

A SONG OF THE GUNS

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](https://www.gutenberg.org/license) included with this ebook or online at <https://www.gutenberg.org/license>. 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 Song of the Guns

Author: Gilbert Frankau

Release Date: July 26, 2012 [eBook #40345]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK A SONG OF THE GUNS

Produced by Al Haines.

[image]

Cover

A SONG OF THE GUNS

BY
GILBERT FRANKAU, R.S.A.

BOSTON AND NEW YORK
HOUGHTON MIFFLIN COMPANY
The Riverside Press Cambridge
1916

COPYRIGHT, 1916, BY GILBERT FRANKAU
ALL RIGHTS RESERVED
Published April 1916

NOTE

A Song of the Guns was written under what are probably the most remarkable conditions in which a poem has ever been composed. The author, who is now serving in Flanders, was present at the battle of Loos, and during a lull in the fighting—when the gunners, who had been sleepless for five nights, were resting like tired dogs under their guns—he jotted down the main theme of the poem. After the battle the artillery brigade to which he was attached was ordered to Ypres, and it was during the long trench warfare in this district, within sight of the ruined tower of Ypres Cathedral, that the poem was finally completed. The last three stanzas were written at midnight in Brigade Headquarters with the German shells screaming over into the ruined town.

CONTENTS

The Voice of the Slaves
 Headquarters
 Gun-Teams
 Eyes in the Air
 Signals
 The Observers
 Ammunition Column
 The Voice of the Guns

A SONG OF THE GUNS

These are our masters, the slim
 Grim muzzles that irk in the pit;
 That chafe for the rushing of wheels,
 For the teams plunging madly to bit
 As the gunners wing down to unkey,
 For the trails sweeping half-circle-right,
 For the six breech-blocks clashing as one
 To a target viewed clear on the sight—
 Gray masses the shells search and tear
 Into fragments that bunch as they run—
 For the hour of the red battle-harvest,
 The dream of the slaves of the gun!

We have bartered our souls to the guns;
 Every fibre of body and brain
 Have we trained to them, chained to them. Serfs?
 Aye! but proud of the weight of our chain,
 Of our backs that are bowed to their workings,
 To hide them and guard and disguise,
 Of our ears that are deafened with service,
 Of hands that are scarred, and of eyes
 Grown hawklike with marking their prey,
 Of wings that are slashed as with swords
 When we hover, the turn of a blade

From the death that is sweet to our lords.

THE VOICE OF THE SLAVES

*By the ears and the eyes and the brain,
 By the limbs and the hands and the wings,
 We are slaves to our masters the guns;
 But their slaves are the masters of kings!*

HEADQUARTERS

A league and a league from the trenches,
 from the traversed maze of the lines,—
 Where daylong the sniper watches and daylong the
 bullet whines,
 And the cratered earth is in travail with mines and
 with countermines,—

Here, where haply some woman dreamed, (are
 those her roses that bloom
 In the garden beyond the windows of my littered
 working-room?)
 We have decked the map for our masters as a bride
 is decked for the groom.

Here, on each numbered lettered square,—cross-road
 and mound and wire,
 Loophole, redoubt, and emplacement, are the targets
 their mouths desire,—
 Gay with purples and browns and blues, have we
 traced them their arcs of fire.

And ever the type-keys clatter; and ever our keen
wires bring
Word from the watchers a-crouch below, word
from the watchers a-wing;
And ever we hear the distant growl of our hid guns
thundering;

Hear it hardly, and turn again to our maps, where
the trench-lines crawl,
Red on the gray and each with a sign for the
ranging shrapnel's fall—
Snakes that our masters shall scotch at dawn, as is
written here on the wall.

For the weeks of our waiting draw to a close...
There is scarcely a leaf astir
In the garden beyond my windows where the
twilight shadows blur
The blaze of some woman's roses...
"Bombardment orders, sir."

GUN-TEAMS

Their rugs are sodden, their heads are down, their
tails are turned to the storm.
(Would you know them, you that groomed them
in the sleek fat days of peace,—
When the tiles rang to their pawings in the lighted
stalls and warm,—
Now the foul clay cakes on breeching-strap and
clogs the quick-release?)

The blown rain stings, there is never a star, the
tracks are rivers of slime.
(You must harness up by guesswork with a

failing torch for light,
 Instep-deep in unmade standings, for it's active-service time,
 And our resting weeks are over, and we move
 the guns to-night.)

The iron tires slither, the traces sag; their blind
 hooves stumble and slide;
 They are war-worn, they are weary, soaked with
 sweat and sopped with rain.
 (You must hold them, you must help them, swing
 your lead and centre wide
 Where the greasy granite pave peters out to
 squelching drain.)

There is shrapnel bursting a mile in front on the
 road that the guns must take:
 (You are nervous, you are thoughtful, you are
 shifting in your seat,
 As you watch the ragged feathers flicker orange
 flame and break)–
 But the teams are pulling steady down the
 battered village street.

You have shod them cold, and their coats are long,
 and their bellies gray with the mud;
 They have done with gloss and polish, but the
 fighting heart's unbroke.
 We, who saw them hobbling after us down white
 roads flecked with blood,
 Patient, wondering why we left them, till we
 lost them in the smoke;

Who have felt them shiver between our knees,
 when the shells rain black from the skies,
 When the bursting terrors find us and the lines
 stampede as one;
 Who have watched the pierced limbs quiver and
 the pain in stricken eyes,
 Know the worth of humble servants, foolish-faithful

to their gun!

EYES IN THE AIR

Our guns are a league behind us, our target a mile below,
And there's never a cloud to blind us from the haunts of
 our lurking foe—
Sunk pit whence his shrapnel tore us, support-trench crest-
 concealed,
As clear as the charts before us, his ramparts lie revealed.
His panicked watchers spy us, a droning threat in the void;
Their whistling shells outfly us—puff upon puff, deployed
Across the green beneath us, across the flanking grey,
In fume and fire to sheathe us and balk us of our prey.

Below, beyond, above her,
 Their iron web is spun!
Flicked but unsnared we hover,
 Edged planes against the sun:
Eyes in the air above his lair,
 The hawks that guide the gun!

No word from earth may reach us save, white against the ground,
The strips outspread to teach us whose ears are deaf to sound:
But down the winds that sear us, athwart our engine's shriek,
We send—and know they hear us, the ranging guns we speak.
Our visored eyeballs show us their answering pennant, broke
Eight thousand feet below us, a whirl of flame-stabbed smoke—
The burst that hangs to guide us, while numbed gloved fingers tap
From wireless key beside us the circles of the map.

Line—target—short or over—
 Comes, plain as clock-hands run,
Word from the birds that hover,
 Unblinded, tail to sun—

Word out of air to range them fair,
 From hawks that guide the gun!

Your flying shells have failed you, your landward guns are dumb:
 Since earth hath naught availed you, these skies be open! Come,
 Where, wild to meet and mate you, flame in their beaks for breath,
 Black doves! the white hawks wait you on the wind-tossed
 boughs of death.

These boughs be cold without you, our hearts are hot for this,
 Our wings shall beat about you, our scorching breath shall kiss:
 Till, fraught with that we gave you, fulfilled of our desire,
 You bank,—too late to save you from biting beaks of fire,—

Turn sideways from your lover,
 Shudder and swerve and run,
 Tilt; stagger; and plunge over
 Ablaze against the sun,—
 Doves dead in air, who clomb to dare
 The hawks that guide the gun!

SIGNALS

The hot wax drips from the flares
 On the scrawled pink forms that litter
 The bench where he sits; the glitter
 Of stars is framed by the sandbags atop of the dug-out stairs.
 And the lagging watch-hands creep;
 And his cloaked mates murmur in sleep,—
 Forms he can wake with a kick,—
 And he hears, as he plays with the pressel-switch, the strapped
 receiver click
 On his ear that listens, listens;
 And the candle-flicker glistens
 On the rounded brass of the switch-board where the red wires
 cluster thick.

Wires from the earth, from the air;
 Wires that whisper and chatter
 At night, when the trench-rats patter
 And nibble among the rations and scuttle back to their lair;
 Wires that are never at rest,–
 For the linesmen tap them and test,
 And ever they tremble with tone:–
 And he knows from a hundred signals the buzzing call of his own,
 The breaks and the vibrant stresses,–
 The Z and the G and the S's
 That call his hand to the answering key and his mouth to the
 microphone.

For always the laid guns fret
 On the words that his mouth shall utter,
 When rifle and Maxim stutter
 And the rockets volley to starward from the spurting parapet;
 And always his ear must hark
 To the voices out of the dark,–
 For the whisper over the wire,
 From the bombed and the battered trenches where the wounded
 moan
 in the mire,–
 For a sign to waken the thunder
 Which shatters the night in sunder
 With the flash of the leaping muzzles and the beat of battery-fire.

THE OBSERVERS

Ere the last light that leaps the night has hung and shone and died,
 While yet the breast-high fog of dawn is swathed about the
 plain,
 By hedge and track our slaves go back, the waning stars for guide,
 Eyes of our mouths; the mists have cleared, the guns would
 speak again!

Faint on the ears that strain to hear, their orders trickle down
 "Degrees—twelve—left of zero line—corrector one three eight—
 Three thousand." ... Shift our trails and lift the muzzles that
 shall drown
 The rifle's idle chatter when our sendings detonate.

Sending or still, these serve our will; the hidden eyes that mark
 From gutted farm, from laddered tree that scans the furrowed
 slope,
 From coigns of slag whose pit-ropes sag on burrowed ways and dark,
 In open trench where sandbags hold the steady periscope.

Waking, they know the instant foe, the bullets shutting by,
 The blurring lens, the sodden map, the wires that leak or break!
 Sleeping, they dream of shells that scream adown a sunless sky—
 And the splinters patter round them in their dug-outs as they
 wake.

Not theirs, the wet glad bayonet, the red and racing hour,
 The rush that clears the bombing-post with knife and hand-
 grenade;
 Not theirs the zest when, steel to breast, the last survivors cower,—
 Yet can ye hold the ground ye won, save these be there to aid?

These, that observe the shell's far swerve, these of the quiet voice,
 That bids "go on," repeats the range, corrects for fuse or line...
 Though dour the task their masters ask, what room for thought or
 choice?
 This is ours by right of service, heedless gift of youthful eyne!

Careless they give while yet they live; the dead we tasked too sore
 Bear witness we were naught begrudged of riches or of youth;
 Careless they gave; across their grave our calling salvoes roar,
 And those we maimed come back to us in proof our dead speak

truth!

AMMUNITION COLUMN

*I am only a cog in a giant machine, a link of an endless chain:—
And the rounds are drawn, and the rounds are fired,
and the empties return again;*

*'Railroad, lorry, and limber; battery, column, and park;
'To the shelf where the set fuse waits the breech, from
the quay where the shells embark.*

We have watered and fed, and eaten our beef; the
long dull day drags by,

As I sit here watching our "Archibalds" *strafing* an empty sky;
Puff and flash on the far-off blue round the speck
one guesses the plane—

Smoke and spark of the gun-machine that is fed by the endless chain.

I am only a cog in a giant machine, a little link in the chain,
Waiting a word from the wagon-lines that the guns are hungry
again:—

*Column-wagon to battery-wagon, and battery-wagon to gun;
To the loader kneeling 'twixt trail and wheel from the
shops where the steam-lathes run.*

There's a lone mule braying against the line where
the mud cakes fetlock-deep!

There's a lone soul humming a hint of a song in
the barn where the drivers sleep;

And I hear the pash of the orderly's horse as he
canters him down the lane—

Another cog in the gun-machine, a link in the selfsame chain.

I am only a cog in a giant machine, but a vital link in the chain;
And the Captain has sent from the wagon-line to
fill his wagons again;—

From wagon-limber to gunpit dump; from loader's forearm at breech

*To the working party that melts away when the shrapnel
bullets screech.—*

So the restless section pulls out once more in column
of route from the right,
At the tail of a blood-red afternoon; so the flux of another night
Bears back the wagons we fill at dawn to the sleeping column again...
Cog on cog in the gun-machine, link on link in the chain!

THE VOICE OF THE GUNS

We are the guns, and your masters! Saw ye our flashes?
Heard ye the scream of our shells in the night, and the
shuddering crashes?
Saw ye our work by the roadside, the gray wounded lying,
Moaning to God that he made them—the maimed and the dying?
Husbands or sons,
Fathers or lovers, we break them! We are the guns!

We are the guns and ye serve us! Dare ye grow weary,
Steadfast at nighttime, at noontime; or waking, when dawn
winds blow dreary
Over the fields and the flats and the reeds of the barrier water,
To wait on the hour of our choosing, the minute decided for slaugh-
ter?
Swift the clock runs;
Yes, to the ultimate second. Stand to your guns!

We are the guns and we need you! Here in the timbered
Pits that are screened by the crest and the copse
where at dusk ye unlimbered,
Pits that one found us—and, finding, gave life (did
he flinch from the giving?);
Laboured by moonlight when wraith of the dead
brooded yet o'er the living,
Ere with the sun's

Rising the sorrowful spirit abandoned its guns.

Who but the guns shall avenge him? Strip us for action!
Load us and lay to the centremost hair of the dial-sight's refraction.
Set your quick hands to our levers to compass the sped soul's assoil-
ing;

Brace your taut limbs to the shock when the thrust
of the barrel recoiling

Deafens and stuns!

Vengeance is ours for our servants. Trust ye the guns!

Least of our bond-slaves or greatest, grudge ye the burden?
Hard is this service of ours which has only our service for guerdon:
Grow the limbs lax, and unsteady the hands, which
aforetime we trusted;

Flawed, the clear crystal of sight; and the clean
steel of hardihood rusted?

Dominant ones,

Are we not tried serfs and proven-true to our guns?

*Ye are the guns! Are we worthy? Shall not these speak for us,
Out of the woods where the torn trees are slashed with
the vain bolts that seek for us,
Thunder of batteries firing in unison, swish of shell fighting,
Hissing that rushes to silence and breaks to the thud of alighting?
Death that outruns*

Horseman and foot? Are we justified? Answer, O guns!

Yea! by your works are ye justified, -toil unrelieved;
Manifold labours, coördinate each to the sending achieved;
Discipline, not of the feet but the soul, unremitting, unfeigned;
Tortures unholy by flame and by maiming, known, faced, and dis-
dained;

Courage that shuns

Only foolhardiness;-even by these are ye worthy your guns!

Wherefore-and unto ye only-power has been given;
Yea! beyond man, over men, over desolate cities and riven;
Yea! beyond space, over earth and the seas and the
sky's high dominions;

Yea! beyond time, over Hell and the fiends and
the Death-Angel's pinions!
Vigilant ones,
Loose them, and shatter, and spare not. We are the guns!

THE END

CAMBRIDGE . MASSACHUSETTS U . S . A

BOOKS ON THE GREAT WAR

Published by

Houghton Mifflin Company

Thrilling stories of real adventure; graphic pictures of the fighting by men who actually fought; notable volumes dealing with the larger aspects of the struggle; in short, books for every taste and on every phase of the war may be found in these pages.

Personal Narratives

With the French

A SOLDIER OF THE LEGION

E. MORLAE

An incomparable account of the great offensive of September, 1915; graphic, thrilling, and filled with the Foreign Legion's own dare-devil spirit. With frontispiece.

A HILLTOP ON THE MARNE

MILDRED ALDRICH

"Perhaps the straightest and most charming book written on a single aspect of the war."—*The New Republic*. Illustrated. \$1.25 net.

With the British

THE FIRST HUNDRED THOUSAND

IAN HAY

The story of a British volunteer. Called *the greatest book of the war* by the leading English papers. With frontispiece. \$1.50 net.

KITCHENER'S MOB

JAMES NORMAN HALL

The graphic and uncensored account of the adventures of an American volunteer in Kitchener's Army. Illustrated. \$1.25 net.

In Belgium

BELGIUM'S AGONY

EMILE VERHAEREN

The story of what Belgium has endured and how she has endured it, told by her greatest poet. \$1.25 net.

THE LOG OF A NON-COMBATANT

HORACE GREEN

"A lively, readable narrative of personal experiences, thrilling, painful, humorous."—*Churchman*. Illustrated. \$1.25 net.

In Germany
TO RUHLEBEN AND BACK
GEOFFREY PYKE

The story of a young Englishman's escape from a detention camp and flight across Germany. One of the most picturesque and thrilling narratives of the war. Illustrated. \$1.50 net.

In Italy
THE WORLD DECISION
ROBERT HERRICK

Contains a graphic, first-hand account of Italy's entrance into the war, as well as a remarkable analysis of the larger aspects of the struggle. \$1.25 net.

With the Austrians
FOUR WEEKS IN THE TRENCHES
FRITZ KREISLER

"Filled with memorable scenes and striking descriptions. It will stand as a picture of war."—*New York Globe*. Illustrated. \$1.00 net.

With the Russians
DAY BY DAY WITH THE RUSSIAN ARMY
BERNARD PARES

"A wonderful narrative. When the history of this great war comes to be written it will be an invaluable document."—*London Morning Post*. Illustrated. \$2.50 net.

With the Japanese
THE FALL OF TSINGTAU
JEFFERSON JONES

A remarkable study of war and diplomacy in the Orient that "should be read by every American who is interested in the future of our status in the Far

East."—*New York Tribune*. Illustrated. \$1.75 net.

On the Ocean
THE LUSITANIA'S LAST VOYAGE
C. E. LAURIAT, JR.

"Not only a document of historic interest, but a thrilling narrative of the greatest disaster of its kind."—*The Dial*. Illustrated. \$1.00 net.

Causes and Results of the War
Diplomatic

THE DIPLOMACY OF THE WAR OF 1914: The Beginnings of the War
ELLERY C. STOWELL

"The most complete statement that has been given."—LORD BRYCE. "The whole tangled web of diplomacy is made crystal clear in this really statesmanlike book."—*New York Times*. \$5.00 net.

PAN-GERMANISM
ROLAND G. USHER

The war has borne out in a remarkable way the accuracy of this analysis of the game of world politics that preceded the resort to arms.

THIRTY YEARS
SIR THOMAS BARCLAY

The story of the forming of the Entente between France and England told by the man largely responsible for its existence. \$3.50 net.

Financial
THE RULING CASTE AND FRENZIED TRADE IN GERMANY
MAURICE MILLIOUD

Shows the part played by the over-extension of German trade in bringing on the war. \$1.00 net.

THE AUDACIOUS WAR

C. W. BARRON

An analysis of the commercial and financial aspects of the war by one of America's keenest business men. "Not only of prime importance but of breathless interest."—*Philadelphia Public Ledger*. \$1.00 net.

America and the War

The Diplomatic Aspects

THE CHALLENGE OF THE FUTURE

ROLAND G. USHER

"The most cogent analysis of national prospects and possibilities any student of world politics has yet written."—*Boston Herald*. \$1.75 net.

The Military Aspects

ARE WE READY?

H. D. WHEELER

A sane constructive study of our unpreparedness for war. "You have performed a real service to the American people."—HENRY T. STIMSON, Former Secretary of War. \$1.50 net.

The Moral Aspects

THE ROAD TOWARD PEACE

CHARLES W. ELIOT

"Few writers have discussed the way and means of establishing peace and friendly relations among nations with more sanity and far-reaching estimate of values."—*Detroit Free Press*. \$1.00 net.

GERMANY VERSUS CIVILIZATION

WILLIAM ROSCOE THAYER

A biting indictment of Prussianism and an analysis of the meaning of the war to America. \$1.00 net.

COUNTER-CURRENTS

AGNES REPPLIER

Dealing mainly with issues arising from the war, these essays will take their

place among the most brilliant of contemporary comment. \$1.25 net.

Miscellaneous

Fiction

THE FIELD OF HONOUR
H. FIELDING-HALL

Short stories dealing with the spirit of England at war. "Admirably written without one superfluous word to mar the directness of their appeal."—*New York Times*. \$1.50 net.

Poetry

A SONG OF THE GUNS
GILBERT FRANKAU

Vivid, powerful verse written to the roar of guns on the western front, by a son of Frank Danby, the novelist.

Biography

KITCHENER, ORGANIZER OF VICTORY
HAROLD BEGBIE

The first full and satisfactory account of the life and deeds of England's great War Minister. Suppressed in England for its frankness. Illustrated. \$1.25.

History

IS WAR DIMINISHING?
FREDERICK ADAMS WOODS, M.D., AND ALEXANDER BALTZLEY

The first complete and authoritative study of the question of whether warfare has increased or diminished in the last five centuries. \$1.00 net.

HOUGHTON MIFFLIN COMPANY
BOSTON AND NEW YORK

The New Poetry Series

PUBLISHED BY HOUGHTON MIFFLIN COMPANY

IRRADIATIONS. SAND AND SPRAY. JOHN GOULD FLETCHER.
SOME IMAGIST POETS.
JAPANESE LYRICS. Translated by LAFCADIO HEARN.
AFTERNOONS OF APRIL. GRACE HAZARD CONKLING.
THE CLOISTER: A VERSE DRAMA. EMILE VERHAEREN.
INTERFLOW. GEOFFREY C. FABER.
STILLWATER PASTORALS AND OTHER POEMS. PAUL SHIVELL.
IDOLS. WALTER CONRAD ARENSBERG.
TURNS AND MOVIES, AND OTHER TALES IN VERSE. CONRAD AIKEN.
ROADS. GRACE FALLOW NORTON.
GOBLINS AND PAGODAS. JOHN GOULD FLETCHER.
SOME IMAGIST POETS, 1916.
A SONG OF THE GUNS. GILBERT FRANKAU.

*** END OF THIS PROJECT GUTENBERG EBOOK A SONG OF THE GUNS ***

A Word from Project Gutenberg

We will update this book if we find any errors.

This book can be found under: <https://www.gutenberg.org/ebooks/40345>

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 the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They 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.

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 <https://www.gutenberg.org/license>.

Section 1. General Terms of Use & 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 outside 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 ac-

cess 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 <https://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.

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 Guten-

berg™ web site (<https://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 both the Project Gutenberg Literary Archive Foundation and The Project Gutenberg Trademark LLC, the owner 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 PUR-

POSE.

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, is 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 web page at <https://www.pgla.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 principal office is in Fairbanks, Alaska, with the mailing address: PO Box 750175, Fairbanks, AK 99775, but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at www.gutenberg.org/contact

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaf.org

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

Project Gutenberg™ depends upon and cannot survive without wide spread 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 <https://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 meth-

ods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: <https://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 thirty 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 Web site which has the main PG search facility:

<https://www.gutenberg.org>

This Web site 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.