing an hour to entreat you
Dear Kitty, to come to Commem.?

Oh, come! You shall rustle in satin
Through halls where Examiners trod:
Your laughter shall triumph o'er Latin
In lecture-room, garden, and quad.
They stand in the silent Sheldonian—
Our orators, waiting—for you,
Their style guaranteed Ciceronian,
Their subject—'the Ladies in Blue.'
The Vice sits arrayed in his scarlet;
He's pale, but they say he dissem-
-bles by calling his Beadle a 'varlet'
Whenever he thinks of Commem.

There are dances, flirtations at Nuneham,
Flower-shows, the procession of Eights:
There's a list stretching *usque ad Lunam*
Of concerts, and lunches, and fetes:
There's the Newdigate all about 'Gordon,'
—So sweet, and they say it will scan.
You shall flirt with a Proctor, a Warden
Shall run for your shawl and your fan.
They are sportive as gods broken loose from
Olympus, and yet very em-
-inent men. There are plenty to choose from,
You'll find, if you come to Commem.

I know your excuses: Red Sorrel
Has stumbled and broken her knees;
Aunt Phoebe thinks waltzing immoral;
And 'Algy, you are such a tease;
It's nonsense, of course, but she *is* strict';
And little Dick Hodge has the croup;
And there's no one to visit your 'district'
Or make Mother Tettleby's soup.
Let them cease for a se'nnight to plague you;
Oh, leave them to manage *pro tem*.
With their croups and their soups and their ague)
Dear Kitty, and come to Commem.

Don't tell me Papa has lumbago,
That you haven't a frock fit to wear,
That the curate 'has notions, and may go
To lengths if there's nobody there,'
That the Squire has 'said things' to the Vicar,
And the Vicar 'had words' with the Squire,
That the Organist's taken to liquor,
And leaves you to manage the choir:
For Papa must be cured, and the curate
Coerced, and your gown is a gem;
And the moral is—Don't be obdurate,
Dear Kitty, but come to Commem.

'My gown? Though, no doubt, sir, you're clever,
You 'd better leave fashions alone.
Do you think that a frock lasts for ever?'
Dear Kitty, I'll grant you have grown;

But I thought of my 'scene' with McVittie
That night when he trod on your train
At the Bachelor's Ball. 'Twas a pity,
You said, but I knew 'twas Champagne.
And your gown was enough to compel me
To fall down and worship its hem—
(Are 'hems' wearing? If not, you shall tell me
What is, when you come to Commem.)

Have you thought, since that night, of the Grotto?
Of the words whispered under the palms,
While the minutes flew by and forgot to
Remind us of Aunt and her qualms?
Of the stains of the old *Journalisten*?
Of the rose that I begged from your hair?
When you turned, and I saw something glisten—
Dear Kitty, don't frown; it *was* there!
But that idiot Delane in the middle
Bounced in with 'Our dance, I—ahem!'
And—the rose you may find in my Liddell
And Scott when you come to Commem.

Then, Kitty, let 'yes' be the answer.
We'll dance at the 'Varsity Ball,
And the morning shall find you a dancer
In Christ Church or Trinity hall.
And perhaps, when the elders are yawning
And rafters grow pale overhead
With the day, there shall come with its dawning
Some thought of that sentence unsaid.
Be it this, be it that—'I forget,' or
'Was joking'—whatever the fem-
-inine fib, you'll have made me your debtor
And come,—you *will* come? to Commem.

OCCASIONAL VERSES.

ANECDOTE FOR FATHERS.

Designed to show that the practice of lying is not confined to children.

By the late W. W. (of H.M. Inland Revenue Service).

And is it so? Can Folly stalk
And aim her unrespecting darts
In shades where grave Professors walk
And Bachelors of Arts?

I have a boy, not six years old,
A sprite of birth and lineage high:
His birth I did myself behold,
His caste is in his eye.

And oh! his limbs are full of grace,
His boyish beauty past compare:
His mother's joy to wash his face,
And mine to brush his hair!

One morn we strolled on our short walk,
With four goloshes on our shoes,

And held the customary talk
That parents love to use.

(And oft I turn it into verse,
And write it down upon a page,
Which, being sold, supplies my purse
And ministers to age.)

So as we paced the curving High,
To view the sights of Oxford town
We raised our feet (like Nelly Bly),
And then we put them down.

'Now, little Edward, answer me'—
I said, and clutched him by the gown—
'At Cambridge would you rather be,
Or here in Oxford town?'

My boy replied with tiny frown
(He'd been a year at Cavendish),
'I'd rather dwell in Oxford town,
If I could have my wish.'

'Now, little Edward, say why so;
My little Edward, tell me why.'
'Well, really, Pa, I hardly know.'
'Remarkable!' said I:

'For Cambridge has her "King's Parade,"
And much the more becoming gown;
Why should you slight her so,' I said,
'Compared with Oxford town?'

At this my boy hung down his head,
While sterner grew the parent's eye;
And six-and-thirty times I said,
'Come, Edward, tell me why?'

For I loved Cambridge (where they deal—
How strange!—in butter by the yard);
And so, with every third appeal,
I hit him rather hard.

Twelve times I struck, as may be seen
(For three times twelve is thirty-six),
When in a shop the *Magazine*
His tearful sight did fix.

He saw it plain, it made him smile,
And thus to me he made reply:—
'At Oxford there's a *Crocodile*;^[1]
And that's the reason why.'

Oh, Mr. Editor! my heart
For deeper lore would seldom yearn,
Could I believe the hundredth part
Of what from you I learn.

[1] Certain obscure paragraphs relating to a crocodile, kept at the Museum, had been perplexing the readers of the *Oxford Magazine* for some time past, and had been distorted into an allegory of portentous meaning.

UNITY PUT QUARTERLY[1].

By A. C. S.

The Centuries kiss and commingle,
Cling, clasp, and are knit in a chain;
No cycle but scorns to be single,
No two but demur to be twain,
'Till the land of the lute and the love-tale
Be bride of the boreal breast,
And the dawn with the darkness shall dovetail,
The East with the West.

The desire of the grey for the dun nights
Is that of the dun for the grey;
The tales of the Thousand and One Nights
Touch lips with 'The Times' of to-day.—
Come, chasten the cheap with the classic;
Choose, Churton, thy chair and thy class,
Mix, melt in the must that is Massic
The beer that is Bass!

Omnipotent age of the Aorist!
Infinitely freely exact!—
As the fragrance of fiction is fairest
If frayed in the furnace of fact—
Though nine be the Muses in number
There is hope if the handbook be one,—
Dispelling the planets that cumber
The path of the sun.

Though crimson thy hands and thy hood be
With the blood of a brother betrayed,
O Would-be-Professor of Would-be,
We call thee to bless and to aid.
Transmuted would travel with Er, see
The Land of the Rolling of Logs,
Charmed, chained to thy side, as to Circe
The Ithacan hogs.

O bourne of the black and the godly!
O land where the good niggers go.
With the books that are borrowed of Bodley,
Old moons and our castaway clo'!
There, there, till the roses be ripened
Rebuke us, revile, and review,
Then take thee thine annual stipend
So long over-due.

[1] Suggested by an Article in the *Quarterly Review*, enforcing the unity of literature ancient and modern, and the necessity of providing a new School of Literature in Oxford.

FIRE!

By Sir W. S.

Written on the occasion of the visit of the United Fire Brigades to Oxford, 1887.

I.

St. Giles's street is fair and wide,
St. Giles's street is long;
But long or wide, may naught abide
Therein of guile or wrong;
For through St. Giles's, to and fro,

The mild ecclesiastics go
From prime to evensong.
It were a fearsome task, perdie!
To sin in such good company.

II.

Long had the slanting beam of day
Proclaimed the Thirtieth of May
Ere now, erect, its fiery heat
Illumined all that hallowed street,
And breathing benediction on
Thy serried battlements, St. John,
Suffused at once with equal glow
The cluster'd Archipelago,
The Art Professor's studio
And Mr. Greenwood's shop,
Thy building, Pusey, where below
The stout Salvation soldiers blow
The cornet till they drop;
Thine, Balliol, where we move, and oh!
Thine, Randolph, where we stop.

III.

But what is this that frights the air,
And wakes the curate from his lair
In Pusey's cool retreat,
To leave the feast, to climb the stair,
And scan the startled street?
As when perambulate the young
And call with unrelenting tongue
On home, mamma, and sire;
Or voters shout with strength of lung
For Hall & Co's Entire;
Or Sabbath-breakers scream and shout—
The band of Booth, with drum devout,
Eliza on her Sunday out,
Or Farmer with his choir:—

IV.

E'en so, with shriek of fife and drum
And horrid clang of brass,
The Fire Brigades of England come
And down St. Giles's pass.
Oh grand, methinks, in such array
To spend a Whitsun Holiday
All soaking to the skin!
(Yet shoes and hose alike are stout;
The shoes to keep the water out,
The hose to keep it in.)

V.

They came from Henley on the Thames,
From Berwick on the Tweed,
And at the mercy of the flames
They left their children and their dames,
To come and play their little games

On Morrell's dewy mead.
Yet feared they not with fire to play—
The pyrotechnics (so they say)
Were very fine indeed.

VI.

(P.S. by Lord Macaulay).

Then let us bless Our Gracious Queen and eke the Fire Brigade,
And bless no less the horrid mess they've been and gone
and made;
Remove the dirt they chose to squirt upon our best attire,
Bless all, but most the lucky chance that no one
shouted 'Fire!'

DE TEA FABULA.

Plain Language from truthful James[1].

Do I sleep? Do I dream?
Am I hoaxed by a scout?
Are things what they seem,
Or is Sophists about?
Is our "to ti en einai" a failure, or is Robert Browning played
out?

Which expressions like these
May be fairly applied
By a party who sees
A Society skied
Upon tea that the Warden of Keble had biled with legitimate
pride.

'Twas November the third,
And I says to Bill Nye,
'Which it's true what I've heard:
If you're, so to speak, fly,
There's a chance of some tea and cheap culture, the sort
recommended as High.'

Which I mentioned its name,
And he ups and remarks:
'If dress-coats is the game
And pow-wow in the Parks,
Then I 'm nuts on Sordello and Hohenstiel-Schwangau and similar
Snarks.'

Now the pride of Bill Nye
Cannot well be express'd;
For he wore a white tie
And a cut-away vest:
Says I, 'Solomon's lilies ain't in it, and they was reputed well
dress'd.'

But not far did we wend,
When we saw Pippa pass
On the arm of a friend
—Doctor Furnivall 'twas,
And he wore in his hat two half-tickets for London, return,
second-class.

'Well,' I thought, 'this is odd.'
But we came pretty quick
To a sort of a quad
That was all of red brick,
And I says to the porter,—'R. Browning: free passes; and kindly
look slick.'

But says he, dripping tears
In his check handkerchief,
'That symposium's career's
Been regrettably brief,
For it went all its pile upon crumpets and busted on
gunpowder-leaf!'

Then we tucked up the sleeves
Of our shirts (that were biled),
Which the reader perceives
That our feelings were riled,
And we went for that man till his mother had doubted the traits
of her child.

Which emotions like these
Must be freely indulged
By a party who sees
A Society bulged
On a reef the existence of which its prospectus had never
divulged.

But I ask,—Do I dream?
Has it gone up the spout?
Are things what they seem,
Or is Sophists about?
Is our "to ti en einai" a failure, or is Robert Browning played
out?

[1] The Oxford Browning Society expired at Keble the week before this was written.

L'ENVOI.

AS I LAYE A-DREAMYNGE.

After T. I.

As I laye a-dreamynge, a-dreamynge, a-dreamynge,
O softlye moaned the dove to her mate within the tree,
And meseemed unto my syghte
Came rydyng many a knyghte
All cased in armoure bryghte
Cap-a-pie,
As I laye a-dreamynge, a goodlye companye!

As I laye a-dreamynge, a-dreamynge, a-dreamynge,
O sadlye mourned the dove, callynge long and callynge lowe,
And meseemed of alle that hoste
Notte a face but was the ghoste
Of a friend that I hadde loste
Long agoe.
As I laye a-dreamynge, oh, bysson teare to flowe!

As I laye a-dreamynge, a-dreamynge, a-dreamynge,
O sadlye sobbed the dove as she seemed to despayre,
And laste upon the tracke
Came one I hayled as 'Jacke!'
But he turned mee his backe
With a stare:

As I laye a-dreamynge, he lefte mee callynge there.

Stille I laye a-dreamynge, a-dreamynge, a-dreamynge,
And gentler sobbed the dove as it eased her of her payne,
And meseemed a voyce yt cry'd—
'They shall ryde, and they shall ryde
'Tyll the truce of tyme and tyde
Come agayne!
Alle for Eldorado, yette never maye attayne!'

Stille I laye a-dreamynge, a-dreamynge, a-dreamynge,
And scarcelye moaned the dove, as her agonye was spente:
'Shalle to-morrowe see them nygher
To a golden walle or spyre?
You have better in yr fyre,
Bee contente.'
As I laye a-dreamynge, it seem'd smalle punyshment.

But I laye a-wakyng, and loe! the dawne was breakynge
And rarely pyped a larke for the promyse of the daye:
'Uppe and sette yr lance in reste!
Uppe and followe on the queste!
Leave the issue to be guessed
At the endynge of the waye'—

As I laye a-wakyng, 'twas soe she seemed to say—
'Whatte and if it alle be feynynge?
There be better thynges than gaynynge,
Rycher pryzes than attaynynge.'—
And 'twas truthe she seemed to saye.
Whyles the dawne was breakynge, I rode upon my waye.

THE END

*** END OF THE PROJECT GUTENBERG EBOOK GREEN BAYS. VERSES AND PARODIES ***

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.

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. 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.

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

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.

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

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.

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.

