

**The Project Gutenberg eBook of A Blot in the 'Scutcheon, by  
Robert Browning**

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: A Blot in the 'Scutcheon

Author: Robert Browning

Release date: October 1, 2001 [EBook #2880]  
Most recently updated: February 1, 2013

Language: English

Credits: Produced by Gary R. Young, and David Widger

\*\*\* START OF THE PROJECT GUTENBERG EBOOK A BLOT IN THE 'SCUTCHEON \*\*\*

# A BLOT IN THE 'SCUTCHEON

**By Robert Browning**

---

## Contents

[Transcriber's comments](#)

[INTRODUCTORY NOTE](#)

[A BLOT IN THE  
'SCUTCHEON](#)

[ACT I](#)

[ACT II](#)

[ACT III](#)

---

Transcriber's comments on the preparation of this e-text:

Closing brackets i.e. "]" have been added to some of the stage directions.

Leading blanks are reproduced from the printed text. Eg.:

*GUENDOLEN. Where are you taking me?  
TRESHAM.*

*He fell just here.*

---

## INTRODUCTORY NOTE

ROBERT BROWNING stands, in respect to his origin and his career, in marked contrast to the two aristocratic poets beside whose dramas his "Blot in the 'Scutcheon" is here printed. His father was a bank clerk and a dissenter at a time when dissent meant exclusion from Society; the poet went neither to one of the great public schools nor to Oxford or Cambridge; and no breath of scandal touched his name. Born in London in 1812, he was educated largely by private tutors, and spent two years at London University, but the influence of his father, a man of wide reading and cultivated tastes, was probably the most important element in his early training. He drew well, was something of a musician, and wrote verses from an early age, though it was the accidental reading of a volume of Shelley which first kindled his real inspiration. This indebtedness is beautifully acknowledged in his first published poem, "Pauline" (1833).

Apart from frequent visits to Italy, there is little of incident to chronicle in Browning's life, with the one great exception of his more than fortunate marriage in 1846 to Elizabeth Barrett, the greatest of English poetesses.

Browning's dramatic period extended from 1835 to the time of his marriage, and produced some nine plays, not all of which, however, were intended for the stage. "Paracelsus," the first of the series, has been fairly described as a "conversational drama," and "Pippa Passes," though it has been staged, is essentially a poem to read. The historical tragedy of "Strafford" has been impressively performed, but "King Victor and King Charles," "The Return of the Druses," "Colombe's Birthday," "A Soul's Tragedy," and "Luria," while interesting in many ways, can hardly be regarded as successful stage-plays. "A Blot in the 'Scutcheon" was performed at Drury Lane, but its chances of a successful run were spoiled by the jealousy of Macready, the manager.

The main cause of Browning's weakness as a playwright lay in the fact that he was so much more interested in psychology than in action. But in the present tragedy this defect is less prominent than usual, and in spite of flaws in construction, it reaches a high pitch of emotional intensity, the characters are drawn with vividness, and the lines are rich in poetry.

---

# A BLOT IN THE 'SCUTCHEON

## A TRAGEDY

(1843)

*DRAMATIS PERSONAE*

*MILDRED TRESHAM.*

*GUENDOLEN TRESHAM.*

*THOROLD, Earl Tresham.*

*AUSTIN TRESHAM.*

*HENRY, Earl Mertoun.*

*GERARD, and other retainers of Lord Tresham.*

*Time, 17—*

## ACT I

*SCENE I.—The Interior of a Lodge in Lord Tresham's Park.  
Many Retainers crowded at the window, supposed to command  
a view of the entrance to his Mansion.*

*GERARD, the Warrener, his back to a table on which are flagons,  
etc.*

*FIRST RETAINER. Ay, do! push, friends, and then you'll push down me!  
—What for? Does any hear a runner's foot  
Or a steed's trample or a coach-wheel's cry?  
Is the Earl come or his least poursuivant?  
But there's no breeding in a man of you  
Save Gerard yonder: here's a half-place yet,  
Old Gerard!*

GERARD. *Save your courtesies, my friend. Here is my place.*

SECOND RETAINER. *Now, Gerard, out with it!  
What makes you sullen, this of all the days  
I' the year? To-day that young rich bountiful  
Handsome Earl Mertoun, whom alone they match  
With our Lord Tresham through the country-side,  
Is coming here in utmost bravery  
To ask our master's sister's hand?*

GERARD. *What then?*

SECOND RETAINER. *What then? Why, you, she speaks to, if she meets  
Your worship, smiles on as you hold apart  
The boughs to let her through her forest walks,  
You, always favourite for your no-deserts,  
You've heard, these three days, how Earl Mertoun sues  
To lay his heart and house and broad lands too  
At Lady Mildred's feet: and while we squeeze  
Ourselves into a mousehole lest we miss  
One congee of the least page in his train,  
You sit o' one side—"there's the Earl," say I—  
"What then?" say you!*

THIRD RETAINER. *I'll wager he has let  
Both swans he tamed for Lady Mildred swim  
Over the falls and gain the river!*

GERARD. *Ralph,  
Is not to-morrow my inspecting-day  
For you and for your hawks?*

FOURTH RETAINER. *Let Gerard be!  
He's coarse-grained, like his carved black cross-bow stock.  
Ha, look now, while we squabble with him, look!  
Well done, now—is not this beginning, now,  
To purpose?*

FIRST RETAINER. *Our retainers look as fine—  
That's comfort. Lord, how Richard holds himself  
With his white staff! Will not a knave behind  
Prick him upright?*

FOURTH RETAINER. *He's only bowing, fool!  
The Earl's man bent us lower by this much.*

FIRST RETAINER. *That's comfort. Here's a very cavalcade!*

THIRD RETAINER. *I don't see wherefore Richard, and his troop  
Of silk and silver varlets there, should find  
Their perfumed selves so indispensable  
On high days, holidays! Would it so disgrace  
Our family, if I, for instance, stood—  
In my right hand a cast of Swedish hawks,  
A leash of greyhounds in my left?—*

GERARD. *—With Hugh  
The logman for supporter, in his right  
The bill-hook, in his left the brushwood-shears!*

THIRD RETAINER. *Out on you, crab! What next, what next? The Earl!*

FIRST RETAINER. *Oh Walter, groom, our horses, do they match  
The Earl's? Alas, that first pair of the six—  
They paw the ground—Ah Walter! and that brute  
Just on his haunches by the wheel!*

SIXTH RETAINER. *Ay—ay!  
You, Philip, are a special hand, I hear,  
At soups and sauces: what's a horse to you?  
D'ye mark that beast they've slid into the midst  
So cunningly?—then, Philip, mark this further;  
No leg has he to stand on!*

FIRST RETAINER. *No? that's comfort.*

SECOND RETAINER. *Peace, Cook! The Earl descends. Well, Gerard, see  
The Earl at least! Come, there's a proper man,  
I hope! Why, Ralph, no falcon, Pole or Swede,  
Has got a starrier eye.*

THIRD RETAINER. *His eyes are blue:  
But leave my hawks alone!*

FOURTH RETAINER. *So young, and yet  
So tall and shapely!*

FIFTH RETAINER. *Here's Lord Tresham's self!  
There now—there's what a nobleman should be!  
He's older, graver, loftier, he's more like  
A House's head.*

SECOND RETAINER. *But you'd not have a boy  
—And what's the Earl beside?—possess too soon  
That stateliness?*

FIRST RETAINER. *Our master takes his hand—  
Richard and his white staff are on the move—  
Back fall our people—(tsh!—there's Timothy  
Sure to get tangled in his ribbon-ties,  
And Peter's cursed rosette's a-coming off!)*  
—At last I see our lord's back and his friend's;  
And the whole beautiful bright company  
Close round them—in they go!  
[Jumping down from the window-bench, and making for  
the table and its jugs.]

Good health, long life,  
Great joy to our Lord Tresham and his House!

SIXTH RETAINER. *My father drove his father first to court,  
After his marriage-day—ay, did he!*

SECOND RETAINER. *God bless  
Lord Tresham, Lady Mildred, and the Earl!  
Here, Gerard, reach your beaker!*

GERARD. *Drink, my boys!  
Don't mind me—all's not right about me—drink!*

SECOND RETAINER [aside].  
*He's vexed, now, that he let the show escape!  
[To GERARD.]  
Remember that the Earl returns this way.*

GERARD. *That way?*

SECOND RETAINER. *Just so.*

GERARD. *Then my way's here.  
[Goes.]*

SECOND RETAINER. *Old Gerard  
Will die soon—mind, I said it! He was used  
To care about the pitifullest thing  
That touched the House's honour, not an eye  
But his could see wherein: and on a cause  
Of scarce a quarter this importance, Gerard  
Fairly had fretted flesh and bone away  
In cares that this was right, nor that was wrong,  
Such point decorous, and such square by rule—  
He knew such niceties, no herald more:  
And now—you see his humour: die he will!*

SECOND RETAINER. *God help him! Who's for the great servants' hall  
To hear what's going on inside! They'd follow  
Lord Tresham into the saloon.*

THIRD RETAINER. *I!—*

FOURTH RETAINER. *I!—  
Leave Frank alone for catching, at the door,  
Some hint of how the parley goes inside!  
Prosperity to the great House once more!  
Here's the last drop!*

FIRST RETAINER. *Have at you! Boys, hurrah!*

SCENE II.—A Saloon in the Mansion

Enter LORD TRESHAM, LORD MERTOUN, AUSTIN, and GUENDOLEN

TRESHAM. *I welcome you, Lord Mertoun, yet once more,  
To this ancestral roof of mine. Your name  
—Noble among the noblest in itself,  
Yet taking in your person, fame avers,  
New price and lustre,—(as that gem you wear,  
Transmitted from a hundred knightly breasts,  
Fresh chased and set and fixed by its last lord,  
Seems to re-ignite at the core)—your name  
Would win you welcome!—*

MERTOUN. *Thanks!*

TRESHAM. *—But add to that,  
The worthiness and grace and dignity  
Of your proposal for uniting both  
Our Houses even closer than respect  
Unites them now—add these, and you must grant  
One favour more, nor that the least,—to think  
The welcome I should give;—'tis given! My lord,  
My only brother, Austin: he's the king's.  
Our cousin, Lady Guendolen—betrothed  
To Austin: all are yours.*

MERTOUN. *I thank you—less  
For the expressed commendings which your seal,  
And only that, authenticates—forbids  
My putting from me... to my heart I take  
Your praise... but praise less claims my gratitude,  
Than the indulgent insight it implies*

*Of what must needs be uppermost with one  
Who comes, like me, with the bare leave to ask,  
In weighed and measured unimpassioned words,  
A gift, which, if as calmly 'tis denied,  
He must withdraw, content upon his cheek,  
Despair within his soul. That I dare ask  
Firmly, near boldly, near with confidence  
That gift, I have to thank you. Yes, Lord Tresham,  
I love your sister—as you'd have one love  
That lady... oh more, more I love her! Wealth,  
Rank, all the world thinks me, they're yours, you know,  
To hold or part with, at your choice—but grant  
My true self, me without a rood of land,  
A piece of gold, a name of yesterday,  
Grant me that lady, and you... Death or life?*

GUENDOLEN. *[apart to AUSTIN]. Why, this is loving,  
Austin!*

AUSTIN. *He's so young!*

GUENDOLEN. *Young? Old enough, I think, to half surmise  
He never had obtained an entrance here,  
Were all this fear and trembling needed.*

AUSTIN. *Hush!*  
*He reddens.*

GUENDOLEN. *Mark him, Austin; that's true love!  
Ours must begin again.*

TRESHAM. *We'll sit, my lord.  
Ever with best desert goes diffidence.  
I may speak plainly nor be misconceived  
That I am wholly satisfied with you  
On this occasion, when a falcon's eye  
Were dull compared with mine to search out faults,  
Is somewhat. Mildred's hand is hers to give  
Or to refuse.*

MERTOUN. *But you, you grant my suit?  
I have your word if hers?*

TRESHAM. *My best of words  
If hers encourage you. I trust it will.  
Have you seen Lady Mildred, by the way?*

MERTOUN. *I... I... our two demesnes, remember, touch,  
I have beer used to wander carelessly  
After my stricken game: the heron roused  
Deep in my woods, has trailed its broken wing  
Thro' thicks and glades a mile in yours,—or else  
Some eyass ill-reclaimed has taken flight  
And lured me after her from tree to tree,  
I marked not whither. I have come upon  
The lady's wondrous beauty unaware,  
And—and then... I have seen her.*

GUENDOLEN *[aside to AUSTIN]. Note that mode  
Of faltering out that, when a lady passed,  
He, having eyes, did see her! You had said—  
"On such a day I scanned her, head to foot;  
Observed a red, where red should not have been,  
Outside her elbow; but was pleased enough  
Upon the whole." Let such irreverent talk  
Be lessoned for the future!*

TRESHAM. *What's to say  
May be said briefly. She has never known  
A mother's care; I stand for father too.  
Her beauty is not strange to you, it seems—  
You cannot know the good and tender heart,  
Its girl's trust and its woman's constancy,  
How pure yet passionate, how calm yet kind,  
How grave yet joyous, how reserved yet free  
As light where friends are—how imbued with lore  
The world most prizes, yet the simplest, yet  
The... one might know I talked of Mildred—thus  
We brothers talk!*

MERTOUN. *I thank you.*

TRESHAM. *In a word,  
Control's not for this lady; but her wish  
To please me outstrips in its subtlety  
My power of being pleased: herself creates  
The want she means to satisfy. My heart  
Prefers your suit to her as 'twere its own.  
Can I say more?*

MERTOUN. *No more—thanks, thanks—no more!*

TRESHAM. *This matter then discussed...*

MERTOUN. *—We'll waste no breath*

*On aught less precious. I'm beneath the roof  
Which holds her: while I thought of that, my speech  
To you would wander—as it must not do,  
Since as you favour me I stand or fall.  
I pray you suffer that I take my leave!*

TRESHAM. *With less regret 'tis suffered, that again  
We meet, I hope, so shortly.*

MERTOUN. *We? again?—  
Ah yes, forgive me—when shall... you will crown  
Your goodness by forthwith apprising me  
When... if... the lady will appoint a day  
For me to wait on you—and her.*

TRESHAM. *So soon  
As I am made acquainted with her thoughts  
On your proposal—howsoe'er they lean—  
A messenger shall bring you the result.*

MERTOUN. *You cannot bind me more to you, my lord.  
Farewell till we renew... I trust, renew  
A converse ne'er to disunite again.*

TRESHAM. *So may it prove!*

MERTOUN. *You, lady, you, sir, take  
My humble salutation!*

GUENDOLEN and AUSTIN. *Thanks!*

TRESHAM. *Within there!  
[Servants enter. TRESHAM conducts MERTOUN to the door.  
Meantime AUSTIN remarks,]*

*Well,*  
*Here I have an advantage of the Earl,  
Confess now! I'd not think that all was safe  
Because my lady's brother stood my friend!  
Why, he makes sure of her—"do you say yes—  
She'll not say, no,"—what comes it to beside?  
I should have prayed the brother, "speak this speech,  
For Heaven's sake urge this on her—put in this—  
Forget not, as you'd save me, t'other thing,—  
Then set down what she says, and how she looks,  
And if she smiles, and" (in an under breath)  
"Only let her accept me, and do you  
And all the world refuse me, if you dare!"*

GUENDOLEN. *That way you'd take, friend Austin? What a shame  
I was your cousin, tamely from the first  
Your bride, and all this fervour's run to waste!  
Do you know you speak sensibly to-day?  
The Earl's a fool.*

AUSTIN. *Here's Thorold. Tell him so!*

TRESHAM [returning]. *Now, voices, voices! 'St! the lady's first!  
How seems he?—seems he not... come, faith give fraud  
The mercy-stroke whenever they engage!  
Down with fraud, up with faith! How seems the Earl?  
A name! a blazon! if you knew their worth,  
As you will never! come—the Earl?*

GUENDOLEN. *He's young.*

TRESHAM. *What's she? an infant save in heart and brain.  
Young! Mildred is fourteen, remark! And you...  
Austin, how old is she?*

GUENDOLEN. *There's tact for you!  
I meant that being young was good excuse  
If one should tax him...*

TRESHAM. *Well?*

GUENDOLEN. *—With lacking wit.*

TRESHAM. *He lacked wit? Where might he lack wit, so please you?*

GUENDOLEN. *In standing straighter than the steward's rod  
And making you the tiresomest harangue,  
Instead of slipping over to my side  
And softly whispering in my ear, "Sweet lady,  
Your cousin there will do me detriment  
He little dreams of: he's absorbed, I see,  
In my old name and fame—be sure he'll leave  
My Mildred, when his best account of me  
Is ended, in full confidence I wear  
My grandsire's periwig down either cheek.  
I'm lost unless your gentleness vouchsafes"...*

TRESHAM... *"To give a best of best accounts, yourself,  
Of me and my demerits." You are right!  
He should have said what now I say for him.  
Yon golden creature, will you help us all?*

*Here's Austin means to vouch for much, but you  
-You are... what Austin only knows! Come up,  
All three of us: she's in the library  
No doubt, for the day's wearing fast. Precede!*

*GUENDOLEN. Austin, how we must-!*

*TRESHAM. Must what? Must speak truth,  
Malignant tongue! Detect one fault in him!  
I challenge you!*

*GUENDOLEN. Witchcraft's a fault in him,  
For you're bewitched.*

*TRESHAM. What's urgent we obtain  
Is, that she soon receive him-say, to-morrow-  
Next day at furthest.*

*GUENDOLEN. Ne'er instruct me!*

*TRESHAM. Come!  
-He's out of your good graces, since forsooth,  
He stood not as he'd carry us by storm  
With his perfections! You're for the composed  
Manly assured becoming confidence!  
-Get her to say, "to-morrow," and I'll give you...  
I'll give you black Urganda, to be spoiled  
With petting and snail-paces. Will you? Come!*

*SCENE III.*

*-MILDRED'S Chamber. A Painted Window overlooks the Park*

*MILDRED and GUENDOLEN*

*GUENDOLEN. Now, Mildred, spare those pains. I have not left  
Our talkers in the library, and climbed  
The wearisome ascent to this your bower  
In company with you,-I have not dared...  
Nay, worked such prodigies as sparing you  
Lord Mertoun's pedigree before the flood,  
Which Thorold seemed in very act to tell  
-Or bringing Austin to pluck up that most  
Firm-rooted heresy-your suitor's eyes,  
He would maintain, were grey instead of blue-  
I think I brought him to contrition!-Well,  
I have not done such things, (all to deserve  
A minute's quiet cousin's talk with you,)  
To be dismissed so coolly.*

*MILDRED. Guendolen!  
What have I done? what could suggest...*

*GUENDOLEN. There, there!  
Do I not comprehend you'd be alone  
To throw those testimonies in a heap,  
Thorold's enlargings, Austin's brevities,  
With that poor silly heartless Guendolen's  
Ill-time misplaced attempted smartnesses-  
And sift their sense out? now, I come to spare you  
Nearly a whole night's labour. Ask and have!  
Demand, he answered! Lack I ears and eyes?  
Am I perplexed which side of the rock-table  
The Conqueror dined on when he landed first,  
Lord Mertoun's ancestor was bidden take-  
The bow-hand or the arrow-hand's great meed?  
Mildred, the Earl has soft blue eyes!*

*MILDRED. My brother-  
Did he... you said that he received him well?*

*GUENDOLEN. If I said only "well" I said not much.  
Oh, stay-which brother?*

*MILDRED. Thorold! who-Who else?*

*GUENDOLEN. Thorold (a secret) is too proud by half,-  
Nay, hear me out-with us he's even gentler  
Than we are with our birds. Of this great House  
The least retainer that e'er caught his glance  
Would die for him, real dying-no mere talk:  
And in the world, the court, if men would cite  
The perfect spirit of honour, Thorold's name  
Rises of its clear nature to their lips.  
But he should take men's homage, trust in it,  
And care no more about what drew it down.  
He has desert, and that, acknowledgment;  
Is he content?*

*MILDRED. You wrong him, Guendolen.*

*GUENDOLEN. He's proud, confess; so proud with brooding o'er  
The light of his interminable line,  
An ancestry with men all paladins,  
And women all...*

MILDRED. Dear Guendolen, 'tis late!  
When yonder purple pane the climbing moon  
Pierces, I know 'tis midnight.

GUENDOLEN. Well, that Thorold  
Should rise up from such musings, and receive  
One come audaciously to graft himself  
Into this peerless stock, yet find no flaw,  
No slightest spot in such an one...

MILDRED. Who finds  
A spot in Mertoun?

GUENDOLEN. Not your brother; therefore,  
Not the whole world.

MILDRED. I am weary, Guendolen.  
Bear with me!

GUENDOLEN. I am foolish.

MILDRED. Oh no, kind!  
But I would rest.

GUENDOLEN. Good night and rest to you!  
I said how gracefully his mantle lay  
Beneath the rings of his light hair?

MILDRED. Brown hair.

GUENDOLEN. Brown? why, it IS brown: how could you know that?

MILDRED. How? did not you—Oh, Austin 'twas, declared  
His hair was light, not brown—my head!—and look,  
The moon-beam purpling the dark chamber! Sweet,  
Good night!

GUENDOLEN. Forgive me—sleep the soundlier for me!  
[Going, she turns suddenly.]

Mildred!

Perdition! all's discovered! Thorold finds  
—That the Earl's greatest of all grandmothers  
Was grander daughter still—to that fair dame  
Whose garter slipped down at the famous dance!  
[Goes.]

MILDRED. Is she—can she be really gone at last?  
My heart! I shall not reach the window. Needs  
Must I have sinned much, so to suffer.  
[She lifts the small lamp which is suspended before the Virgin's  
image in the window, and places it by the purple pane.]  
There!

[She returns to the seat in front.]

Mildred and Mertoun! Mildred, with consent  
Of all the world and Thorold, Mertoun's bride!  
Too late! 'Tis sweet to think of, sweeter still  
To hope for, that this blessed end soothes up  
The curse of the beginning; but I know  
It comes too late: 'twill sweetest be of all  
To dream my soul away and die upon.  
[A noise without.]

The voice! Oh why, why glided sin the snake  
Into the paradise Heaven meant us both?  
[The window opens softly. A low voice sings.]

There's a woman like a dew-drop, she's so purer than the purest;  
And her noble heart's the noblest, yes, and her sure faith's the  
surest:  
And her eyes are dark and humid, like the depth on depth of lustre  
Hid i' the harebell, while her tresses, sunnier than the wild-grape  
cluster,  
Gush in golden tinted plenty down her neck's rose-misted marble:  
Then her voice's music... call it the well's bubbling, the bird's  
warble!

[A figure wrapped in a mantle appears at the window.]

And this woman says, "My days were sunless and my nights were  
moonless,  
Parched the pleasant April herbage, and the lark's heart's outbreak  
tuneless,  
If you loved me not!" And I who—(ah, for words of flame!) adore  
her,  
Who am mad to lay my spirit prostrate palpably before her—

[He enters, approaches her seat, and bends over her.]

I may enter at her portal soon, as now her lattice takes me,  
And by noontide as by midnight make her mine, as hers she makes me!

[The EARL throws off his slouched hat and long cloak.]

My very heart sings, so I sing, Beloved!

MILDRED. Sit, Henry—do not take my hand!



MERTOUN. *'Tis mine.*  
*The meeting that appalled us both so much*  
*Is ended.*

MILDRED. *What begins now?*

MERTOUN. *Happiness*  
*Such as the world contains not.*

MILDRED. *That is it.*  
*Our happiness would, as you say, exceed*  
*The whole world's best of blisses: we-do we*  
*Deserve that? Utter to your soul, what mine*  
*Long since, Beloved, has grown used to hear,*  
*Like a death-knell, so much regarded once,*  
*And so familiar now; this will not be!*

MERTOUN. *Oh, Mildred, have I met your brother's face?*  
*Compelled myself-if not to speak untruth,*  
*Yet to disguise, to shun, to put aside*  
*The truth, as-what had e'er prevailed on me*  
*Save you to venture? Have I gained at last*  
*Your brother, the one scarer of your dreams,*  
*And waking thoughts' sole apprehension too?*  
*Does a new life, like a young sunrise, break*  
*On the strange unrest of our night, confused*  
*With rain and stormy flaw-and will you see*  
*No dripping blossoms, no fire-tinted drops*  
*On each live spray, no vapour steaming up,*  
*And no expressless glory in the East?*  
*When I am by you, to be ever by you,*  
*When I have won you and may worship you,*  
*Oh, Mildred, can you say "this will not be"?*

MILDRED. *Sin has surprised us, so will punishment.*

MERTOUN. *No-me alone, who sinned alone!*

MILDRED. *The night*  
*You likened our past life to-was it storm*  
*Throughout to you then, Henry?*

MERTOUN. *Of your life*  
*I spoke-what am I, what my life, to waste*  
*A thought about when you are by me?-you*  
*It was, I said my folly called the storm*  
*And pulled the night upon. 'Twas day with me-*  
*Perpetual dawn with me.*

MILDRED. *Come what, come will,*  
*You have been happy: take my hand!*

MERTOUN [after a pause]. *How good*  
*Your brother is! I figured him a cold-*  
*Shall I say, haughty man?*

MILDRED. *They told me all.*  
*I know all.*

MERTOUN. *It will soon be over.*

MILDRED. *Over?*  
*Oh, what is over? what must I live through*  
*And say, "'tis over"? Is our meeting over?*  
*Have I received in presence of them all*  
*The partner of my guilty love-with brow*  
*Trying to seem a maiden's brow-with lips*  
*Which make believe that when they strive to form*  
*Replies to you and tremble as they strive,*  
*It is the nearest ever they approached*  
*A stranger's... Henry, yours that stranger's... lip-*  
*With cheek that looks a virgin's, and that is...*  
*Ah God, some prodigy of thine will stop*  
*This planned piece of deliberate wickedness*  
*In its birth even! some fierce leprous spot*  
*Will mar the brow's dissimulating! I*  
*Shall murmur no smooth speeches got by heart,*  
*But, frenzied, pour forth all our woeful story,*  
*The love, the shame, and the despair-with them*  
*Round me aghast as round some cursed fount*  
*That should spirt water, and spouts blood. I'll not*  
*...Henry, you do not wish that I should draw*  
*This vengeance down? I'll not affect a grace*  
*That's gone from me-gone once, and gone for ever!*

MERTOUN. *Mildred, my honour is your own. I'll share*  
*Disgrace I cannot suffer by myself.*  
*A word informs your brother I retract*  
*This morning's offer; time will yet bring forth*  
*Some better way of saving both of us.*

MILDRED. *I'll meet their faces, Henry!*

MERTOUN. *When? to-morrow!*

Get done with it!

MILDRED. *Oh, Henry, not to-morrow!  
Next day! I never shall prepare my words  
And looks and gestures sooner.—How you must  
Despise me!*

MERTOUN. *Mildred, break it if you choose,  
A heart the love of you uplifted—still  
Uplifts, thro' this protracted agony,  
To heaven! but Mildred, answer me,—first pace  
The chamber with me—once again—now, say  
Calmly the part, the... what it is of me  
You see contempt (for you did say contempt)  
—Contempt for you in! I would pluck it off  
And cast it from me!—but no—no, you'll not  
Repeat that?—will you, Mildred, repeat that?*

MILDRED. *Dear Henry!*

MERTOUN. *I was scarce a boy—e'en now  
What am I more? And you were infantine  
When first I met you; why, your hair fell loose  
On either side! My fool's-cheek reddens now  
Only in the recalling how it burned  
That morn to see the shape of many a dream  
—You know we boys are prodigal of charms  
To her we dream of—I had heard of one,  
Had dreamed of her, and I was close to her,  
Might speak to her, might live and die her own,  
Who knew? I spoke. Oh, Mildred, feel you not  
That now, while I remember every glance  
Of yours, each word of yours, with power to test  
And weigh them in the diamond scales of pride,  
Resolved the treasure of a first and last  
Heart's love shall have been bartered at its worth,  
—That now I think upon your purity  
And utter ignorance of guilt—your own  
Or other's guilt—the girlish undisguised  
Delight at a strange novel prize—(I talk  
A silly language, but interpret, you!)  
If I, with fancy at its full, and reason  
Scarce in its germ, enjoined you secrecy,  
If you had pity on my passion, pity  
On my protested sickness of the soul  
To sit beside you, hear you breathe, and watch  
Your eyelids and the eyes beneath—if you  
Accorded gifts and knew not they were gifts—  
If I grew mad at last with enterprise  
And must behold my beauty in her bower  
Or perish—(I was ignorant of even  
My own desires—what then were you?) if sorrow—  
Sin—if the end came—must I now renounce  
My reason, blind myself to light, say truth  
Is false and lie to God and my own soul?  
Contempt were all of this!*

MILDRED. *Do you believe...  
Or, Henry, I'll not wrong you—you believe  
That I was ignorant. I scarce grieve o'er  
The past. We'll love on; you will love me still.*

MERTOUN. *Oh, to love less what one has injured! Dove,  
Whose pinion I have rashly hurt, my breast—  
Shall my heart's warmth not nurse thee into strength?  
Flower I have crushed, shall I not care for thee?  
Bloom o'er my crest, my fight-mark and device!  
Mildred, I love you and you love me.*

MILDRED. *Go!  
Be that your last word. I shall sleep to-night.*

MERTOUN. *This is not our last meeting?*

MILDRED. *One night more.*

MERTOUN. *And then—think, then!*

MILDRED. *Then, no sweet courtship-days,  
No dawning consciousness of love for us,  
No strange and palpitating births of sense  
From words and looks, no innocent fears and hopes,  
Reserves and confidences: morning's over!*

MERTOUN. *How else should love's perfected noontide follow?  
All the dawn promised shall the day perform.*

MILDRED. *So may it be! but—  
You are cautious, Love?  
Are sure that unobserved you scaled the walls?*

MERTOUN. *Oh, trust me! Then our final meeting's fixed  
To-morrow night?*

MILDRED. *Farewell! stay, Henry... wherefore?*

*His foot is on the yew-tree bough; the turf  
Receives him: now the moonlight as he runs  
Embraces him—but he must go—is gone.  
Ah, once again he turns—thanks, thanks, my Love!  
He's gone. Oh, I'll believe him every word!  
I was so young, I loved him so, I had  
No mother, God forgot me, and I fell.  
There may be pardon yet: all's doubt beyond!  
Surely the bitterness of death is past.*

## ACT II

*SCENE.—The Library*

*Enter LORD TRESHAM, hastily*

TRESHAM. *This way! In, Gerard, quick!*  
*[As GERARD enters, TRESHAM secures the door.]*  
*Now speak! or, wait—*  
*I'll bid you speak directly.*  
*[Seats himself.]*

*Now repeat*  
*Firmly and circumstantially the tale*  
*You just now told me; it eludes me; either*  
*I did not listen, or the half is gone*  
*Away from me. How long have you lived here?*  
*Here in my house, your father kept our woods*  
*Before you?*

GERARD. *—As his father did, my lord.*  
*I have been eating, sixty years almost,*  
*Your bread.*

TRESHAM. *Yes, yes. You ever were of all*  
*The servants in my father's house, I know,*  
*The trusted one. You'll speak the truth.*

GERARD. *I'll speak*  
*God's truth. Night after night...*

TRESHAM. *Since when?*

GERARD. *At least*  
*A month—each midnight has some man access*  
*To Lady Mildred's chamber.*

TRESHAM. *Tush, "access"—*  
*No wide words like "access" to me!*

GERARD. *He runs*  
*Along the woodside, crosses to the South,*  
*Takes the left tree that ends the avenue...*

TRESHAM. *The last great yew-tree?*

GERARD. *You might stand upon*  
*The main boughs like a platform. Then he...*

TRESHAM. *Quick!*

GERARD. *Climbs up, and, where they lessen at the top,*  
*—I cannot see distinctly, but he throws,*  
*I think—for this I do not vouch—a line*  
*That reaches to the lady's casement—*

TRESHAM. *—Which*  
*He enters not! Gerard, some wretched fool*  
*Dares pry into my sister's privacy!*  
*When such are young, it seems a precious thing*  
*To have approached,—to merely have approached,*  
*Got sight of the abode of her they set*  
*Their frantic thoughts upon. Ha does not enter?*  
*Gerard?*

GERARD. *There is a lamp that's full i' the midst.*  
*Under a red square in the painted glass*  
*Of Lady Mildred's...*

TRESHAM. *Leave that name out! Well?*  
*That lamp?*

GERARD. *Is moved at midnight higher up*  
*To one pane—a small dark-blue pane; he waits*  
*For that among the boughs: at sight of that,*  
*I see him, plain as I see you, my lord,*  
*Open the lady's casement, enter there...*

TRESHAM. *—And stay?*

GERARD. *An hour, two hours.*

TRESHAM. *And this you saw  
Once?—twice?—quick!*

GERARD. *Twenty times.*

TRESHAM. *And what brings you  
Under the yew-trees?*

GERARD. *The first night I left  
My range so far, to track the stranger stag  
That broke the pale, I saw the man.*

TRESHAM. *Yet sent  
No cross-bow shaft through the marauder?*

GERARD. *But  
He came, my lord, the first time he was seen,  
In a great moonlight, light as any day,  
FROM Lady Mildred's chamber.*

TRESHAM [after a pause]. *You have no cause  
—Who could have cause to do my sister wrong?*

GERARD. *Oh, my lord, only once—let me this once  
Speak what is on my mind! Since first I noted  
All this, I've groaned as if a fiery net  
Plucked me this way and that—fire if I turned  
To her, fire if I turned to you, and fire  
If down I flung myself and strove to die.  
The lady could not have been seven years old  
When I was trusted to conduct her safe  
Through the deer-herd to stroke the snow-white fawn  
I brought to eat bread from her tiny hand  
Within a month. She ever had a smile  
To greet me with—she... if it could undo  
What's done, to lop each limb from off this trunk...  
All that is foolish talk, not fit for you—  
I mean, I could not speak and bring her hurt  
For Heaven's compelling. But when I was fixed  
To hold my peace, each morsel of your food  
Eaten beneath your roof, my birth-place too,  
Choked me. I wish I had grown mad in doubts  
What it behoved me do. This morn it seemed  
Either I must confess to you or die:  
Now it is done, I seem the vilest worm  
That crawls, to have betrayed my lady.*

TRESHAM. *No—  
No, Gerard!*

GERARD. *Let me go!*

TRESHAM. *A man, you say:  
What man? Young? Not a vulgar hind? What dress?*

GERARD. *A slouched hat and a large dark foreign cloak  
Wraps his whole form; even his face is hid;  
But I should judge him young: no hind, be sure!*

TRESHAM. *Why?*

GERARD. *He is ever armed: his sword projects  
Beneath the cloak.*

TRESHAM. *Gerard,—I will not say  
No word, no breath of this!*

GERARD. *Thank, thanks, my lord!  
[Goes.]*

TRESHAM [paces the room. After a pause].  
*Oh, thoughts absurd!—as with some monstrous fact  
Which, when ill thoughts beset us, seems to give  
Merciful God that made the sun and stars,  
The waters and the green delights of earth,  
The lie! I apprehend the monstrous fact—  
Yet know the maker of all worlds is good,  
And yield my reason up, inadequate  
To reconcile what yet I do behold—  
Blasting my sense! There's cheerful day outside:  
This is my library, and this the chair  
My father used to sit in carelessly  
After his soldier-fashion, while I stood  
Between his knees to question him: and here  
Gerard our grey retainer,—as he says,  
Fed with our food, from sire to son, an age,—  
Has told a story—I am to believe!  
That Mildred... oh, no, no! both tales are true,  
Her pure cheek's story and the forester's!  
Would she, or could she, err—much less, confound  
All guilts of treachery, of craft, of... Heaven  
Keep me within its hand!—I will sit here*

Until thought settle and I see my course.  
Avert, oh God, only this woe from me!  
[As he sinks his head between his arms on the table,  
GUENDOLEN'S voice is heard at the door.]

Lord Tresham!  
[She knocks.]  
Is Lord Tresham there?

[TRESHAM, hastily turning, pulls down the first book  
above him and opens it.]

TRESHAM. Come in!  
[She enters.]  
Ha, Guendolen!—good morning.

GUENDOLEN. Nothing more?

TRESHAM. What should I say more?

GUENDOLEN. Pleasant question! more?  
This more. Did I besiege poor Mildred's brain  
Last night till close on morning with "the Earl,"  
"The Earl"—whose worth did I asseverate  
Till I am very fain to hope that... Thorold,  
What is all this? You are not well!

TRESHAM. Who, I?  
You laugh at me.

GUENDOLEN. Has what I'm fain to hope,  
Arrived then? Does that huge tome show some blot  
In the Earl's 'scutcheon come no longer back  
Than Arthur's time?

TRESHAM. When left you Mildred's chamber?

GUENDOLEN. Oh, late enough, I told you! The main thing  
To ask is, how I left her chamber,—sure,  
Content yourself, she'll grant this paragon  
Of Earls no such ungracious...

TRESHAM. Send her here!

GUENDOLEN. Thorold?

TRESHAM. I mean—acquaint her, Guendolen,  
—But mildly!

GUENDOLEN. Mildly?

TRESHAM. Ah, you guessed aright!  
I am not well: there is no hiding it.  
But tell her I would see her at her leisure—  
That is, at once! here in the library!  
The passage in that old Italian book  
We hunted for so long is found, say, found—  
And if I let it slip again... you see,  
That she must come—and instantly!

GUENDOLEN. I'll die  
Piecemeal, record that, if there have not gloomed  
Some blot i' the 'scutcheon!

TRESHAM. Go! or, Guendolen,  
Be you at call,—With Austin, if you choose,—  
In the adjoining gallery! There go!  
[GUENDOLEN goes.]

Another lesson to me! You might bid  
A child disguise his heart's sore, and conduct  
Some sly investigation point by point  
With a smooth brow, as well as bid me catch  
The inquisitorial cleverness some praise.  
If you had told me yesterday, "There's one  
You needs must circumvent and practise with,  
Entrap by policies, if you would worm  
The truth out: and that one is—Mildred!" There,  
There—reasoning is thrown away on it!  
Prove she's unchaste... why, you may after prove  
That she's a poisoner, traitress, what you will!  
Where I can comprehend nought, nought's to say,  
Or do, or think. Force on me but the first  
Abomination,—then outpour all plagues,  
And I shall ne'er make count of them.

Enter MILDRED

MILDRED. What book  
Is it I wanted, Thorold? Guendolen  
Thought you were pale; you are not pale. That book?  
That's Latin surely.

TRESHAM. Mildred, here's a line,  
(Don't lean on me: I'll English it for you)  
"Love conquers all things." What love conquers them?

What love should you esteem—best love?

MILDRED. True love.

TRESHAM. I mean, and should have said, whose love is best  
Of all that love or that profess to love?

MILDRED.  
The list's so long: there's father's, mother's, husband's...

TRESHAM. Mildred, I do believe a brother's love  
For a sole sister must exceed them all.  
For see now, only see! there's no alloy  
Of earth that creeps into the perfect'st gold  
Of other loves—no gratitude to claim;  
You never gave her life, not even aught  
That keeps life—never tended her, instructed,  
Enriched her—so, your love can claim no right  
O'er her save pure love's claim: that's what I call  
Freedom from earthliness. You'll never hope  
To be such friends, for instance, she and you,  
As when you hunted cowslips in the woods,  
Or played together in the meadow hay.  
Oh yes—with age, respect comes, and your worth  
Is felt, there's growing sympathy of tastes,  
There's ripened friendship, there's confirmed esteem:  
—Much head these make against the newcomer!  
The startling apparition, the strange youth—  
Whom one half-hour's conversing with, or, say,  
Mere gazing at, shall change (beyond all change  
This Ovid ever sang about) your soul  
...Her soul, that is,—the sister's soul! With her  
'Twas winter yesterday; now, all is warmth,  
The green leaf's springing and the turtle's voice,  
"Arise and come away!" Come whither?—far  
Enough from the esteem, respect, and all  
The brother's somewhat insignificant  
Array of rights! All which he knows before,  
Has calculated on so long ago!  
I think such love, (apart from yours and mine,)  
Contented with its little term of life,  
Intending to retire betimes, aware  
How soon the background must be placed for it,  
—I think, am sure, a brother's love exceeds  
All the world's love in its unworldliness.

MILDRED. What is this for?

TRESHAM. This, Mildred, is it for!  
Or, no, I cannot go to it so soon!  
That's one of many points my haste left out—  
Each day, each hour throws forth its silk-slight film  
Between the being tied to you by birth,  
And you, until those slender threads compose  
A web that shrouds her daily life of hopes  
And fears and fancies, all her life, from yours:  
So close you live and yet so far apart!  
And must I rend this web, tear up, break down  
The sweet and palpitating mystery  
That makes her sacred? You—for you I mean,  
Shall I speak, shall I not speak?

MILDRED. Speak!

TRESHAM. I will.  
Is there a story men could—any man  
Could tell of you, you would conceal from me?  
I'll never think there's falsehood on that lip.  
Say "There is no such story men could tell,"  
And I'll believe you, though I disbelieve  
The world—the world of better men than I,  
And women such as I suppose you. Speak!  
[After a pause.]  
Not speak? Explain then! Clear it up then! Move  
Some of the miserable weight away  
That presses lower than the grave. Not speak?  
Some of the dead weight, Mildred! Ah, if I  
Could bring myself to plainly make their charge  
Against you! Must I, Mildred? Silent still?  
[After a pause.]  
Is there a gallant that has night by night  
Admittance to your chamber?  
[After a pause.]

Then, his name!  
Till now, I only had a thought for you:  
But now,—his name!

MILDRED. Thorold, do you devise  
Fit expiation for my guilt, if fit  
There be! 'Tis nought to say that I'll endure  
And bless you,—that my spirit yearns to purge  
Her stains off in the fierce renewing fire:  
But do not plunge me into other guilt!  
Oh, guilt enough! I cannot tell his name.

TRESHAM. Then judge yourself! How should I act? Pronounce!

MILDRED. Oh, Thorold, you must never tempt me thus!  
To die here in this chamber by that sword  
Would seem like punishment: so should I glide,  
Like an arch-cheat, into extremest bliss!  
'Twere easily arranged for me: but you—  
What would become of you?

TRESHAM. And what will now  
Become of me? I'll hide your shame and mine  
From every eye; the dead must heave their hearts  
Under the marble of our chapel-floor;  
They cannot rise and blast you. You may wed  
Your paramour above our mother's tomb;  
Our mother cannot move from 'neath your foot.  
We too will somehow wear this one day out:  
But with to-morrow hastens here—the Earl!  
The youth without suspicion. Face can come  
From Heaven and heart from... whence proceed such hearts?  
I have dispatched last night at your command  
A missive bidding him present himself  
To-morrow—here—thus much is said; the rest  
Is understood as if 'twere written down—  
"His suit finds favor in your eyes." Now dictate  
This morning's letter that shall countermand  
Last night's—do dictate that!

MILDRED. But, Thorold—if  
I will receive him as I said?

TRESHAM. The Earl?

MILDRED. I will receive him.

TRESHAM [starting up]. Ho there! Guendolen!  
GUENDOLEN and AUSTIN enter  
And, Austin, you are welcome, too! Look there!  
The woman there!

AUSTIN and GUENDOLEN. How? Mildred?

TRESHAM. Mildred once!  
Now the receiver night by night, when sleep  
Blesses the inmates of her father's house,  
—I say, the soft sly wanton that receives  
Her guilt's accomplice 'neath this roof which holds  
You, Guendolen, you, Austin, and has held  
A thousand Treshams—never one like her!  
No lighter of the signal-lamp her quick  
Foul breath near quenches in hot eagerness  
To mix with breath as foul! no loosener  
O' the lattice, practised in the stealthy tread,  
The low voice and the noiseless come-and-go!  
Not one composer of the bacchant's mien  
Into—what you thought Mildred's, in a word!  
Know her!

GUENDOLEN. Oh, Mildred, look to me, at least!  
Thorold—she's dead, I'd say, but that she stands  
Rigid as stone and whiter!

TRESHAM. You have heard...

GUENDOLEN. Too much! You must proceed no further.

MILDRED. Yes—  
Proceed! All's truth. Go from me!

TRESHAM. All is truth,  
She tells you! Well, you know, or ought to know,  
All this I would forgive in her. I'd con  
Each precept the harsh world enjoins, I'd take  
Our ancestors' stern verdicts one by one,  
I'd bind myself before then to exact  
The prescribed vengeance—and one word of hers,  
The sight of her, the bare least memory  
Of Mildred, my one sister, my heart's pride  
Above all prides, my all in all so long,  
Would scatter every trace of my resolve.  
What were it silently to waste away  
And see her waste away from this day forth,  
Two scathed things with leisure to repent,  
And grow acquainted with the grave, and die  
Tired out if not at peace, and be forgotten?  
It were not so impossible to bear.  
But this—that, fresh from last night's pledge renewed  
Of love with the successful gallant there,  
She calmly bids me help her to entice,  
Inveigle an unconscious trusting youth  
Who thinks her all that's chaste and good and pure,  
—Invites me to betray him... who so fit  
As honour's self to cover shame's arch-deed?  
—That she'll receive Lord Mertoun—(her own phrase)—  
This, who could bear? Why, you have heard of thieves,

Stabbers, the earth's disgrace, who yet have laughed,  
"Talk not to me of torture—I'll betray  
No comrade I've pledged faith to!"—you have heard  
Of wretched women—all but Mildreds—tied  
By wild illicit ties to losels vile  
You'd tempt them to forsake; and they'll reply  
"Gold, friends, repute, I left for him, I find  
In him, why should I leave him then, for gold,  
Repute or friends?"—and you have felt your heart  
Respond to such poor outcasts of the world  
As to so many friends; bad as you please,  
You've felt they were God's men and women still,  
So, not to be disowned by you. But she  
That stands there, calmly gives her lover up  
As means to wed the Earl that she may hide  
Their intercourse the surelier: and, for this,  
I curse her to her face before you all.  
Shame hunt her from the earth! Then Heaven do right  
To both! It hears me now—shall judge her then!  
[AS MILDRED faints and falls, TRESHAM rushes out.]

AUSTIN. Stay, Tresham, we'll accompany you!

GUENDOLEN. We?  
What, and leave Mildred? We? Why, where's my place  
But by her side, and where yours but by mine?  
Mildred—one word! Only look at me, then!

AUSTIN. No, Guendolen! I echo Thorold's voice.  
She is unworthy to behold...

GUENDOLEN. Us two?  
If you spoke on reflection, and if I  
Approved your speech—if you (to put the thing  
At lowest) you the soldier, bound to make  
The king's cause yours and fight for it, and throw  
Regard to others of its right or wrong,  
—If with a death-white woman you can help,  
Let alone sister, let alone a Mildred,  
You left her—or if I, her cousin, friend  
This morning, playfellow but yesterday,  
Who said, or thought at least a thousand times,  
"I'd serve you if I could," should now face round  
And say, "Ah, that's to only signify  
I'd serve you while you're fit to serve yourself:  
So long as fifty eyes await the turn  
Of yours to forestall its yet half-formed wish,  
I'll proffer my assistance you'll not need—  
When every tongue is praising you, I'll join  
The praisers' chorus—when you're hemmed about  
With lives between you and detraction—lives  
To be laid down if a rude voice, rash eye,  
Rough hand should violate the sacred ring  
Their worship throws about you,—then indeed,  
Who'll stand up for you stout as I?" If so  
We said, and so we did,—not Mildred there  
Would be unworthy to behold us both,  
But we should be unworthy, both of us.  
To be beheld by—by—your meanest dog,  
Which, if that sword were broken in your face  
Before a crowd, that badge torn off your breast,  
And you cast out with hooting and contempt,  
—Would push his way thro' all the hooters, gain  
Your side, go off with you and all your shame  
To the next ditch you choose to die in! Austin,  
Do you love me? Here's Austin, Mildred,—here's  
Your brother says he does not believe half—  
No, nor half that—of all he heard! He says,  
Look up and take his hand!

AUSTIN. Look up and take  
My hand, dear Mildred!

MILDRED. I—I was so young!  
Beside, I loved him, Thorold—and I had  
No mother; God forgot me: so, I fell.

GUENDOLEN. Mildred!

MILDRED. Require no further! Did I dream  
That I could palliate what is done? All's true.  
Now, punish me! A woman takes my hand?  
Let go my hand! You do not know, I see.  
I thought that Thorold told you.

GUENDOLEN. What is this?  
Where start you to?

MILDRED. Oh, Austin, loosen me!  
You heard the whole of it—your eyes were worse,  
In their surprise, than Thorold's! Oh, unless  
You stay to execute his sentence, loose  
My hand! Has Thorold gone, and are you here?

GUENDOLEN. Here, Mildred, we two friends of yours will wait



Your bidding; be you silent, sleep or muse!  
Only, when you shall want your bidding done,  
How can we do it if we are not by?  
Here's Austin waiting patiently your will!  
One spirit to command, and one to love  
And to believe in it and do its best,  
Poor as that is, to help it—why, the world  
Has been won many a time, its length and breadth,  
By just such a beginning!

MILDRED. *I believe*  
If once I threw my arms about your neck  
And sunk my head upon your breast, that I  
Should weep again.

GUENDOLEN. *Let go her hand now, Austin!*  
Wait for me. Pace the gallery and think  
On the world's seemings and realities,  
Until I call you.  
[AUSTIN goes.]

MILDRED. *No—I cannot weep.*  
No more tears from this brain—no sleep—no tears!  
O Guendolen, I love you!

GUENDOLEN. *Yes: and "love"*  
Is a short word that says so very much!  
It says that you confide in me.

MILDRED. *Confide!*

GUENDOLEN. *Your lover's name, then! I've so much to learn,*  
Ere I can work in your behalf!

MILDRED. *My friend,*  
You know I cannot tell his name.

GUENDOLEN. *At least*  
He is your lover? and you love him too?

MILDRED. *Ah, do you ask me that,—but I am fallen*  
So low!

GUENDOLEN. *You love him still, then?*

MILDRED. *My sole prop*  
Against the guilt that crushes me! I say,  
Each night ere I lie down, "I was so young—  
I had no mother, and I loved him so!"  
And then God seems indulgent, and I dare  
Trust him my soul in sleep.

GUENDOLEN. *How could you let us*  
E'en talk to you about Lord Mertoun then?

MILDRED. *There is a cloud around me.*

GUENDOLEN. *But you said*  
You would receive his suit in spite of this?

MILDRED. *I say there is a cloud...*

GUENDOLEN. *No cloud to me!*  
Lord Mertoun and your lover are the same!

MILDRED. *What maddest fancy...*

GUENDOLEN [calling aloud.] *Austin! (spare your pains—*  
When I have got a truth, that truth I keep)—

MILDRED. *By all you love, sweet Guendolen, forbear!*  
Have I confided in you...

GUENDOLEN. *Just for this!*  
Austin!—Oh, not to guess it at the first!  
But I did guess it—that is, I divined,  
Felt by an instinct how it was: why else  
Should I pronounce you free from all that heap  
Of sins which had been irredeemable?  
I felt they were not yours—what other way  
Than this, not yours? The secret's wholly mine!

MILDRED. *If you would see me die before his face...*

GUENDOLEN. *I'd hold my peace! And if the Earl returns*  
To-night?

MILDRED. *Ah Heaven, he's lost!*

GUENDOLEN. *I thought so. Austin!*  
Enter AUSTIN  
Oh, where have you been hiding?

AUSTIN. *Thorold's gone,*  
I know not how, across the meadow-land.

*I watched him till I lost him in the skirts  
O' the beech-wood.*

*GUENDOLEN. Gone? All thwarts us.*

*MILDRED. Thorold too?*

*GUENDOLEN. I have thought. First lead this Mildred to her room.  
Go on the other side; and then we'll seek  
Your brother: and I'll tell you, by the way,  
The greatest comfort in the world. You said  
There was a clue to all. Remember, Sweet,  
He said there was a clue! I hold it. Come!*

## ACT III

*SCENE I.—The end of the Yew-tree Avenue under MILDRED'S Window.  
A light seen through a central red pane*

*Enter TRESHAM through the trees*

*Again here! But I cannot lose myself.  
The heath—the orchard—I have traversed glades  
And dells and bosky paths which used to lead  
Into green wild-wood depths, bewildering  
My boy's adventurous step. And now they tend  
Hither or soon or late; the blackest shade  
Breaks up, the thronged trunks of the trees ope wide,  
And the dim turret I have fled from, fronts  
Again my step; the very river put  
Its arm about me and conducted me  
To this detested spot. Why then, I'll shun  
Their will no longer: do your will with me!  
Oh, bitter! To have reared a towering scheme  
Of happiness, and to behold it razed,  
Were nothing: all men hope, and see their hopes  
Frustrate, and grieve awhile, and hope anew.  
But I... to hope that from a line like ours  
No horrid prodigy like this would spring,  
Were just as though I hoped that from these old  
Confederates against the sovereign day,  
Children of older and yet older sires,  
Whose living coral berries dropped, as now  
On me, on many a baron's surcoat once,  
On many a beauty's whimple—would proceed  
No poison-tree, to thrust, from hell its root,  
Hither and thither its strange snaky arms.  
Why came I here? What must I do?*

*[A bell strikes.]*

*A bell?*

*Midnight! and 'tis at midnight... Ah, I catch  
—Woods, river, plains, I catch your meaning now,  
And I obey you! Hist! This tree will serve.  
[He retires behind one of the trees. After a pause,  
enter MERTOUN cloaked as before.]*

*MERTOUN. Not time! Beat out thy last voluptuous beat  
Of hope and fear, my heart! I thought the clock  
I' the chapel struck as I was pushing through  
The ferns. And so I shall no more see rise  
My love-star! Oh, no matter for the past!  
So much the more delicious task to watch  
Mildred revive: to pluck out, thorn by thorn,  
All traces of the rough forbidden path  
My rash love lured her to! Each day must see  
Some fear of hers effaced, some hope renewed:  
Then there will be surprises, unforeseen  
Delights in store. I'll not regret the past.*

*[The light is placed above in the purple pane.]*

*And see, my signal rises, Mildred's star!  
I never saw it lovelier than now  
It rises for the last time. If it sets,  
'Tis that the re-assuring sun may dawn.*

*[As he prepares to ascend the last tree of the avenue,  
TRESHAM arrests his arm.]*

*Unhand me—peasant, by your grasp! Here's gold.  
'Twas a mad freak of mine. I said I'd pluck  
A branch from the white-blossomed shrub beneath  
The casement there. Take this, and hold your peace.*

*TRESHAM. Into the moonlight yonder, come with me!  
Out of the shadow!*

*MERTOUN. I am armed, fool!*

*TRESHAM. Yes,  
Or no? You'll come into the light, or no?  
My hand is on your throat—refuse!—*

MERTOUN. *That voice!*  
*Where have I heard... no—that was mild and slow.*  
*I'll come with you.*  
*[They advance.]*

TRESHAM. *You're armed: that's well. Declare*  
*Your name: who are you?*

MERTOUN. *(Tresham!—she is lost!)*

TRESHAM. *Oh, silent? Do you know, you bear yourself*  
*Exactly as, in curious dreams I've had*  
*How felons, this wild earth is full of, look*  
*When they're detected, still your kind has looked!*  
*The bravo holds an assured countenance,*  
*The thief is voluble and plausible,*  
*But silently the slave of lust has crouched*  
*When I have fancied it before a man.*  
*Your name!*

MERTOUN. *I do conjure Lord Tresham—ay,*  
*Kissing his foot, if so I might prevail—*  
*That he for his own sake forbear to ask*  
*My name! As heaven's above, his future weal*  
*Or woe depends upon my silence! Vain!*  
*I read your white inexorable face.*  
*Know me, Lord Tresham!*  
*[He throws off his disguises.]*

TRESHAM. *Mertoun!*  
*[After a pause.]*  
*Draw now!*

MERTOUN. *Hear me*  
*But speak first!*

TRESHAM. *Not one least word on your life!*  
*Be sure that I will strangle in your throat*  
*The least word that informs me how you live*  
*And yet seem what you seem! No doubt 'twas you*  
*Taught Mildred still to keep that face and sin.*  
*We should join hands in frantic sympathy*  
*If you once taught me the unteachable,*  
*Explained how you can live so and so lie.*  
*With God's help I retain, despite my sense,*  
*The old belief—a life like yours is still*  
*Impossible. Now draw!*

MERTOUN. *Not for my sake,*  
*Do I entreat a hearing—for your sake,*  
*And most, for her sake!*

TRESHAM. *Ha, ha, what should I*  
*Know of your ways? A miscreant like yourself,*  
*How must one rouse his ire? A blow?—that's pride*  
*No doubt, to him! One spurns him, does one not?*  
*Or sets the foot upon his mouth, or spits*  
*Into his face! Come! Which, or all of these?*

MERTOUN. *'Twixt him and me and Mildred, Heaven be judge!*  
*Can I avoid this? Have your will, my lord!*  
*[He draws and, after a few passes, falls.]*

TRESHAM. *You are not hurt?*

MERTOUN. *You'll hear me now!*

TRESHAM. *But rise!*

MERTOUN. *Ah, Tresham, say I not "you'll hear me now!"*  
*And what procures a man the right to speak*  
*In his defence before his fellow man,*  
*But—I suppose—the thought that presently*  
*He may have leave to speak before his God*  
*His whole defence?*

TRESHAM. *Not hurt? It cannot be!*  
*You made no effort to resist me. Where*  
*Did my sword reach you? Why not have returned*  
*My thrusts? Hurt where?*

MERTOUN. *My lord—*

TRESHAM. *How young he is!*

MERTOUN. *Lord Tresham, I am very young, and yet*  
*I have entangled other lives with mine.*  
*Do let me speak, and do believe my speech!*  
*That when I die before you presently,—*

TRESHAM. *Can you stay here till I return with help?*

MERTOUN. *Oh, stay by me! When I was less than boy*  
*I did you grievous wrong and knew it not—*

Upon my honour, knew it not! Once known,  
I could not find what seemed a better way  
To right you than I took: my life—you feel  
How less than nothing were the giving you  
The life you've taken! But I thought my way  
The better—only for your sake and hers:  
And as you have decided otherwise,  
Would I had an infinity of lives  
To offer you! Now say—instruct me—think!  
Can you, from the brief minutes I have left,  
Eke out my reparation? Oh think—think!  
For I must wring a partial—dare I say,  
Forgiveness from you, ere I die?

TRESHAM. I do  
Forgive you.

MERTOUN. Wait and ponder that great word!  
Because, if you forgive me, I shall hope  
To speak to you of—Mildred!

TRESHAM. Mertoun, haste  
And anger have undone us. 'Tis not you  
Should tell me for a novelty you're young,  
Thoughtless, unable to recall the past.  
Be but your pardon ample as my own!

MERTOUN. Ah, Tresham, that a sword-stroke and a drop  
Of blood or two, should bring all this about  
Why, 'twas my very fear of you, my love  
Of you—(what passion like a boy's for one  
Like you?)—that ruined me! I dreamed of you—  
You, all accomplished, courted everywhere,  
The scholar and the gentleman. I burned  
To knit myself to you: but I was young,  
And your surpassing reputation kept me  
So far aloof! Oh, wherefore all that love?  
With less of love, my glorious yesterday  
Of praise and gentlest words and kindest looks,  
Had taken place perchance six months ago.  
Even now, how happy we had been! And yet  
I know the thought of this escaped you, Tresham!  
Let me look up into your face; I feel  
'Tis changed above me: yet my eyes are glazed.  
Where? where?

[As he endeavours to raise himself, his eye catches the lamp.]

Ah, Mildred! What will Mildred do?  
Tresham, her life is bound up in the life  
That's bleeding fast away! I'll live—must live,  
There, if you'll only turn me I shall live  
And save her! Tresham—oh, had you but heard!  
Had you but heard! What right was yours to set  
The thoughtless foot upon her life and mine,  
And then say, as we perish, "Had I thought,  
All had gone otherwise"? We've sinned and die:  
Never you sin, Lord Tresham! for you'll die,  
And God will judge you.

TRESHAM. Yes, be satisfied!  
That process is begun.

MERTOUN. And she sits there  
Waiting for me! Now, say you this to her—  
You, not another—say, I saw him die  
As he breathed this, "I love her"—you don't know  
What those three small words mean! Say, loving her  
Lowers me down the bloody slope to death  
With memories... I speak to her, not you,  
Who had no pity, will have no remorse,  
Perchance intend her... Die along with me,  
Dear Mildred! 'tis so easy, and you'll 'scape  
So much unkindness! Can I lie at rest,  
With rude speech spoken to you, ruder deeds  
Done to you?—heartless men shall have my heart,  
And I tied down with grave-clothes and the worm,  
Aware, perhaps, of every blow—oh God!—  
Upon those lips—yet of no power to tear  
The felon stripe by stripe! Die, Mildred! Leave  
Their honourable world to them! For God  
We're good enough, though the world casts us out.  
[A whistle is heard.]

TRESHAM. Ho, Gerard!  
Enter GERARD, AUSTIN and GUENDOLEN, with lights  
No one speak! You see what's done.  
I cannot bear another voice.

MERTOUN. There's light—  
Light all about me, and I move to it.  
Tresham, did I not tell you—did you not  
Just promise to deliver words of mine  
To Mildred?

TRESHAM. I will bear those words to her.

MERTOUN. Now?

TRESHAM. Now. Lift you the body, and leave me  
The head.  
[As they have half raised MERTOUN, he turns suddenly.]

MERTOUN. I knew they turned me: turn me not from her!  
There! stay you! there!  
[Dies.]

GUENDOLEN [after a pause]. Austin, remain you here  
With Thorold until Gerard comes with help:  
Then lead him to his chamber. I must go  
To Mildred.

TRESHAM. Guendolen, I hear each word  
You utter. Did you hear him bid me give  
His message? Did you hear my promise? I,  
And only I, see Mildred.

GUENDOLEN. She will die.

TRESHAM. Oh no, she will not die! I dare not hope  
She'll die. What ground have you to think she'll die?  
Why, Austin's with you!

AUSTIN. Had we but arrived  
Before you fought!

TRESHAM. There was no fight at all.  
He let me slaughter him—the boy! I'll trust  
The body there to you and Gerard—thus!  
Now bear him on before me.

AUSTIN. Whither bear him?

TRESHAM. Oh, to my chamber! When we meet there next,  
We shall be friends.  
[They bear out the body of MERTOUN.]  
Will she die, Guendolen?

GUENDOLEN. Where are you taking me?

TRESHAM. He fell just here.  
Now answer me. Shall you in your whole life  
—You who have nought to do with Mertoun's fate,  
Now you have seen his breast upon the turf,  
Shall you e'er walk this way if you can help?  
When you and Austin wander arm-in-arm  
Through our ancestral grounds, will not a shade  
Be ever on the meadow and the waste—  
Another kind of shade than when the night  
Shuts the woodside with all its whispers up?  
But will you ever so forget his breast  
As carelessly to cross this bloody turf  
Under the black yew avenue? That's well!  
You turn your head: and I then?—

GUENDOLEN. What is done  
Is done. My care is for the living. Thorold,  
Bear up against this burden: more remains  
To set the neck to!

TRESHAM. Dear and ancient trees  
My fathers planted, and I loved so well!  
What have I done that, like some fabled crime  
Of yore, lets loose a Fury leading thus  
Her miserable dance amidst you all?  
Oh, never more for me shall winds intone  
With all your tops a vast antiphony,  
Demanding and responding in God's praise!  
Hers ye are now, not mine! Farewell—farewell!

SCENE II.—MILDRED'S Chamber  
MILDRED alone

He comes not! I have heard of those who seemed  
Resourceless in prosperity,—you thought  
Sorrow might slay them when she listed; yet  
Did they so gather up their diffused strength  
At her first menace, that they bade her strike,  
And stood and laughed her subtlest skill to scorn.  
Oh, 'tis not so with me! The first woe fell,  
And the rest fall upon it, not on me:  
Else should I bear that Henry comes not?—fails  
Just this first night out of so many nights?  
Loving is done with. Were he sitting now,  
As so few hours since, on that seat, we'd love  
No more—contrive no thousand happy ways  
To hide love from the loveless, any more.  
I think I might have urged some little point  
In my defence, to Thorold; he was breathless  
For the least hint of a defence: but no,  
The first shame over, all that would might fall.  
No Henry! Yet I merely sit and think

The morn's deed o'er and o'er. I must have crept  
Out of myself. A Mildred that has lost  
Her lover—oh, I dare not look upon  
Such woe! I crouch away from it! 'Tis she,  
Mildred, will break her heart, not I! The world  
Forsakes me: only Henry's left me—left?  
When I have lost him, for he does not come,  
And I sit stupidly... Oh Heaven, break up  
This worse than anguish, this mad apathy,  
By any means or any messenger!

TRESHAM [without]. Mildred!

MILDRED. Come in! Heaven hears me!  
[Enter TRESHAM.]

You? alone?

Oh, no more cursing!

TRESHAM. Mildred, I must sit.  
There—you sit!

MILDRED. Say it, Thorold—do not look  
The curse! deliver all you come to say!  
What must become of me? Oh, speak that thought  
Which makes your brow and cheeks so pale!

TRESHAM. My thought?

MILDRED. All of it!

TRESHAM. How we waded years—ago—  
After those water-lilies, till the splash,  
I know not how, surprised us; and you dared  
Neither advance nor turn back: so, we stood  
Laughing and crying until Gerard came—  
Once safe upon the turf, the loudest too,  
For once more reaching the relinquished prize!  
How idle thoughts are, some men's, dying men's!  
Mildred,—

MILDRED. You call me kindlier by my name  
Than even yesterday: what is in that?

TRESHAM. It weighs so much upon my mind that I  
This morning took an office not my own!  
I might... of course, I must be glad or grieved,  
Content or not, at every little thing  
That touches you. I may with a wrung heart  
Even reprove you, Mildred; I did more:  
Will you forgive me?

MILDRED. Thorold? do you mock?  
Oh no... and yet you bid me... say that word!

TRESHAM. Forgive me, Mildred!—are you silent, Sweet?

MILDRED [starting up]. Why does not Henry Mertoun come to-night?  
Are you, too, silent?

[Dashing his mantle aside, and pointing to his scabbard,  
which is empty.]

Ah, this speaks for you!

You've murdered Henry Mertoun! Now proceed!  
What is it I must pardon? This and all?  
Well, I do pardon you—I think I do.  
Thorold, how very wretched you must be!

TRESHAM. He bade me tell you...

MILDRED. What I do forbid  
Your utterance of! So much that you may tell  
And will not—how you murdered him... but, no!  
You'll tell me that he loved me, never more  
Than bleeding out his life there: must I say  
"Indeed," to that? Enough! I pardon you.

TRESHAM. You cannot, Mildred! for the harsh words, yes:  
Of this last deed Another's judge: whose doom  
I wait in doubt, despondency and fear.

MILDRED. Oh, true! There's nought for me to pardon! True!  
You loose my soul of all its cares at once.  
Death makes me sure of him for ever! You  
Tell me his last words? He shall tell me them,  
And take my answer—not in words, but reading  
Himself the heart I had to read him late,  
Which death...

TRESHAM. Death? You are dying too? Well said  
Of Guendolen! I dared not hope you'd die:  
But she was sure of it.

MILDRED. Tell Guendolen  
I loved her, and tell Austin...

TRESHAM. Him you loved:

And me?

MILDRED. *Ah, Thorold! Was't not rashly done  
To quench that blood, on fire with youth and hope  
And love of me—whom you loved too, and yet  
Suffered to sit here waiting his approach  
While you were slaying him? Oh, doubtlessly  
You let him speak his poor confused boy's-speech  
—Do his poor utmost to disarm your wrath  
And respite me!—you let him try to give  
The story of our love and ignorance,  
And the brief madness and the long despair—  
You let him plead all this, because your code  
Of honour bids you hear before you strike:  
But at the end, as he looked up for life  
Into your eyes—you struck him down!*

TRESHAM. *No! No!  
Had I but heard him—had I let him speak  
Half the truth—less—had I looked long on him  
I had desisted! Why, as he lay there,  
The moon on his flushed cheek, I gathered all  
The story ere he told it: I saw through  
The troubled surface of his crime and yours  
A depth of purity immovable,  
Had I but glanced, where all seemed turbidest  
Had gleamed some inlet to the calm beneath;  
I would not glance: my punishment's at hand.  
There, Mildred, is the truth! and you—say on—  
You curse me?*

MILDRED. *As I dare approach that Heaven  
Which has not bade a living thing despair,  
Which needs no code to keep its grace from stain,  
But bids the vilest worm that turns on it  
Desist and be forgiven,—I—forgive not,  
But bless you, Thorold, from my soul of souls!  
[Falls on his neck.]  
There! Do not think too much upon the past!  
The cloud that's broke was all the same a cloud  
While it stood up between my friend and you;  
You hurt him 'neath its shadow: but is that  
So past retrieve? I have his heart, you know;  
I may dispose of it: I give it you!  
It loves you as mine loves! Confirm me, Henry!  
[Dies.]*

TRESHAM. *I wish thee joy, Beloved! I am glad  
In thy full gladness!*

GUENDOLEN [without]. *Mildred! Tresham!  
[Entering with AUSTIN.]*

Thorold,  
*I could desist no longer. Ah, she swoons!  
That's well.*

TRESHAM. *Oh, better far than that!*

GUENDOLEN. *She's dead!  
Let me unlock her arms!*

TRESHAM. *She threw them thus  
About my neck, and blessed me, and then died:  
You'll let them stay now, Guendolen!*

AUSTIN. *Leave her  
And look to him! What ails you, Thorold?*

GUENDOLEN. *White  
As she, and whiter! Austin! quick—this side!*

AUSTIN. *A froth is oozing through his clenched teeth;  
Both lips, where they're not bitten through, are black:  
Speak, dearest Thorold!*

TRESHAM. *Something does weigh down  
My neck beside her weight: thanks: I should fall  
But for you, Austin, I believe!—there, there,  
'Twill pass away soon!—ah,—I had forgotten:  
I am dying.*

GUENDOLEN. *Thorold—Thorold—why was this?*

TRESHAM. *I said, just as I drank the poison off,  
The earth would be no longer earth to me,  
The life out of all life was gone from me.  
There are blind ways provided, the fore-done  
Heart-weary player in this pageant-world  
Drops out by, letting the main masque defile  
By the conspicuous portal: I am through—  
Just through!*

GUENDOLEN. *Don't leave him, Austin! Death is close.*

TRESHAM. *Already Mildred's face is peacefuller,*

*I see you, Austin—feel you; here's my hand,  
Put yours in it—you, Guendolen, yours too!  
You're lord and lady now—you're Treshams; name  
And fame are yours: you hold our 'scutcheon up.  
Austin, no blot on it! You see how blood  
Must wash one blot away: the first blot came  
And the first blood came. To the vain world's eye  
All's gules again: no care to the vain world,  
From whence the red was drawn!*

AUSTIN. *No blot shall come!*

TRESHAM. *I said that: yet it did come. Should it come,  
Vengeance is God's, not man's. Remember me!*  
[Dies.]

GUENDOLEN [*letting fall the pulseless arm*].  
*Ah, Thorold, we can but—remember you!*

*The End*

\*\*\* END OF THE PROJECT GUTENBERG EBOOK A BLOT IN THE 'SCUTCHEON \*\*\*

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.