

## The Project Gutenberg eBook of Five O'Clock Tea: Farce

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: Five O'Clock Tea: Farce

Author: William Dean Howells

Release date: January 5, 2009 [eBook #27709]

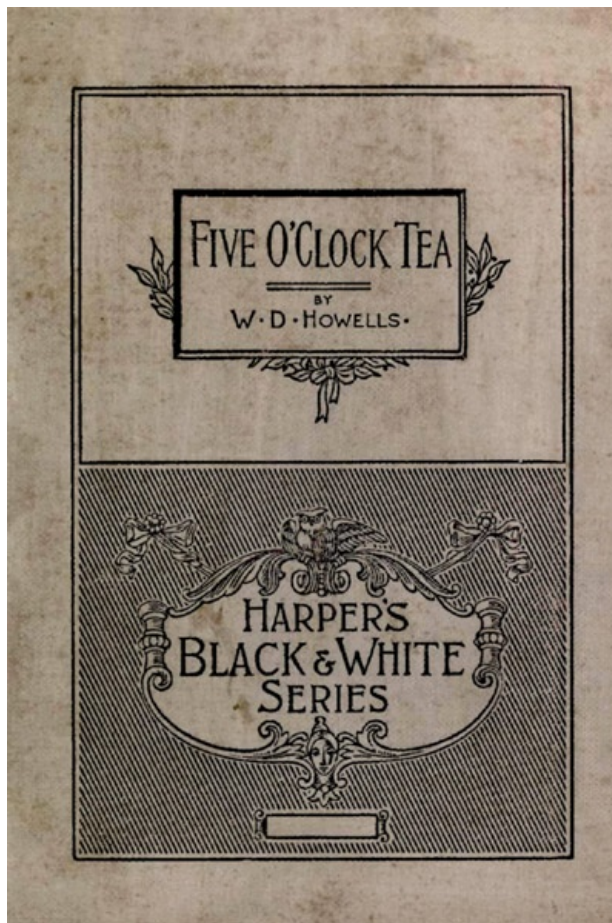
Language: English

Credits: Produced by David Edwards and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive)

\*\*\* START OF THE PROJECT GUTENBERG EBOOK FIVE O'CLOCK TEA: FARCE \*\*\*

### Transcriber's Note:

On [page 31](#), in the list of characters, Mrs. Campbell has been changed to Mrs. Canfield.



HARPER'S  
BLACK & WHITE  
SERIES

---

# FIVE O'CLOCK TEA



"WILL YOU ANSWER MY QUESTION, AMY?"

---

# FIVE O'CLOCK TEA

Farce

BY  
W. D. HOWELLS

ILLUSTRATED



NEW YORK  
HARPER AND BROTHERS

1894

---

## ILLUSTRATIONS

"WILL YOU ANSWER MY QUESTION, AMY?"

[\*Frontispiece\*](#)

"MRS. SOMERS, POURING A CUP OF TEA: 'THAT MAKES IT A LITTLE MORE DIFFICULT'"

[\*Facing page 32\*](#)

---

## FIVE O'CLOCK TEA

[7]

### I

#### *MRS. SOMERS; MR. WILLIS CAMPBELL*

MRS. Amy Somers, in a lightly floating tea-gown of singularly becoming texture and color, employs the last moments of expectance before the arrival of her guests in marching up and down in front of the mirror which fills the space between the long windows of her drawing-room, looking over either shoulder for different effects of the drifting and eddying train, and advancing upon her image with certain little bobs and bows, and retreating from it with a variety of fan practice and elaborated courtesies, finally degenerating into burlesque, and a series of grimaces and "mouths" made at the responsive reflex. In the fascination of this amusement she is first ignorant, and then aware, of the presence of Mr. Willis Campbell, who on the landing space between the drawing-room and the library stands, hat in hand, in the pleased contemplation of Mrs. Somers's manœuvres and contortions as the mirror reports them to him. Mrs. Somers does not permit herself the slightest start on seeing him in the glass, but turns deliberately away, having taken time to prepare the air of gratification and surprise with which she greets him at half the length of the drawing-room.

[8]

Mrs. Somers, giving her hand: "Why, Mr. Campbell! How very nice of you! How long have you been prowling about there on the landing? So stupid of them not to have turned up the gas!"

Campbell: "I wasn't much incommoded. That sort of pitch-darkness is rather becoming to my style of beauty, I find. The only objection was that I couldn't see you."

Mrs. Somers: "Do you often make those pretty speeches?"

Campbell: "When I can found them on fact."

[9]

Mrs. Somers: "What can I say back? Oh! That I'm sorry I couldn't have met you when you were looking your best."

Campbell: "Um! Do you think you could have borne it? We might go out there."

Mrs. Somers: "On second thoughts, no. I shall ring to have them turn up the gas."

Campbell: "No; let me." He prevents her ringing, and going out into the space between the library and drawing-room, stands with his hand on the key of the gas-burner. "Now how do I look?"

Mrs. Somers: "Beautiful."

Campbell, turning up the gas: "And now?"

Mrs. Somers: "Not *half* so well. Decidedly pitch-darkness is becoming to you. Better turn it

down again."

Campbell, rejoining her in the drawing-room: "No; it isn't so becoming to you; and I'm not envious, whatever I am."

Mrs. Somers: "You are generosity itself."

Campbell: "If you come to phrases, I prefer magnanimity."

Mrs. Somers: "Well, *say* magnanimity. Won't you sit down—while you have the opportunity?" She sinks upon the sofa, and indicates with her fan an easy-chair at one end of it.

Campbell, dropping into it: "Are there going to be so many?"

Mrs. Somers: "You never can tell about five o'clock tea. There mayn't be more than half a dozen; there may be thirty or forty. But I wished to affect your imagination."

Campbell: "You had better have tried it in some other kind of weather. It's snowing like—"

Mrs. Somers, running to the window, and peeping out through the side of the curtain: "It is! like—cats and dogs!"

Campbell: "Oh no! You can't say that! It only rains that way. I was going to say it myself, but I stopped in time."

Mrs. Somers, standing before the window with clasped hands: "No matter! There will simply be nobody but bores. *They* come in any sort of weather."

Campbell: "Thank you, Mrs. Somers. I'm glad I ventured out."

Mrs. Somers, turning about: "What?" Then realizing the situation: "Oh, *poor* Mr. Campbell!"

Campbell: "Oh, don't mind *me*! I can stand it if you can. I belong to a sex, thank you, that doesn't pretend to have any tact. I would just as soon tell a man he was a bore as not. But I thought it might worry a lady, perhaps."

Mrs. Somers: "Worry? I'm simply aghast at it. Did you ever hear of anything worse?"

Campbell: "Well, not much worse."

Mrs. Somers: "What can I do to make you forget it?"

Campbell: "I can't think of anything. It seems to me that I shall always remember it as the most fortunate speech a lady ever made to me—and they have said some flattering things to me in my time."

Mrs. Somers: "Oh, don't be entirely heartless. Wouldn't a cup of tea blot it out? With a Peak & Frea?" She advances beseechingly upon him. "Come, I will give you a cup at once."

Campbell: "No, thank you; I would rather have it with the rest of the bores. They'll be sure to come."

Mrs. Somers, resuming her seat on the sofa: "You are implacable. And I thought you said you were generous."

Campbell: "No; merely magnanimous. I can't forget your cruel frankness; but I know *you* can, and I ask you to do it." He throws himself back in his chair with a sigh. "And who knows? Perhaps you were right."

Mrs. Somers: "About what?"

Campbell: "My being a bore."

Mrs. Somers: "I should think *you* would know."

Campbell: "No; that's the difficulty. Nobody would be a bore if he knew it."

Mrs. Somers: "Oh, *some* would, I think."

Campbell: "Do you mean me?"

Mrs. Somers: "Well, no, then. I don't believe you would be a bore, if you knew it. Is that enough? or do you expect me to say something more?"

Campbell: "No, it's quite enough, thank you." He remains pensively silent.

Mrs. Somers, after waiting for him to speak: "Bores for bores, don't you hate the silent ones most?"

Campbell, desperately rousing himself: "Mrs. Somers, if you only knew how disagreeable I was going to make myself just before I concluded to hold my tongue!"

Mrs. Somers: "Really? What were you going to say?"

Campbell: "Do you actually wish to know?"

Mrs. Somers: "Oh no; I only thought you wished to tell."

Campbell: "Not at all. You complained of my being silent."

Mrs. Somers: "Did I? I was wrong. I will never do so again." She laughs in her fan.

Campbell: "And I complain of your delay. You can tell me now, just as well as two weeks hence, whether you love me enough to marry me or not."

Mrs. Somers: "You promised not to recur to that subject without some hint from me. You have broken your promise." [14]

Campbell: "Well, you wouldn't give me any hint."

Mrs. Somers: "How can I believe you care for me if you are false in this?"

Campbell: "It seems to me that my falsehood is another proof of my affection."

Mrs. Somers: "Very well, then; you can wait till I know my mind."

Campbell: "I'd rather know your heart. But I'll wait." After a pause: "Why do you carry a fan on a day like this? I ask, to make general conversation."

Mrs. Somers, spreading the fan in her lap, and looking at it curiously: "I don't know." After a moment: "Oh yes; for the same reason that I shall have ice-cream after dinner to-day."

Campbell: "That's no reason at all." After a moment: "Are you going to have ice-cream to-day after dinner?"

Mrs. Somers: "I might. If I had company."

Campbell: "Oh, I couldn't stay after hinting. I'm too proud for that." He pulls his chair nearer and joins her in examining the fan in her lap. "What is so very strange about your fan?" [15]

Mrs. Somers: "Nothing. I was just seeing how a fan looked that was the subject of gratuitous criticism."

Campbell: "I didn't criticise the *fan*." He regards it studiously.

Mrs. Somers: "Oh! *Not* the fan?"

Campbell: "No; I think it's extremely pretty. I like big fans."

Mrs. Somers: "So good of you! It's Spanish. That's why it's so large."

Campbell: "It's hand-painted, too."

Mrs. Somers, leaning back, and leaving him to the inspection of the fan: "You're a connoisseur, Mr. Campbell."

Campbell: "Oh, I can tell hand-painting from machine-painting when I see it. 'Tisn't so good."

Mrs. Somers: "Thank you."

Campbell: "Not at all. Now, that fellow—cavalier, I suppose, in Spain—making love in that attitude, you can see at a glance that *he's* hand-painted. No *machine*-painted cavalier would do it in that way. And look at the lady's hand. Who ever saw a hand of that size before?" [16]

Mrs. Somers, unclasping the hands which she had folded at her waist, and putting one of them out to take up the fan: "You said you were not criticising the fan."

Campbell, quickly seizing the hand, with the fan in it: "Ah, I'm wrong! Here's another one no bigger. Let me see which is the largest."

Mrs. Somers, struggling not very violently to free her hand: "Mr. Campbell!"

Campbell: "Don't take it away! You must listen to me now, Amy."

Mrs. Somers, rising abruptly, and dropping her fan as she comes forward to meet an elderly gentleman arriving from the landing: "Mr. Bemis! How very heroic of you to come such a day! Isn't it too bad?"

---

## II

 [17]

**MR. BEMIS; MRS. SOMERS; MR. WILLIS  
CAMPBELL**

Bemis: "Not if it makes me specially welcome, Mrs. Somers." Discovering Campbell: "Oh, Mr. Campbell!"

Campbell, striving for his self-possession as they shake hands: "Yes, another hero, Mr. Bemis. Mrs. Somers is going to brevet everybody who comes to-day. She didn't *say* heroes to me, but—"

Mrs. Somers: "You shall have your tea at once, Mr. Bemis." She rings. "I was making Mr. Campbell wait for his. You don't order up the teapot for one hero."

Bemis: "Ha, ha, ha! No, indeed! But I'm very glad you do for two. The fact is"—rubbing his hands—"I'm half frozen."

Mrs. Somers: "Is it so very cold?" To Campbell, who presents her fan with a bow: "Oh, thank you." To Mr. Bemis: "Mr. Campbell has just been objecting to my fan. He doesn't like its being hand-painted, as he calls it." [18]

Bemis: "That reminds me of a California gentleman whom I found looking at an Andrea del Sarto in the Pitti Palace at Florence one day—by-the-way, *you've* been a Californian too, Mr. Campbell; but you won't mind. He seemed to be puzzled over it, and then he said to me—I was standing near him—'Hand-painted, I presume?'"

Mrs. Somers: "Ah! ha, ha, ha! How very good!" To the maid, who appears: "The tea, Lizzie."

Campbell: "You don't think he was joking?"

Bemis, with misgiving: "Why, no, it never occurred to me that he was."

Campbell: "You can't always tell when a Californian's joking."

Mrs. Somers, with insinuation: "*Can't* you? Not even adoptive ones?"

Campbell: "Adoptive ones never joke."

Mrs. Somers: "Not even about hand-painted fans? What an interesting fact!" She sits down on the sofa behind the little table on which the maid arranges the tea, and pours out a cup. Then, with her eyes on Mr. Bemis: "Cream and sugar both? Yes?" Holding a cube of sugar in the tongs: "How many?" [19]

Bemis: "One, please."

Mrs. Somers, handing it to him: "I'm so glad you take your tea *au naturel*, as I call it."

Campbell: "What do you call it when they don't take it with cream and sugar?"

Mrs. Somers: "*Au unnatural*. There's only one thing worse: taking it with a slice of lemon in it. You might as well draw it from a bothersome samovar at once, and be done with it."

Campbell: "The samovar is picturesque."

Mrs. Somers: "It is insincere. Like Californians. Natives."

Campbell: "Well, I can think of something much worse than tea with lemon in it."

Mrs. Somers: "What?"

Campbell: "No tea at all."

Mrs. Somers, recollecting herself: "Oh, *poor* Mr. Campbell! Two lumps?"

Campbell: "One, thank you. Your pity is so sweet!" [20]

Mrs. Somers: "You ought to have thought of the milk of human kindness, and spared my cream-jug too."

Campbell: "You didn't pour out your compassion soon enough."

Bemis, who has been sipping his tea in silent admiration: "Are you often able to keep it up in that way? I was fancying myself at the theatre."

Mrs. Somers: "Oh, *don't* encore us! Mr. Campbell would keep saying his things over indefinitely."

Campbell, presenting his cup: "Another lump. It's turned bitter. *Two!*"

Bemis: "Ha, ha, ha! Very good—very good indeed!"

Campbell: "Thank you kindly, Mr. Bemis."

Mrs. Somers, greeting the new arrivals, and leaning forward to shake hands with them as they come up, without rising: "Mrs. Roberts! How very good of you! And Mr. Roberts!"



## III

***MR. and MRS. ROBERTS and the OTHERS***

Roberts: "Not at all."

Mrs. Roberts: "Of course we were coming."

Mrs. Somers: "Will you have some tea? You see I'm installed already. Mr. Campbell was so greedy he wouldn't wait."

Campbell: "Mr. Bemis and I are here in the character of heroes, and we had to have our tea at once. You're a hero too, Roberts, though you don't look it. Any one who comes to tea in such weather is a hero, or a—"

Mrs. Somers, interrupting him with a little shriek: "Ugh! How hot that handle's getting!"

Campbell: "Ah, I dare say. Let me turn out my sister's cup." Pouring out the tea and handing it to Mrs. Roberts. "I don't see how you could reconcile it to your No. Eleven conscience to leave your children in such a snow-storm as this, Agnes." [22]

Mrs. Roberts, in vague alarm: "Why, what in the world could happen to them, Willis?"

Campbell: "Oh, nothing to *them*. But suppose Roberts got snowed under. Have some tea, Roberts?" He offers to pour out a cup.

Mrs. Somers, dispossessing him of the teapot with dignity: "Thank you, Mr. Campbell; *I* will pour out the tea."

Campbell: "Oh, very well. I thought the handle was hot."

Mrs. Somers: "It's cooler now."

Campbell: "And you won't let me help you?"

Mrs. Somers: "When there are more people you may hand the tea."

Campbell: "I wish I knew just how much that meant."

Mrs. Somers: "Very little. As little as an adoptive Californian in his most earnest mood." While they talk—Campbell bending over the teapot, on which Mrs. Somers keeps her hand—the others form a little group apart.

Bemis, to Mrs. Roberts: "I hope Mr. Roberts's distinguished friend won't give us the slip on account of the storm." [23]

Roberts: "Oh no; he'll be sure to come. He may be late. But he's the most amiable of Englishmen, and I know he won't disappoint Mrs. Somers."

Bemis: "The most unamiable of Englishmen couldn't do that."

Roberts: "Ah, I don't know. Did you meet Mr. Pogis?"

Bemis: "No; what did he do?"

Roberts: "Why, he came—to the Hibbens's dinner—in a sack coat."

Mrs. Roberts: "I thought it was a Cardigan jacket."

Bemis: "*I* heard a Norfolk jacket and knickerbockers."

Mrs. Somers: "Ah, there is Mrs. Curwen!" To Campbell, aside: "And without her husband!"

Campbell: "Or any one else's husband."

Mrs. Somers: "For shame!"

Campbell: "You began it."

Mrs. Somers, to Mrs. Curwen; who approaches her sofa: "You are kindness itself, Mrs. Curwen, to come on such a day." The ladies press each other's hands. [24]

## IV

## **MRS. CURWEN and the OTHERS**

Mrs. Curwen: "You are goodness in person, Mrs. Somers, to say so."

Campbell: "And I am magnanimity embodied. Let me introduce myself, Mrs. Curwen!" He bows, and Mrs. Curwen deeply courtesies.

Mrs. Curwen: "I should never have known you."

Campbell, melodramatically, to Mrs. Somers: "Tea, ho! for Mrs. Curwen—impenetrably disguised as kindness."

Mrs. Curwen: "What shall I say to him?"

Mrs. Somers, pouring the tea: "Anything you like, Mrs. Curwen. Aren't we to see Mr. Curwen to-day?"

Mrs. Curwen, taking her tea: "No, I'm his insufficient apology. He's detained at his office—business."

Campbell: "Then you see they don't *all* come, Mrs. Somers."

Mrs. Curwen: "All what?"

Campbell: "Oh, all the—heroes."

Mrs. Curwen: "Is that what he was going to say, Mrs. Somers?"

Mrs. Somers: "You never can tell what he's going to say."

Mrs. Curwen: "I should think you would be afraid of him."

Mrs. Somers, with a little shrug: "Oh no; he's quite harmless. It's just a little way he has." To Mr. and Mrs. Miller, Mr. and Mrs. Alfred Bemis, and Dr. Lawton, who all appear together: "Ah, how do you do? So glad to see you! So very kind of you! I didn't suppose *you* would venture out. And you too, Doctor?" She begins to pour out tea for them, one after another, with great zeal.

[25]

---

## **V**

### **DR. LAWTON, MR. and MRS. MILLER, YOUNG MR. and MRS. BEMIS, and the OTHERS**

Dr. Lawton: "Yes, I too. It sounded very much as if I were Brutus also." He stirs his tea and stares round at the company. "It seems to me that I have met these conspirators before. That's what makes Boston insupportable. You're always meeting the same people!"

Campbell: "We all feel it as keenly as you do, Doctor."

Lawton, looking sharply at him: "Oh! *you* here? I might have expected it. Where is your aunt?"

[26]

---

## **VI**

### **MRS. CRASHAW and the OTHERS**

Mrs. Crashaw, appearing: "If you mean me, Dr. Lawton—"

Lawton: "I do, my dear friend. What company is complete without you?"

Mrs. Somers, reaching forward to take her hand, while with her disengaged hand she begins to pour her a cup of tea: "None in *my* house."

[27]



Mrs. Crashaw: "Very pretty." Taking her tea. "I hope it isn't complete, either, without the English painter you promised us."

Mrs. Somers: "No, indeed! And a great many other people besides. But haven't you met him yet? I supposed Mrs. Roberts—"

Mrs. Crashaw: "Oh, I don't go to *all* of Agnes's fandangoes. I was to have seen him at Mrs. Wheeler's—he is being asked everywhere, of course—but he didn't come. He sent his father and mother instead. They were very nice old people, but they hadn't painted his pictures."

Lawton: "They might say his pictures would never have been painted without them."

Bemis: "It was like Heine's going to visit Rachel by appointment. She wasn't in, but her father and mother were; and when he met her afterwards he told her that he had just come from a show where he had seen a curious monster advertised for exhibition—the offspring of a hare and a salmon. The monster was not to be seen at the moment, but the showman said here was monsieur the hare and madame the salmon." [28]

Mrs. Roberts: "What in the world did Rachel say?"

Lawton: "Ah, that's what these brilliant anecdotes never tell. And I think it would be very interesting to know what the victim of a witticism has to say."

Mrs. Curwen: "I should think you would know very often, Doctor."

Lawton: "Ah, now I should like to know what the victim of a compliment says!"

Mrs. Curwen: "He bows his thanks." Dr. Lawton makes a profound obeisance, to which Mrs. Curwen responds in burlesque.

Miller: "We all envy you, Doctor."

Mrs. Miller: "Oh yes. Mrs. Curwen never makes a compliment without meaning it." [29]

Mrs. Curwen: "I can't say that quite, my dear. I should be very sorry to mean all the civil things I say. But I never flatter gentlemen of a certain age."

Mrs. Miller, tittering ineffectively: "I shall know what to say to Mr. Miller after this."

Mrs. Crashaw: "Well, if you haven't got the man, Mrs. Somers, you *have* got his picture, haven't you?"

Mrs. Somers: "Yes; it's on my writing-desk in the library. Let me—"

Lawton: "No, no; don't disturb yourself! We wish to tear it to pieces without your embarrassing presence. Will you take my arm, Mrs. Crashaw?"

Mrs. Bemis: "Oh, let us all go and see it!"

Roberts: "Aren't you coming, Willis?"

Campbell, without looking round: "Thank you, I've seen it."

Mrs. Somers, whom the withdrawal of her other guests has left alone with him: "How could you tell such a fib?"

Campbell: "I could tell much worse fibs than that in such a cause." [30]

Mrs. Somers: "What cause?"

Campbell: "A lost one, I'm afraid. Will you answer my question, Amy?"

Mrs. Somers: "Did you ask me any?"

Campbell: "You know I did—before those people came in."

Mrs. Somers: "Oh, *that*! Yes. I should like to ask *you* a question first."

Campbell: "Twenty, if you like."

Mrs. Somers: "Why do you feel authorized to call me by my first name?"

Campbell: "Because I love you. Now will you answer me?"

Mrs. Somers, dreamily: "I didn't say I would, did I?"

Campbell, rising, sadly: "No."

Mrs. Somers, mechanically taking the hand he offers her: "Oh! What—"

Campbell: "I'm going; that's all."

Mrs. Somers: "So soon?"

Campbell: "Yes; but I'll try to make amends by not coming back soon—or at all."

Mrs. Somers: "You mustn't!"

Campbell: "Mustn't what?"

Mrs. Somers: "You mustn't keep my hand. Here come some more people. Ah, Mrs. Canfield! Miss Bayly! So very nice of you, Mrs. Wharton! Will you have some tea?"

[31]

---

## VII

### ***MRS. CANFIELD, MISS BAYLY, MRS. WHARTON, and the OTHERS***

Mrs. Wharton: "No, thank you. The only objection to afternoon tea is the tea."

Mrs. Somers: "I'm so glad you don't mind the weather." With her hand on the teapot, glancing up at Miss Bayly: "And do you refuse too?"

Miss Bayly: "I can answer for Mrs. Canfield that *she* doesn't, and I *never* do. *We* object to the weather."

Mrs. Somers, pouring a cup of tea: "That makes it a little more difficult. I can keep from offering Mrs. Wharton some tea, but I can't stop its snowing."

Miss Bayly, taking her cup: "But you're so amiable; we know you would if you could, and that's quite enough. We're not the first and only, are we?"

[32]

Mrs. Somers: "*Dear*, no! There are multitudes of flattering spirits in the library, stopping the mouth of my portrait with pretty speeches."

Miss Bayly, vividly: "Not your *Bramford* portrait?"

Mrs. Somers: "My *Bramford portrait*."

Miss Bayly, to the other ladies: "Oh, let us go and see it too!" They flutter out of the drawing-room, where Mrs. Somers and Campbell remain alone together as before. He continues silent, while she waits for him to speak.

---

## VIII

### ***MRS. SOMERS; MR. CAMPBELL***

Mrs. Somers, finally: "Well?"

Campbell: "Well, what?"

Mrs. Somers: "Nothing. Only I thought you were—you were going to—"



**"MRS. SOMERS, POURING A CUP OF TEA: 'THAT MAKES IT A LITTLE MORE DIFFICULT'"**

Campbell: "No; I've got nothing to say."

[33]

Mrs. Somers: "I didn't mean that. I thought you were going to—go." She puts up her hand and hides a triumphant little smile with it.

Campbell: "Very well, then, I'll go, since you wish it." He holds out his hand.

Mrs. Somers, putting hers behind her: "You've shaken hands once. Besides, who said I wished you to go?"

Campbell: "Do you wish me to stay?"

Mrs. Somers: "I wish you to—hand tea to people."

Campbell: "And you won't say anything more?"

Mrs. Somers: "It seems to me that's enough."

Campbell: "It isn't enough for me. But I suppose beggars mustn't be choosers. I can't stay merely to hand tea to people, however. You can say yes or no now, Amy, as well as at any other time."

Mrs. Somers: "Well, no, then—if you wish it so much."

Campbell: "You know I don't wish it."

Mrs. Somers: "You gave me my choice. I thought you were indifferent about the word."

[34]

Campbell: "You know better than that, Amy."

Mrs. Somers: "Amy again! Aren't you a little previous, Mr. Campbell?"

Campbell, with a sigh: "Ah, that's for you to say."

Mrs. Somers: "Wouldn't it be impolite?"

Campbell; "Oh, not for *you*."

Mrs. Somers: "If you're so sarcastic, I shall be afraid of you."

Campbell: "Under what circumstances?"

Mrs. Somers, dropping her eyes: "I don't know." He makes a rush upon her. "Oh! here comes Mrs. Curwen! Shake hands, as if you were going."

---

## IX

[35]

**MRS. CURWEN; MRS. SOMERS;**

## MR. CAMPBELL

Mrs. Curwen: "What! is Mr. Campbell going, *too*?"

Mrs. Somers: "Too? *You're* not going, Mrs. Curwen?"

Mrs. Curwen: "Yes, I'm going. The likeness is perfect, Mrs. Somers. It's a speaking likeness, if there ever was one."

Campbell: "Did it do all the talking?"

Mrs. Curwen: "It would—if Mrs. Roberts and Dr. Lawton hadn't been there. Well, I must go."

Campbell: "So must I."

Mrs. Somers, in surprise: "*Must* you?"

Campbell: "Yes; these drifts will be over my ears directly."

Mrs. Curwen: "You poor man! You don't mean to say you're *walking*?"

Campbell: "I shall be, in about half a minute."

Mrs. Curwen: "Indeed you shall not! You shall be driving—with me. I've a vacancy in the coupé, and I'll set you down wherever you like." [36]

Campbell: "Won't it crowd you?"

Mrs. Curwen: "Not at all."

Campbell: "Or incommode you in any way?"

Mrs. Curwen: "It will oblige me in every way."

Campbell: "Then I will go, and a thousand thanks. Good-by again, Mrs. Somers."

Mrs. Curwen: "Good-by, Mrs. Somers. Poor Mrs. Somers! It seems too bad to leave you here alone, bowed in an elegiac attitude over your tea-urn."

Mrs. Somers: "Oh, not at all! Remember me to *Mr.* Curwen."

Mrs. Curwen: "I will. Well, Mr. Campbell—"

Mrs. Somers: "Mr. Campbell—"

Campbell: "Well?"

Mrs. Curwen: "To which?"

Campbell: "Both."

Mrs. Somers: "Neither!"

Mrs. Curwen: "Ah! ha, ha, ha! Mr. Campbell, do you know much about women?"

Campbell: "I had a mother." [37]

Mrs. Curwen: "Oh, a *mother* won't do."

Campbell: "Well, I have an only sister who is a woman."

Mrs. Curwen: "A sister won't do, *either*—not your own. You can't learn a woman's meaning in that way."

Campbell: "I will sit at your feet, Mrs. Curwen, if you'll instruct me."

Mrs. Curwen: "I shall be delighted. I'll begin now. Oh, you needn't really prostrate yourself!" She stops him in a burlesque attempt to do so. "And I'll concentrate the wisdom of the whole first lesson in a single word."

Campbell, with clasped hands of entreaty: "Speak, blessed ghost!"

Mrs. Curwen: "Stay! Ah! ha, ha, ha!" She flies at Mrs. Somers and kisses her. "You can't say I'm ill-natured, my dear, whatever I am!"

Mrs. Somers, pursuing her exit with the word: "No, merely atrocious." A pause ensues, in which Campbell stands irresolute.

**MRS. SOMERS; MR. CAMPBELL**

Campbell, finally: "Did you wish me to stay, Amy?"

Mrs. Somers, airily: "I? Oh no! It was Mrs. Curwen."

Campbell: "Then I think I'll accept her kind offer of a seat in her coupé."

Mrs. Somers: "Oh! I thought, of course, you'd stay—at *her* request."

Campbell: "No; I shall only stay at yours."

Mrs. Somers: "And I shall not ask you. In fact, I warn you not to."

Campbell: "Why?"

Mrs. Somers: "Because, if you urge me to speak now, I shall say—"

Campbell: "I wasn't going to urge you."

Mrs. Somers: "No matter! I shall say it now without being urged. Yes, I've made up my mind. I can't marry a flirt."

Campbell: "I can, Amy."

Mrs. Somers: "Sir!"

Campbell: "You know very well you sent those people into the other room to keep me here and torment me—"

Mrs. Somers: "*Now* you've *insulted* me, and all *is* over."

Campbell: "To tantalize me with your loveliness, your beauty, your grace, Amy!"

Mrs. Somers, softening: "Oh, that's all very well—"

Campbell: "I'm glad you like it. I could go on at much greater length. But you know I love you dearly, Amy, and why should you delight in my agonies? But only marry me, and you shall delight in them as long as you live, and—"

Mrs. Somers: "You must hold me very cheap to think I would take you from that creature."

Campbell: "Confound her! I wasn't hers to give. I offered myself first."

Mrs. Somers: "She offered you last, and—no, thank you, please."

Campbell: "Do you really mean it?"

Mrs. Somers: "I shall not say. Or, yes, I *will* say. If that woman, who seems to have you at her beck and call, had not intermeddled, I might have made you a very different answer. But now my eyes are opened, and I see what I should have to expect, and—no, thank you, please."

Campbell: "And if she hadn't offered me—"

Mrs. Somers, drawing out her handkerchief and putting it to her eyes: "I was feeling kindly towards you—I was such a little fool—"

Campbell: "Amy!"

Mrs. Somers: "And you knew how much I disliked her."

Campbell: "Yes, I saw by the way you kissed each other."

Mrs. Somers: "Nonsense! You knew that meant nothing. But if it had been anybody else in the world but her, I shouldn't have minded it. And now—"

Campbell: "Now—"

Mrs. Somers: "Now all those geese are coming back from the other room, and they'll see that I've been crying, and everybody will know everything. Willis—"

Campbell: "*Willis?*"

Mrs. Somers: "Let me go! I must bathe my eyes! You stay here and receive them! I'll be back at once!" She escapes from the arms stretched towards her, and out of the door, just before her guests enter from the library, and Campbell remains to receive them. The ladies, in returning, call over one another's heads and shoulders.

[39]

[40]

[41]

## XI

### *MR. CAMPBELL and the OTHERS*

Mrs. Roberts: "Amy, it's *lovely!* But it doesn't *half* do you justice."

Young Mrs. Bemis: "It's too sweet for *anything*, Mrs. Somers."

Mrs. Crashaw: "Why did you let the man put you into that ridiculous seventeenth-century dress? Can't he paint a modern frock?"

Mrs. Wharton: "But what exquisite coloring, Mrs. Somers!"

Mrs. Miller: "He's got just your lovely turn of the head."

Miss Bayly: "And the way you hold your fan—what character he's thrown into it!"

[42]

Mrs. Roberts: "And that fall of the skirt, Amy; that skirt is *full* of character!" She discovers Mr. Campbell behind the tea-urn. He has Mrs. Somers's light wrap on his shoulders, and her fan in his hand, and he alternately hides his blushes with it, and coquettishly folds it and pats his mouth in a gross caricature of Mrs. Somers's manner. In rising he twitches his coat forward in a similar burlesque of a lady's management of her skirt. "Why, where is Amy, Willis?"

Campbell: "Gone a moment. Some trouble about—the hot water."

Lawton: "Hot water that you've been getting into? Ah, young man, look me in the eye!"

Campbell: "Your glass one, Doctor?"

Young Mr. Bemis: "Why, my dear, has your father got a glass eye?"

Mrs. Bemis: "Of *course* he hasn't! What an idea! I don't know what Mr. Campbell means."

Lawton: "I've no doubt he wishes I had a glass eye—two of them, for that matter. But that isn't answering my question. Where is Mrs. Somers?"

[43]

Campbell: "That was my sister's question, and I did answer it. Have some tea, ladies? I'm glad you like my portrait, and that you think he's got my lovely turn of the head, and the way I hold my fan, and the character of my skirt; but I agree with you that it isn't half as pretty as I am."

The Ladies: "Oh, what shall we do to him? Prescribe for us, Doctor."

Campbell: "No, no! I want the Doctor's services myself. I don't want him to give me his medicines. I want him to give me away."

Lawton: "You're tired of giving yourself away, then?"

Campbell: "It's of no use. They won't have me."

Lawton: "Who won't?"

Campbell: "Oh, I'll leave Mrs. Somers to say."

---

## XII

[44]

### *MRS. SOMERS and the OTHERS*

Mrs. Somers, radiantly reappearing: "Say what?" She has hidden the traces of her tears from every one but the ladies by a light application of powder, and she knows that they all know she has been crying, and this makes her a little more smiling. "Say what?" She addresses the company in general rather than Campbell.

Campbell, with caricatured tenderness: "Say yes."

Mrs. Somers: "What does he mean, Doctor?"

Lawton: "Oh, I'm afraid he's past all surgery. I give him over to you, Mrs. Somers."

Campbell: "There, now. She wasn't the last to do it!"

Mrs. Somers, with the resolution of a widow: "Well, I suppose there's nothing else for it, then."

[45]

I'll see what can be done for your patient, Doctor." She passes her hand through Campbell's arm, where he continues to stand behind the tea-table.

Mrs. Roberts, falling upon her and kissing her: "Amy, you don't *mean* it!"

Mrs. Bemis, embracing her in turn: "I never can believe it."

Mrs. Crashaw: "It is ridiculous! What, Willis?"

Mrs. Miller: "It does seem too nice to be true."

Bemis: "You astonish us!"

Roberts: "We never should have dreamed of it."

Young Mr. Bemis: "You *must* give us time to realize it."

Mrs. Wharton: "Is it *possible*?"

Miss Bayly: "Is it possible?" They all shake hands with Mrs. Somers in turn.

Roberts: "Isn't this rather sudden, Willis?"

Campbell: "Well, it is—for Mrs. Somers, perhaps. But *I've* found it awfully gradual."

Mrs. Somers: "Nonsense! It's an old story for both of us."

Campbell: "Well, what I like about it is, it's *true*. Founded on fact!"

[46]

Mrs. Roberts: "Really? I *can't* believe it!"

Campbell: "Well, I don't know whom all this charming incredulity's intended to flatter, but if it's I, I say no, *not* really, at all! It's merely a little *coup de théâtre* we've been arranging."

Lawton, patting him on the shoulder: "One ahead, as usual."

Mrs. Somers: "Oh, thank you, Doctor! There are two of us ahead now."

Lawton: "*I* believe you, at any rate. Bravo!" He initiates an applause in which all the rest join, while Campbell catches up Mrs. Somers's fan and unfurls it before both their faces.

## THE END

---

## Harper's "Black and White" Series.

Illustrated. 32mo, Cloth, 50 cents each.

### LATEST ISSUES:

FIVE O'CLOCK TEA. Farce. By W. D. Howells.

THE MOUSE-TRAP. Farce. By W. D. Howells.

A LIKELY STORY. Farce. By W. D. Howells.

THIS PICTURE AND THAT. A Comedy. By Brander Matthews.

TRAVELS IN AMERICA 100 YEARS AGO. By Thomas Twining.

MY YEAR IN A LOG CABIN. By William Dean Howells.

EVENING DRESS. A Farce. By William Dean Howells.

THE WORK OF WASHINGTON IRVING. By Charles Dudley Warner.

EDWIN BOOTH. By Laurence Hutton.

PHILLIPS BROOKS. By Rev. Arthur Brooks, D.D.

THE DECISION OF THE COURT. A Comedy, By Brander Matthews.

GEORGE WILLIAM CURTIS. By John White Chadwick.

THE UNEXPECTED GUESTS. A Farce. By William Dean Howells.

SLAVERY AND THE SLAVE TRADE IN AFRICA. By Henry M. Stanley.



THE RIVALS. By François Coppée.

WHITTIER: NOTES OF HIS LIFE AND OF HIS FRIENDSHIPS. By Annie Fields.

THE JAPANESE BRIDE. By Naomi Tamura.

GILES COREY, YEOMAN. By Mary E. Wilkins.

COFFEE AND REPARTEE. By John Kendrick Bangs.

*For sale by all booksellers, or will be sent by the publishers, postage prepaid, on receipt of price.*

---

## BY WILLIAM DEAN HOWELLS.

---

THE COAST OF BOHEMIA. Illustrated. 12mo, Cloth, \$1 50.

THE WORLD OF CHANCE. 12mo, Cloth, \$1 50, Paper, 60 cents.

THE QUALITY OF MERCY. 12mo, Cloth, \$1 50, Paper, 75 cents.

AN IMPERATIVE DUTY. 12mo, Cloth, \$1 00; Paper, 50 cents.

A HAZARD OF NEW FORTUNES. 2 vols., 12mo, Cloth, \$2 00; 1 vol., Illustrated, Paper, \$1 00.

THE SHADOW OF A DREAM. 12mo, Cloth, \$1 00; Paper, 50 cents.

ANNIE KILBURN. 12mo, Cloth, \$1 50; Paper, 75 cents.

APRIL HOPES. 12mo, Cloth, \$1 50; Paper, 75 cents.

CHRISTMAS EVERY DAY, and Other Stories. Illustrated. Post 8vo, Cloth, \$1 25.

A BOY'S TOWN. Illustrated. Post 8vo, Cloth, \$1 25.

THE MOUSE-TRAP, and Other Farces. Illustrated. 32mo, Cloth, \$1 00.

MY YEAR IN A LOG-CABIN. Illustrated. 32mo, Cloth, 50 cents.

A LITTLE SWISS SOJOURN. Illustrated. 32mo, Cloth, 50 cents.

FARCES: *A Likely Story—The Mouse-Trap—Five O'Clock Tea—Evening Dress—The Unexpected Guests—A Letter of Introduction—The Albany Depot—The Garroters.* Illustrated. 32mo, Cloth, 50 cents each.

CRITICISM AND FICTION. 16mo, Cloth, \$1 00.

MODERN ITALIAN POETS. 12mo, Cloth, \$2 00.

---

## HARPER'S AMERICAN ESSAYISTS.

With Portraits. 16mo, Cloth, \$1 00 each.

---

LITERARY AND SOCIAL SILHOUETTES. By HJALMAR  
HJORTH BOYESEN.

STUDIES OF THE STAGE. By BRANDER MATTHEWS.

AMERICANISMS AND BRITICISMS, with Other Essays on  
Other Isms. By BRANDER MATTHEWS.

AS WE GO. By CHARLES DUDLEY WARNER. With Illustrations.

AS WE WERE SAYING. By CHARLES DUDLEY WARNER. With  
Illustrations.

FROM THE EASY CHAIR. By GEORGE WILLIAM CURTIS.

FROM THE EASY CHAIR. *Second Series.* By GEORGE  
WILLIAM CURTIS.

FROM THE EASY CHAIR. *Third Series.* By GEORGE WILLIAM  
CURTIS.

CRITICISM AND FICTION. By WILLIAM DEAN HOWELLS.


FROM THE BOOKS OF LAURENCE HUTTON.  
CONCERNING ALL OF US. By THOMAS WENTWORTH  
HIGGINSON.

THE WORK OF JOHN RUSKIN. By CHARLES WALDSTEIN.

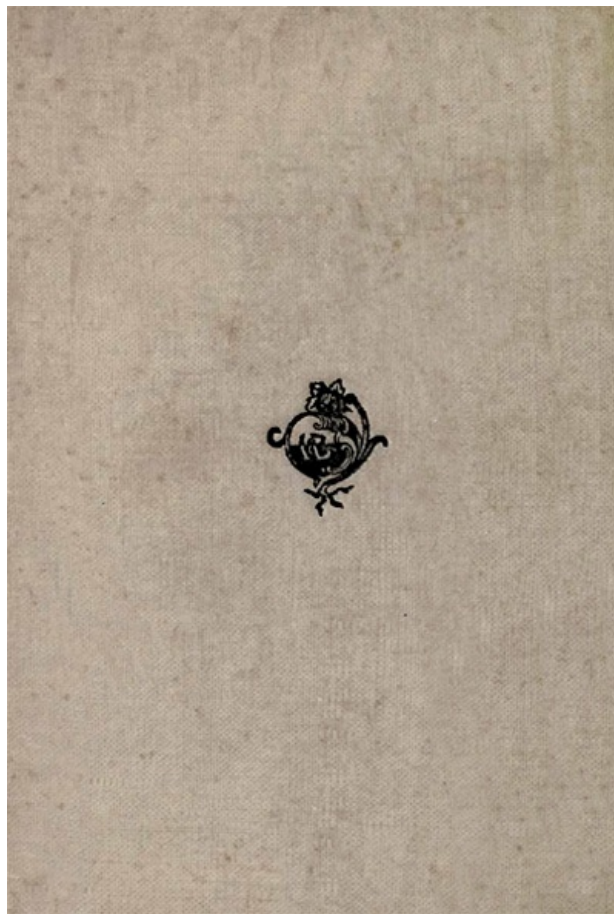
PICTURE AND TEXT. By HENRY JAMES. With Illustrations.

---

**PUBLISHED BY HARPER & BROTHERS, NEW YORK.**

 *For sale by all booksellers, or will be sent by the  
publishers, postage prepaid, to any part of the  
United States, Canada, or Mexico, on receipt of the price.*

---



\*\*\* END OF THE PROJECT GUTENBERG EBOOK FIVE O'CLOCK TEA: FARCE \*\*\*

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](http://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.