

FIRES - BOOK III

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: Fires - Book III
The Hare, and Other Tales

Author: Wilfrid Wilson Gibson

Release Date: May 09, 2013 [eBook #42679]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK FIRES - BOOK III ***

Produced by Al Haines.

FIRES
BOOK III
THE HARE, AND OTHER TALES

BY
WILFRID WILSON GIBSON

LONDON
ELKIN MATHEWS, VIGO STREET
M CM XII

BY THE SAME WRITER
WOMENKIND (1912)
DAILY BREAD (1910)
THE STONEFOLDS (1907)
ON THE THRESHOLD (1907)

CONTENTS

The Dancing Seal
The Slag
Devil's Edge
The Lilac Tree
The Old Man
The Hare

Thanks are due to the editors of RHYTHM, and THE NATION, for leave to reprint some of these tales .

FIRES

THE DANCING SEAL

When we were building Skua Light—
 The first men who had lived a night
 Upon that deep-sea Isle—
 As soon as chisel touched the stone,
 The friendly seals would come ashore;
 And sit and watch us all the while,
 As though they'd not seen men before;
 And so, poor beasts, had never known
 Men had the heart to do them harm.
 They'd little cause to feel alarm
 With us, for we were glad to find
 Some friendliness in that strange sea;
 Only too pleased to let them be
 And sit as long as they'd a mind
 To watch us: for their eyes were kind
 Like women's eyes, it seemed to me.

So, hour on hour, they sat: I think
 They liked to hear the chisels' clink:
 And when the boy sang loud and clear,
 They scrambled closer in to hear;
 And if he whistled sweet and shrill,
 The queer beasts shuffled nearer still:
 But every sleek and sheeny skin
 Was mad to hear his violin.

When, work all over for the day,
 He'd take his fiddle down and play
 His merry tunes beside the sea,
 Their eyes grew brighter and more bright,
 And burned and twinkled merrily:
 And as I watched them one still night,
 And saw their eager sparkling eyes,
 I felt those lively seals would rise
 Some shiny night ere he could know,
 And dance about him, heel and toe,
 Unto the fiddle's heady tune.

And at the rising of the moon,
 Half-daft, I took my stand before

A young seal lying on the shore;
And called on her to dance with me.
And it seemed hardly strange when she
Stood up before me suddenly,
And shed her black and sheeny skin;
And smiled, all eager to begin...
And I was dancing, heel and toe,
With a young maiden white as snow,
Unto a crazy violin.

We danced beneath the dancing moon,
All night, beside the dancing sea,
With tripping toes and skipping heels:
And all about us friendly seals
Like Christian folk were dancing reels
Unto the fiddle's endless tune
That kept on spinning merrily
As though it never meant to stop.
And never once the snow-white maid
A moment stayed
To take a breath,
Though I was fit to drop:
And while those wild eyes challenged me,
I knew as well as well could be
I must keep step with that young girl,
Though we should dance to death.

Then with a skirl
The fiddle broke:
The moon went out:
The sea stopped dead:
And, in a twinkling, all the rout
Of dancing folk had fled...
And in the chill bleak dawn I woke
Upon the naked rock, alone.

They've brought me far from Skua Isle...
I laugh to think they do not know
That as, all day, I chip the stone,
Among my fellows here inland,

I smell the sea-wrack on the shore...
 And see her snowy-tossing hand,
 And meet again her merry smile...
 And dream I'm dancing all the while,
 I'm dancing ever, heel and toe,
 With a seal-maiden, white as snow,
 On that moonshiny Island-strand,
 For ever and for evermore.

THE SLAG

Among bleak hills of mounded slag they walked,
 'Neath sullen evening skies that seemed to sag
 O'er-burdened by the belching smoke, and lie
 Upon their aching foreheads, dense and dank,
 Till both felt youth within them fail and flag—
 Even as the flame which shot a fiery rag
 A fluttering moment through the murky sky
 Above the black blast-furnaces, then sank
 Again beneath the iron bell close-bound—
 And it was all that they could do to drag
 Themselves along, 'neath that dead-weight of smoke,
 Over the cinder-blasted, barren ground.
 Though fitfully and fretfully she talked,
 He never turned his eyes to her, or spoke:
 And as he slouched with her along the track
 That skirted a stupendous, lowering mound,
 With listless eyes, and o'er-strained sinews slack,
 She bit a petted, puckered lip, and frowned
 To think she ever should be walking out
 With this tongue-tied, slow-witted, hulking lout,
 As cold and dull and lifeless as the slag.

And, all on edge, o'erwrought by the cramp day
 Of crouched, close stitching at her dull machine,
 It seemed to her a girl of seventeen

Should have, at least, an hour of careless talking–
 Should have, at least, an hour of life, out walking
 Beside a lover, mettlesome and gay–
 Not through her too short freedom doomed to lag
 Beside a sparkless giant, glum and grim,
 Till all her eager youth should waste away.
 Yet, even as she looked askance at him–
 Well-knit, big-thewed, broad-chested, steady-eyed–
 She dimly knew of depths she could not sound
 In this strong lover, silent at her side:
 And, once again, her heart was touched with pride
 To think that he was hers, this strapping lad–
 Black-haired, close-cropt, clean-skinned, and neatly clad...
 His crimson neckerchief, so smartly tied–
 And hers alone, and more than all she had
 In all the world to her ... and yet, so grave!
 If he would only shew that he was glad
 To be with her—a gleam, a spark of fire,
 A spurt of flame to shoot into the night,
 A moment through the murky heavens to wave
 An eager beacon of enkindling light
 In answer to her young heart's quick desire!

Yet, though he walked with dreaming eyes agaze,
 As, deep within a mound of slag, a core
 Of unseen fire may smoulder many days,
 Till suddenly the whole heap glow ablaze,
 That seemed, but now, dead cinder, grey and cold,
 Life smouldered in his heart. The fire he fed
 Day-long in the tall furnace just ahead
 From that frail gallery slung against the sky
 Had burned through all his being, till the ore
 Glowed in him. Though no surface-stream of gold
 Quick-molten slag of speech was his to spill
 Unceasingly, the burning metal still
 Seethed in him, from the broken furnace-side
 To burst at any moment in a tide
 Of white-hot molten iron o'er the mould...

But still he spoke no word as they strolled on

Into the early-gathering Winter night:
 And, as she watched the leaping furnace-light,
 She had no thought of smouldering fires unseen...
 The daylong clattering whirr of her machine
 Hummed in her ears again—the straining thread
 And stabbing needle starting through her head—
 Until the last dull gleam of day was gone...

When, all at once, upon the right,
 A crackling crash, a blinding flare...
 A shower of cinders through the air...
 A grind of blocks of slag aslide...
 And, far above them, in the night,
 The looming heap had opened wide
 About a fiery, gaping pit...
 And, startled and aghast at it,
 With clasping hands they stood astare,
 And gazed upon the awful glare:
 And, as she felt him clutch her hand,
 She seemed to know her heart's desire,
 For evermore with him to stand
 In that enkindling blaze of fire...
 When, suddenly, he left her side;
 And started scrambling up the heap:
 And, looking up, with stifled cry,
 She saw, against the glowing sky,
 Almost upon the pit's red brink,
 A little lad, stock-still with fright
 Before the blazing pit of dread
 Agape before him in the night,
 Where, playing castles on the height
 Since noon, he'd fallen, spent, asleep
 And dreaming he was home in bed...

With brain afire, too strained to think,
 She watched her lover climb and leap
 From jag to jag
 Of broken slag...
 And still he only seemed to creep...
 She felt that he would never reach

That little lad, though he should climb
Until the very end of time...
And, as she looked, the burning breach
Gaped suddenly more wide...
The slag again began to slide,
And crash into the pit,
Until the dazed lad's feet
Stood on the edge of it.
She saw him reel and fall...
And thought him done for ... then
Her lover, brave and tall,
Against the glare and heat,
A very fire-bright god of men!
He stooped ... and now she knew the lad
Was safe with Robert, after all.

And while she watched, a throng of folk
Attracted by the crash and flare,
Had gathered round, though no one spoke
But all stood terror-stricken there,
With lifted eyes and indrawn breath,
Until the lad was snatched from death
Upon the very pit's edge, when,
As Robert picked him up, and turned,
A sigh ran through the crowd; and fear
Gave place to joy, as cheer on cheer
Sang through the kindled air...

But still she never uttered word,
As though she neither saw nor heard;
Till as, at last, her lad drew near,
She saw him bend with tender care
Over the sobbing child who lay
Safe in his arms, and hug him tight
Against his breast—his brow alight
With eager, loving eyes that burned
In his transfigured face aflame...
And even when the parents came
It almost seemed that he was loth
To yield them up their little son;

As though the lad were his by right
Of rescue, from the pit's edge won.

Then, as his eyes met hers, she felt
An answering thrill of tenderness
Run, quickening, through her breast; and both
Stood quivering there, with envious eyes,
And stricken with a strange distress,
As quickly homeward through the night
The happy parents bore their boy...

And then, about her reeling bright,
The whole night seemed to her to melt
In one fierce, fiery flood of joy.

DEVIL'S EDGE

All night I lay on Devil's Edge,
Along an overhanging ledge
Between the sky and sea:
And as I rested 'waiting sleep,
The windless sky and soundless deep
In one dim, blue infinity
Of starry peace encompassed me.

And I remembered, drowsily,
How 'mid the hills last night I 'd lain
Beside a singing moorland burn;
And waked at dawn, to feel the rain
Fall on my face, as on the fern
That drooped about my heather-bed:
And how by noon the wind had blown
The last grey shred from out the sky,
And blew my homespun jacket dry,
As I stood on the topmost stone
That crowns the cairn on Hawkshaw Head,

And caught a gleam of far-off sea;
And heard the wind sing in the bent
Like those far waters calling me:
When, my heart answering to the call,
I followed down the seaward stream,
By silent pool and singing fall;
Till with a quiet, keen content,
I watched the sun, a crimson ball,
Shoot through grey seas a fiery gleam,
Then sink in opal deeps from sight.

And with the coming on of night,
The wind had dropped: and as I lay,
Retracing all the happy day,
And gazing long and dreamily
Across the dim, unsounding sea,
Over the far horizon came
A sudden sail of amber flame;
And soon the new moon rode on high
Through cloudless deeps of crystal sky.

Too holy seemed the night for sleep:
And yet, I must have slept, it seems;
For, suddenly, I woke to hear
A strange voice singing, shrill and clear,
Down in a gully black and deep
That cleft the beetling crag in twain.
It seemed the very voice of dreams
That drive hag-ridden souls in fear
Through echoing, unearthly vales,
To plunge in black, slow-crawling streams,
Seeking to drown that cry, in vain...
Or some sea creature's voice that wails
Through blind, white banks of fog unlifting
To God-forgotten sailors drifting
Rudderless to death...
And as I heard,
Though no wind stirred,
An icy breath
Was in my hair...

And clutched my heart with cold despair...
 But, as the wild song died away,
 There came a faltering break
 That shivered to a sobbing fall;
 And seemed half-human, after all...

And yet, what foot could find a track
 In that deep gully, sheer and black...
 And singing wildly in the night!
 So, wondering I lay awake,
 Until the coming of the light
 Brought day's familiar presence back.

Down by the harbour-mouth that day,
 A fisher told the tale to me.
 Three months before, while out at sea,
 Young Philip Burn was lost, though how,
 None knew, and none would ever know.
 The boat becalmed at noonday lay...
 And not a ripple on the sea...
 And Philip standing in the bow,
 When his six comrades went below
 To sleep away an hour or so,
 Dog-tired with working day and night,
 While he kept watch ... and not a sound
 They heard, until, at set of sun
 They woke; and coming up, they found
 The deck was empty, Philip gone...
 Yet not another boat in sight...
 And not a ripple on the sea.
 How he had vanished, none could tell.
 They only knew the lad was dead
 They'd left but now, alive and well...
 And he, poor fellow, newly-wed...
 And when they broke the news to her,
 She spoke no word to anyone:
 But sat all day, and would not stir—
 Just staring, staring in the fire,
 With eyes that never seemed to tire;
 Until, at last, the day was done,

And darkness came; when she would rise,
 And seek the door with queer, wild eyes;
 And wander singing all the night
 Unearthly songs beside the sea:
 But always the first blink of light
 Would find her back at her own door.

'Twas Winter when I came once more
 To that old village by the shore:
 And as, at night, I climbed the street,
 I heard a singing, low and sweet,
 Within a cottage near at hand:
 And I was glad awhile to stand
 And listen by the glowing pane:
 And as I hearkened, that sweet strain
 Brought back the night when I had lain
 Awake on Devil's Edge...
 And now I knew the voice again,
 So different, free of pain and fear—
 Its terror turned to tenderness—
 And yet the same voice none the less,
 Though singing now so true and clear
 And drawing nigh the window-ledge,
 I watched the mother sing to rest
 The baby snuggling to her breast.

THE LILAC TREE

"I planted her the lilac tree
 Upon our wedding day:
 But, when the time of blossom came,
 With her dead babe she lay...
 And, as I stood beside the bed,
 The scent of lilac filled the room:
 And always when I smell the bloom,
 I think upon the dead."

He spoke: and, speaking, sauntered on,
 The young girl by his side:
 And then they talked no more of death,
 But only of the happy things
 That burst their buds, and spread their wings,
 And break in song at Whitsuntide,
 That burst to bloom at Whitsuntide,
 And bring the summer in a breath.

And, as they talked, the young girl's life
 Broke into bloom and song;
 And, one with all the happy things
 That burst their buds, and spread their wings,
 Her very blood was singing,
 And at her pulses ringing;
 Life tingled through her, sweet and strong,
 From secret sources springing:
 And, all at once, a quickening strife
 Of hopes and fears was in her heart,
 Where only wondering joy had been;
 And, kindling with a sudden light,
 Her eyes had sight
 Of things unseen:
 And, in a flash, a woman grown,
 With pangs of knowledge, fierce and keen,
 She knew strange things unknown.

A year went by: at Whitsuntide,
 He brought her home, a bride.

He planted her no lilac tree
 Upon their wedding day:
 And strange distress came over her,
 As on the bed she lay:
 For as he stood beside the bed,
 The scent of lilac filled the room.
 Her heart knew well he smelt the bloom,
 And thought upon the dead.
 Yet, she was glad to be his wife:
 And when the blossom-time was past,

Her days no more were overcast;
And deep she drank of life:
And, thronged with happy household cares,
Her busy days went pleasantly:
Her foot was light upon the stairs;
And every room rang merrily,
And merrily, and merrily,
With song and mirth, for unto her
His heart seemed hers, and hers alone:
Until new dreams began to stir
Her wondering breast with bliss unknown
Of some new miracle to be:
And, though she moved more quietly,
And seldom sang, yet, happily,
From happy dawn to happy night
The mother's eyes shone bright.

But, as her time drew near,
Her heart was filled with fear:
And when the lilac burst to bloom,
And brought the Summer in a breath,
A presence seemed to fill the room,
And fill her heart with death:
And, as her husband lay asleep,
Beside her, on the bed,
Into her breast the thought would creep
That he was dreaming of the dead.
And all the mother's heart in her
Was mad with mother-jealousy
Of that sweet scented lilac tree;
And, blind with savage ecstasy,
Night after night she lay,
Until the blink of day,
With staring eyes and wild,
Half-crazy, lest the lilac tree
Should come betwixt him and his child.
By day, her mother-tenderness
Was turned to brooding bitterness,
Whene'er she looked upon the bloom:
And, if she slept at all at night,

Her heart would waken in affright
 To smell the lilac in the gloom:
 And, when it rained, it seemed to her,
 The fresh keen scent was bitterer:
 Though, when the blaze of morning came,
 And flooded all the room,
 The perfume burnt her heart like flame.
 As, in the dark,
 One night she lay,
 A dark thought shot
 Through her hot heart:
 And, from a spark
 Of smouldering wrong,
 Hate burst to fire.
 Now, quaking cold,
 Now, quivering hot,
 With breath indrawn,
 Through time untold,
 She 'waited dawn
 That lagged too long
 For her desire.

And when, at last, at break of day,
 Her husband rose, and went his way
 About his daily toil,
 She, too, arose, and dressed,
 With frenzy in her breast;
 And stole downstairs, and took a spade,
 And digged about the lilac roots,
 And laid them bare of soil:
 Then, with a jagged blade,
 She hacked and slashed the naked roots—
 She hacked and slashed with frantic hand,
 Until the lilac scarce might stand;
 And then again the soil she laid
 About the bleeding roots—
 (It seemed to her, the sap ran red
 About the writhing roots!)
 But, now her heart was eased of strife,
 Since she had sapped the lilac's life;

And, frenzy-spent, she dropped the knife:
Then, dizzily she crept to bed,
And lay all day as one nigh dead.

That night a sudden storm awoke,
And struck the slumbering earth to life:
And, as the heavens in thunder broke,
She lay exulting in the strife
Of flash and peal,
And gust and rain;
For now, she thought: the lightning-stroke
Will lay the lilac low;
And he need never know
How I ... and then, again,
Her heart went cold with dread,
As she remembered that the knife
Still lay beneath the lilac tree...
A blinding flash,
A lull, a crash,
A rattling peal...
And suddenly,
She felt her senses reel:
And, crying out: "The knife! The knife!"
Her pangs were on her...
Dawn was red,
When she awoke upon the bed
To life—and knew her babe was dead.
She rose: and cried out fearfully:
"The lilac tree! The lilac tree!"
Then fell back in a swoon.

But, when she waked again at noon,
And looked upon her sleeping child;
And laid her hand upon its head,
No more the mother's heart was wild,
For hate and fear were dead;
And all her brooding bitterness
Broke into tears of tenderness.

And, not a word the father said

About the lilac, lying dead.

A week went by, and Whitsuntide
 Came round: and, as she lay,
 And looked upon the newborn day,
 Her husband, lying by her side,
 Spoke to her very tenderly:
 "Wife, 'tis again our wedding day,
 And we will plant a lilac tree
 In memory of the babe that died."

They planted a white lilac tree
 Upon their wedding day:
 And, when the time of blossom came,
 With kindly hearts they lay.
 The sunlight streamed upon the bed:
 The scent of lilac filled the room:
 And, as they smelt the breathing bloom,
 They thought upon the dead.

THE OLD MAN

The boat put in at dead of night;
 And, when I reached the house, 'twas sleeping dark.
 I knew my gentlest tap would be a spark
 To set my home alight:
 My mother ever listening in her sleep
 For my returning step, would leap
 Awake with welcome; and my father's eyes
 Would twinkle merrily to greet me;
 And my young sister would run down to meet me
 With sleepy sweet surprise.

And yet, awhile, I lingered
 Upon the threshold, listening;
 And watched the cold stars glistening,

And seemed to hear the deep
 Calm breathing of the house asleep—
 In easy sleep, so deep, I almost feared to break it;
 And, even as I fingered
 The knocker, loth to wake it,
 Like some uncanny inkling
 Of news from elsewhere,
 I felt a cold breath in my hair,
 As though, with chin upon my shoulder,
 One waited hard, upon my heel,
 With pricking eyes of steel,
 Though well I knew that not a soul was there.

Until, at last, grown bolder,
 I rapped; and in a twinkling,
 The house was all afire
 With welcome in the night:
 First, in my mother's room, a light;
 And then, her foot upon the stair;
 A bolt shot back; a candle's flare:
 A happy cry; and to her breast
 She hugged her heart's desire:
 And hushed her fears to rest.

Then, shivering in the keen night air,
 My sleepy sister, laughing came;
 And drew us in: and stirred to flame
 The smouldering kitchen-fire; and set
 The kettle on the kindling red:
 And, as I watched the homely blaze,
 And thought of wandering days
 With sharp regret;
 I missed my father: then I heard
 How he was still a-bed;
 And had been ailing, for a day or so;
 But, now was waking, if I'd go...
 My foot already on the stair,
 In answer to my mother's word
 I turned; and saw in dull amaze,
 Behind her, as she stood all unaware,

An old man sitting in my father's chair.
 A strange old man ... yet, as I looked at him,
 Before my eyes, a dim
 Remembrance seemed to swim
 Of some old man, who'd lurked about the boat,
 While we were still at sea;
 And who had crouched beside me, at the oar,
 As we had rowed ashore;
 Though, at the time, I'd taken little note,
 I felt I'd seen that strange old man before:
 But, how he'd come to follow me,
 Unknown...
 And to be sitting there...
 Then I recalled the cold breath in my hair,
 When I had stood, alone,
 Before the bolted door.

And now my mother, wondering sore
 To see me stare and stare,
 So strangely, at an empty chair,
 Turned, too; and saw the old man there.

And as she turned, he slowly raised
 His drooping head;
 And looked upon her with her husband's eyes.
 She stood, a moment, dazed;
 And watched him slowly rise,
 As though to come to her:
 Then, with a cry, she sped
 Upstairs, ere I could stir.

Still dazed, I let her go, alone:
 I heard her footstep overhead:
 I heard her drop beside the bed,
 With low forsaken moan.

Yet, I could only stare and stare

Upon my father's empty chair.

THE HARE

My hands were hot upon a hare,
 Half-strangled, struggling in a snare—
 My knuckles at her warm wind-pipe—
 When suddenly, her eyes shot back,
 Big, fearful, staggering and black:
 And, ere I knew, my grip was slack;
 And I was clutching empty air,
 Half-mad, half-glad at my lost luck...
 When I awoke beside the stack.

'Twas just the minute when the snipe,
 As though clock-wakened, every jack,
 An hour ere dawn, dart in and out
 The mist-wreaths filling syke and slack,
 And flutter wheeling round about,
 And drumming out the Summer night.
 I lay star-gazing yet a bit;
 Then, chilly-skinned, I sat upright,
 To shrug the shivers from my back;
 And, drawing out a straw to suck,
 My teeth nipped through it at a bite...
 The liveliest lad is out of pluck
 An hour ere dawn—a tame cock-sparrow—
 When cold stars shiver through his marrow,
 And wet mist soaks his mother-wit.
 But, as the snipe dropped, one by one;
 And one by one the stars blinked out;
 I knew 'twould only need the sun
 To send the shudders right about:
 And, as the clear East faded white,
 I watched and wearied for the sun—
 The jolly, welcome, friendly sun—

The sleepy sluggard of a sun
 That still kept snoozing out of sight,
 Though well he knew the night was done
 And, after all, he caught me dozing,
 And leapt up, laughing, in the sky
 Just as my lazy eyes were closing:
 And it was good as gold to lie
 Full-length among the straw, and feel
 The day wax warmer every minute,
 As, glowing glad, from head to heel,
 I soaked and rolled rejoicing in it...
 When from the corner of my eye,
 Upon a heathery knowe hard-by,
 With long lugs cocked, and eyes astare,
 Yet all serene, I saw a hare.

Upon my belly in the straw,
 I lay, and watched her sleek her fur,
 As, daintily, with well-licked paw,
 She washed her face and neck and ears:
 Then, clean and comely in the sun,
 She kicked her heels up, full of fun,
 As if she did not care a pin
 Though she should jump out of her skin,
 And leapt and lolloped, free of fears,
 Until my heart frisked round with her.
 "And yet, if I but lift my head,
 You'll scamper off, young Puss," I said.
 "Still, I can't lie, and watch you play,
 Upon my belly half-the-day.
 The Lord alone knows where I'm going:
 But, I had best be getting there.
 Last night I loosed you from the snare—
 Asleep, or waking, who's for knowing!—
 So, I shall thank you now for showing
 Which art to take to bring me where
 My luck awaits me. When you're ready
 To start, I'll follow on your track.
 Though slow of foot, I'm sure and steady..."
 She pricked her ears, then set them back;

And like a shot was out of sight:
 And, with a happy heart and light,
 As quickly I was on my feet;
 And following the way she went,
 Keen as a lurcher on the scent,
 Across the heather and the bent,
 Across the quaking moss and peat.
 Of course, I lost her soon enough,
 For moorland tracks are steep and rough;
 And hares are made of nimbler stuff
 Than any lad of seventeen,
 However lanky-legged and tough,
 However, kestrel-eyed and keen:
 And I'd at last to stop and eat
 The little bit of bread and meat
 Left in my pocket overnight.
 So, in a hollow, snug and green,
 I sat beside a burn, and dipped
 The dry bread in an icy pool;
 And munched a breakfast fresh and cool...
 And then sat gaping like a fool...
 For, right before my very eyes,
 With lugs acock, and eyes astare,
 I saw again the selfsame hare.

So, up I jumped, and off she slipped:
 And I kept sight of her until
 I stumbled in a hole, and tripped;
 And came a heavy, headlong spill:
 And she, ere I'd the wit to rise,
 Was o'er the hill, and out of sight:
 And, sore and shaken with the tumbling,
 And sicker at my foot for stumbling,
 I cursed my luck, and went on, grumbling,
 The way her flying heels had fled.

The sky was cloudless overhead;
 And just alive with larks asinging:
 And, in a twinkling, I was swinging
 Across the windy hills, lighthearted.

A kestrel at my footstep started,
 Just pouncing on a frightened mouse,
 And hung o'erhead with wings a-hover:
 Through rustling heath an adder darted:
 A hundred rabbits bobbed to cover:
 A weasel, sleek and rusty-red,
 Popped out of sight as quick as winking:
 I saw a grizzled vixen slinking
 Behind a clucking brood of grouse
 That rose and cackled at my coming:
 And all about my way were flying
 The peewit, with their slow wings creaking
 And little jack-snipe darted, drumming:
 And now and then a golden plover
 Or redshank piped with reedy whistle.
 But never shaken bent or thistle
 Betrayed the quarry I was seeking
 And not an instant, anywhere
 Did I clap eyes upon a hare.

So, travelling still, the twilight caught me:
 And as I stumbled on, I muttered:
 "A deal of luck the hare has brought me!
 The wind and I must spend together
 A hungry night among the heather.
 If I'd her here..." And as I uttered,
 I tripped, and heard a frightened squeal;
 And dropped my hands in time to feel
 The hare just bolting 'twixt my feet.
 She slipped my clutch: and I stood there
 And cursed that devil-littered hare,
 That left me stranded in the dark
 In that wide waste of quaggy peat
 Beneath black night without a spark:
 When, looking up, I saw a flare
 Upon a far-off hill, and said:
 "By God, the heather is afire!
 It's mischief at this time of year..."
 And then, as one bright flame shot higher,
 And booths and vans stood out quite clear;

My wits came back into my head:
 And I remembered Brough Hill Fair.
 And, as I stumbled towards the glare,
 I knew the sudden kindling meant
 The Fair was over for the day;
 And all the cattle-folk away
 And gipsy-folk and tinkers now
 Were lighting supper-fires without
 Each caravan and booth and tent.
 And, as I climbed the stiff hill-brow,
 I quite forgot my lucky hare.
 I'd something else to think about:
 For well I knew there's broken meat
 For empty bellies after fair-time;
 And looked to have a royal rare time
 With something rich and prime to eat:
 And then to lie and toast my feet
 All night beside the biggest fire.

But, even as I neared the first,
 A pleasant whiff of stewing burst
 From out a smoking pot a-bubble:
 And, as I stopped behind the folk
 Who sprawled around, and watched it seething
 A woman heard my eager breathing,
 And, turning, caught my hungry eye:
 And called out to me: "Draw in nigher,
 Unless you find it too much trouble;
 Or you've a nose for better fare,
 And go to supper with the Squire...
 You've got the hungry parson's air!"
 And all looked up, and took the joke,
 As I dropped gladly to the ground
 Among them, where they all lay gazing
 Upon the bubbling and the blazing.
 My eyes were dazzled by the fire
 At first; and then I glanced around;
 And, in those swarthy, fire-lit faces—
 Though drowsing in the glare and heat
 And snuffing the warm savour in,

Dead-certain of their fill of meat—
 I felt the bit between the teeth,
 The flying heels, the broken traces,
 And heard the highroad ring beneath
 The trampling hoofs: and knew them kin.
 Then for the first time, standing there
 Behind the woman who had hailed me,
 I saw a girl with eyes astare
 That looked in terror o'er my head:
 And, all at once, my courage failed me...
 For now again, and sore-afread,
 My hands were hot upon a hare,
 That struggled, strangling in the snare...
 Then once more as the girl stood clear,
 Before me—quaking cold with fear
 I saw the hare look from her eyes...

And when, at last, I turned to see
 What held her scared, I saw a man—
 A fat man with dull eyes aleer—
 Within the shadow of the van:
 And I was on the point to rise
 To send him spinning 'mid the wheels,
 And twist his neck between his heels,
 And stop his leering grin with mud...
 And would have done it in a tick...
 When, suddenly, alive with fright,
 She started, with red, parted lips,
 As though she guessed we'd come to grips,
 And turned her black eyes full on me...
 And, as I looked into their light,
 My heart forgot the lust of fight,
 And something shot me to the quick,
 And ran like wildfire through my blood,
 And tingled to my finger-tips...
 And, in a dazzling flash, I knew
 I'd never been alive before...
 And she was mine for evermore.

While all the others slept asnore

In caravan and tent that night,
 I lay alone beside the fire;
 And stared into its blazing core,
 With eyes that would not shut or tire,
 Because the best of all was true,
 And they looked still into the light
 Of her eyes, burning ever bright.
 Within the brightest coal for me...
 Once more, I saw her, as she started,
 And glanced at me with red lips parted:
 And, as she looked, the frightened hare
 Had fled her eyes; and, merrily,
 She smiled, with fine teeth flashing white,
 As though she, too, were happy-hearted...
 Then she had trembled suddenly,
 And dropped her eyes, as that fat man
 Stepped from the shadow of the van,
 And joined the circle, as the pot
 Was lifted off, and, piping-hot,
 The supper steamed in wooden bowls.
 Yet, she had hardly touched a bite:
 And never raised her eyes all night
 To mine again: but on the coals,
 As I sat staring, she had stared—
 The black curls, shining round her head
 From under the red kerchief, tied
 So nattily beneath her chin—
 And she had stolen off to bed
 Quite early, looking dazed and scared.
 Then, all agape and sleepy-eyed,
 Ere long the others had turned in:
 And I was rid of that fat man,
 Who slouched away to his own van.

And now, before her van, I lay,
 With sleepless eyes, awaiting day:
 And, as I gazed upon the glare,
 I heard, behind, a gentle stir:
 And, turning round, I looked on her
 Where she stood on the little stair

Outside the van, with listening air—
 And, in her eyes, the hunted hare...
 And then, I saw her slip away,
 A bundle underneath her arm,
 Without a single glance at me.
 I lay a moment wondering,
 My heart a-thump like anything,
 Then, fearing she should come to harm,
 I rose, and followed speedily
 Where she had vanished in the night.
 And, as she heard my step behind,
 She started, and stopt dead with fright:
 Then blundered on as if struck blind:
 And now as I caught up with her,
 Just as she took the moorland track,
 I saw the hare's eyes, big and black...
 She made as though she'd double back...
 But, when she looked into my eyes,
 She stood quite still and did not stir...
 And, picking up her fallen pack,
 I tucked it 'neath my arm; and she
 Just took her luck quite quietly.
 As she must take what chance might come,
 And would not have it otherwise,
 And walked into the night with me,
 Without a word across the fells.

And, all about us, through the night,
 The mists were stealing, cold and white,
 Down every rushy syke or slack:
 But, soon the moon swung into sight:
 And, as we went, my heart was light,
 And singing like a burn in flood:
 And in my ears were tinkling bells:
 My body was a rattled drum:
 And fifes were shrilling through my blood
 That summer night, to think that she
 Was walking through the world with me.

But when the air with dawn was chill,

As we were travelling down a hill,
She broke her silence with low-sobbing:
And told her tale, her bosom throbbing
As though her very heart were shaken
With fear she'd yet be overtaken...
She'd always lived in caravans—
Her father's, gay as any man's,
Grass-green, picked out with red and yellow
And glittering brave with burnished brass
That sparkled in the sun like flame,
And window curtains, white as snow...
But, they had died, ten years ago,
Her parents both, when fever came...
And they were buried, side by side,
Somewhere beneath the wayside grass...
In times of sickness, they kept wide
Of towns and busybodies, so
No parson's or policeman's tricks
Should bother them when in a fix...
Her father never could abide
A black coat or a blue, poor man...
And so, Long Dick, a kindly fellow,
When you could keep him from the can,
And Meg, his easy-going wife,
Had taken her into their van;
And kept her since her parents died...
And she had lived a happy life,
Until Fat Pete's young wife was taken...
But, ever since, he'd pestered her...
And she dared scarcely breathe or stir,
Lest she should see his eyes aleeer...
And many a night she'd lain and shaken,
And very nearly died of fear—
Though safe enough within the van
With Mother Meg and her good-man—
For, since Fat Pete was Long Dick's friend,
And they were thick and sweet as honey;
And Dick owed Pete a pot of money,
She knew too well how it must end...
And she would rather lie stone dead

Beneath the wayside grass than wed
 With leering Pete, and live the life,
 And die the death, of his first wife...
 And so, last night, clean-daft with dread,
 She'd bundled up a pack and fled...

When all the sobbing tale was out,
 She dried her eyes, and looked about,
 As though she'd left all fear behind,
 And out of sight were out of mind.
 Then, when the dawn was burning red,
 "I'm hungry as a hawk!" she said:
 And from the bundle took out bread.
 And, at the happy end of night,
 We sat together by a burn:
 And ate a thick slice, turn by turn;
 And laughed and kissed between each bite.

Then, up again, and on our way
 We went; and tramped the livelong day
 The moorland trackways, steep and rough,
 Though there was little fear enough
 That they would follow on our flight.

And then again a shiny night
 Among the honey-scented heather,
 We wandered in the moonblaze bright,
 Together through a land of light,
 A lad and lass alone with life.
 And merrily we laughed together,
 When, starting up from sleep, we heard
 The cock-grouse talking to his wife...
 And "Old Fat Pete" she called the bird.

Six months and more have cantered by:
 And, Winter past, we're out again—
 We've left the fat and weatherwise
 To keep their coops and reeking sties,
 And eat their fill of oven-pies,
 While we win free and out again

To take potluck beneath the sky
 With sun and moon and wind and rain.
 Six happy months ... and yet, at night,
 I've often wakened in affright,
 And looked upon her lying there,
 Beside me sleeping quietly,
 Adread that when she waked, I'd see
 The hunted hare within her eyes.

And, only last night, as I slept
 Beneath the shelter of a stack...
 My hands were hot upon a hare,
 Half-strangled, struggling in the snare,
 When, suddenly, her eyes shot back,
 Big, fearful, staggering and black;
 And ere I knew, my grip was slack,
 And I was clutching empty air...
 Bolt-upright from my sleep I leapt...
 Her place was empty in the straw...
 And then, with quaking heart, I saw
 That she was standing in the night,
 A leveret cuddled to her breast...

I spoke no word: but, as the light
 Through banks of Eastern cloud was breaking,
 She turned, and saw that I was waking:
 And told me how she could not rest;
 And, rising in the night, she'd found
 This baby-hare crouched on the ground;
 And she had nursed it quite a while:
 But, now, she'd better let it go...
 Its mother would be fretting so...
 A mother's heart...

I saw her smile,
 And look at me with tender eyes:
 And as I looked into their light,
 My foolish, fearful heart grew wise...
 And now, I knew that never there
 I'd see again the startled hare,
 Or need to dread the dreams of night.

1910-1911.

LONDON: PRINTED BY WILLIAM CLOWES AND SONS, LIMITED.

*** END OF THIS PROJECT GUTENBERG EBOOK FIRES - BOOK III ***

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/42679>

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.