

# **The Vision of Hell, Part 9, Translated By The Rev. H. F. Cary, Illustrated by Gustave Dore    The Inferno**

Dante Alighieri

The Project Gutenberg EBook of The Vision of Hell, Part 9, by Dante Alighieri  
Translated By The Rev. H. F. Cary, Illustrated by Gustave Dore

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.net](http://www.gutenberg.net)

Title: The Vision of Hell, Part 9, Translated By The Rev. H. F. Cary,  
Illustrated by Gustave Dore  
The Inferno

Author: Dante Alighieri

Release Date: August 7, 2004 [EBook #8787]

Language: English

Character set encoding: ASCII

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK THE VISION OF HELL, PART 9 \*\*\*

Produced by David Widger

THE VISION  
OF  
HELL, PURGATORY, AND PARADISE

BY  
DANTE ALIGHIERI

TRANSLATED BY  
THE REV. H. F. CARY, M.A.

HELL

OR THE INFERNO

Part 9

Cantos 29 - 31

CANTO XXIX

SO were mine eyes inebriate with view  
Of the vast multitude, whom various wounds  
Disfigur'd, that they long'd to stay and weep.

But Virgil rous'd me: "What yet gazest on?  
Wherefore doth fasten yet thy sight below  
Among the maim'd and miserable shades?  
Thou hast not shewn in any chasm beside  
This weakness. Know, if thou wouldst number them  
That two and twenty miles the valley winds  
Its circuit, and already is the moon  
Beneath our feet: the time permitted now  
Is short, and more not seen remains to see."

"If thou," I straight replied, "hadst weigh'd the cause  
For which I look'd, thou hadst perchance excus'd  
The tarrying still." My leader part pursu'd  
His way, the while I follow'd, answering him,  
And adding thus: "Within that cave I deem,  
Whereon so fixedly I held my ken,  
There is a spirit dwells, one of my blood,  
Wailing the crime that costs him now so dear."

Then spake my master: "Let thy soul no more  
Afflict itself for him. Direct elsewhere  
Its thought, and leave him. At the bridge's foot  
I mark'd how he did point with menacing look  
At thee, and heard him by the others nam'd  
Geri of Bello. Thou so wholly then  
Wert busied with his spirit, who once rul'd  
The towers of Hautefort, that thou lookedst not  
That way, ere he was gone."--"O guide belov'd!  
His violent death yet unaveng'd," said I,  
"By any, who are partners in his shame,  
Made him contemptuous: therefore, as I think,  
He pass'd me speechless by; and doing so  
Hath made me more compassionate his fate."

So we discours'd to where the rock first show'd  
The other valley, had more light been there,  
E'en to the lowest depth. Soon as we came  
O'er the last cloister in the dismal rounds  
Of Malebolge, and the brotherhood

Were to our view expos'd, then many a dart  
Of sore lament assail'd me, headed all  
With points of thrilling pity, that I clos'd  
Both ears against the volley with mine hands.

As were the torment, if each lazar-house  
Of Valdichiana, in the sultry time  
'Twixt July and September, with the isle  
Sardinia and Maremma's pestilent fen,  
Had heap'd their maladies all in one foss  
Together; such was here the torment: dire  
The stench, as issuing steams from fester'd limbs.

We on the utmost shore of the long rock  
Descended still to leftward. Then my sight  
Was livelier to explore the depth, wherein  
The minister of the most mighty Lord,  
All-searching Justice, dooms to punishment  
The forgers noted on her dread record.

More rueful was it not methinks to see  
The nation in Aegina droop, what time  
Each living thing, e'en to the little worm,  
All fell, so full of malice was the air  
(And afterward, as bards of yore have told,  
The ancient people were restor'd anew  
From seed of emmets) than was here to see  
The spirits, that languish'd through the murky vale  
Up-pil'd on many a stack. Confus'd they lay,  
One o'er the belly, o'er the shoulders one  
Roll'd of another; sideling crawl'd a third  
Along the dismal pathway. Step by step  
We journey'd on, in silence looking round  
And list'ning those diseas'd, who strove in vain  
To lift their forms. Then two I mark'd, that sat  
Propp'd 'gainst each other, as two brazen pans  
Set to retain the heat. From head to foot,  
A tetter bark'd them round. Nor saw I e'er  
Groom currying so fast, for whom his lord  
Impatient waited, or himself perchance  
Tir'd with long watching, as of these each one  
Plied quickly his keen nails, through furiousness  
Of ne'er abated pruriency. The crust  
Came drawn from underneath in flakes, like scales  
Scrap'd from the bream or fish of broader mail.

"O thou, who with thy fingers rendest off  
Thy coat of proof," thus spake my guide to one,  
"And sometimes makest tearing pincers of them,  
Tell me if any born of Latian land  
Be among these within: so may thy nails  
Serve thee for everlasting to this toil."

"Both are of Latium," weeping he replied,  
"Whom tortur'd thus thou seest: but who art thou  
That hast inquir'd of us?" To whom my guide:  
"One that descend with this man, who yet lives,  
From rock to rock, and show him hell's abyss."

Then started they asunder, and each turn'd  
Trembling toward us, with the rest, whose ear  
Those words redounding struck. To me my liege  
Address'd him: "Speak to them whate'er thou list."

And I therewith began: "So may no time  
Filch your remembrance from the thoughts of men  
In th' upper world, but after many suns  
Survive it, as ye tell me, who ye are,  
And of what race ye come. Your punishment,  
Unseemly and disgustful in its kind,  
Deter you not from opening thus much to me."

"Arezzo was my dwelling," answer'd one,  
"And me Albergo of Sienna brought  
To die by fire; but that, for which I died,  
Leads me not here. True is in sport I told him,  
That I had learn'd to wing my flight in air.  
And he admiring much, as he was void  
Of wisdom, will'd me to declare to him  
The secret of mine art: and only hence,  
Because I made him not a Daedalus,  
Prevail'd on one suppos'd his sire to burn me.  
But Minos to this chasm last of the ten,  
For that I practis'd alchemy on earth,  
Has doom'd me. Him no subterfuge eludes."

Then to the bard I spake: "Was ever race  
Light as Sienna's? Sure not France herself  
Can show a tribe so frivolous and vain."

The other leprous spirit heard my words,  
And thus return'd: "Be Stricca from this charge  
Exempted, he who knew so temp'rately  
To lay out fortune's gifts; and Niccolo  
Who first the spice's costly luxury  
Discover'd in that garden, where such seed  
Roots deepest in the soil: and be that troop  
Exempted, with whom Caccia of Asciano  
Lavish'd his vineyards and wide-spreading woods,  
And his rare wisdom Abbagliato show'd  
A spectacle for all. That thou mayst know  
Who seconds thee against the Siennese  
Thus gladly, bend this way thy sharpen'd sight,  
That well my face may answer to thy ken;  
So shalt thou see I am Capocchio's ghost,  
Who forg'd transmuted metals by the power  
Of alchemy; and if I scan thee right,  
Thus needs must well remember how I aped  
Creative nature by my subtle art."

## CANTO XXX

WHAT time resentment burn'd in Juno's breast  
For Semele against the Theban blood,  
As more than once in dire mischance was rued,

Such fatal frenzy seiz'd on Athamas,  
That he his spouse beholding with a babe  
Laden on either arm, "Spread out," he cried,  
"The meshes, that I take the lioness  
And the young lions at the pass:" then forth  
Stretch'd he his merciless talons, grasping one,  
One helpless innocent, Learchus nam'd,  
Whom swinging down he dash'd upon a rock,  
And with her other burden self-destroy'd  
The hapless mother plung'd: and when the pride  
Of all-presuming Troy fell from its height,  
By fortune overwhelm'd, and the old king  
With his realm perish'd, then did Hecuba,  
A wretch forlorn and captive, when she saw  
Polyxena first slaughter'd, and her son,  
Her Polydorus, on the wild sea-beach  
Next met the mourner's view, then reft of sense  
Did she run barking even as a dog;  
Such mighty power had grief to wrench her soul.  
Bet ne'er the Furies or of Thebes or Troy  
With such fell cruelty were seen, their goads  
Infixing in the limbs of man or beast,  
As now two pale and naked ghost I saw  
That gnarling wildly scamper'd, like the swine  
Excluded from his sty. One reach'd Capocchio,  
And in the neck-joint sticking deep his fangs,  
Dragg'd him, that o'er the solid pavement rubb'd  
His belly stretch'd out prone. The other shape,  
He of Arezzo, there left trembling, spake;  
"That sprite of air is Schicchi; in like mood  
Of random mischief vent he still his spite."

To whom I answ'ring: "Oh! as thou dost hope,  
The other may not flesh its jaws on thee,  
Be patient to inform us, who it is,  
Ere it speed hence."--"That is the ancient soul  
Of wretched Myrrha," he replied, "who burn'd  
With most unholy flame for her own sire,

"And a false shape assuming, so perform'd  
The deed of sin; e'en as the other there,  
That onward passes, dar'd to counterfeit  
Donati's features, to feign'd testament  
The seal affixing, that himself might gain,  
For his own share, the lady of the herd."

When vanish'd the two furious shades, on whom  
Mine eye was held, I turn'd it back to view  
The other cursed spirits. One I saw  
In fashion like a lute, had but the groin  
Been sever'd, where it meets the forked part.  
Swoln dropsy, disproportioning the limbs  
With ill-converted moisture, that the paunch  
Suits not the visage, open'd wide his lips  
Gasping as in the hectic man for drought,  
One towards the chin, the other upward curl'd.

"O ye, who in this world of misery,  
Wherefore I know not, are exempt from pain,"

Thus he began, "attentively regard  
Adamo's woe. When living, full supply  
Ne'er lack'd me of what most I coveted;  
One drop of water now, alas! I crave.  
The rills, that glitter down the grassy slopes  
Of Casentino, making fresh and soft  
The banks whereby they glide to Arno's stream,  
Stand ever in my view; and not in vain;  
For more the pictur'd semblance dries me up,  
Much more than the disease, which makes the flesh  
Desert these shrivel'd cheeks. So from the place,  
Where I transgress'd, stern justice urging me,  
Takes means to quicken more my lab'ring sighs.  
There is Romena, where I falsified  
The metal with the Baptist's form imprest,  
For which on earth I left my body burnt.  
But if I here might see the sorrowing soul  
Of Guido, Alessandro, or their brother,  
For Branda's limpid spring I would not change  
The welcome sight. One is e'en now within,  
If truly the mad spirits tell, that round  
Are wand'ring. But wherein besteads me that?  
My limbs are fetter'd. Were I but so light,  
That I each hundred years might move one inch,  
I had set forth already on this path,  
Seeking him out amidst the shapeless crew,  
Although eleven miles it wind, not more  
Than half of one across. They brought me down  
Among this tribe; induc'd by them I stamp'd  
The florens with three carats of alloy."

"Who are that abject pair," I next inquir'd,  
"That closely bounding thee upon thy right  
Lie smoking, like a band in winter steep'd  
In the chill stream?"--"When to this gulf I dropt,"  
He answer'd, "here I found them; since that hour  
They have not turn'd, nor ever shall, I ween,  
Till time hath run his course. One is that dame  
The false accuser of the Hebrew youth;  
Sinon the other, that false Greek from Troy.  
Sharp fever drains the reeky moistness out,  
In such a cloud upsteam'd." When that he heard,  
One, gall'd perchance to be so darkly nam'd,  
With clench'd hand smote him on the braced paunch,  
That like a drum resounded: but forthwith  
Adamo smote him on the face, the blow  
Returning with his arm, that seem'd as hard.

"Though my o'erweighty limbs have ta'en from me  
The power to move," said he, "I have an arm  
At liberty for such employ." To whom  
Was answer'd: "When thou wentest to the fire,  
Thou hadst it not so ready at command,  
Then readier when it coin'd th' impostor gold."

And thus the dropsied: "Ay, now speak'st thou true.  
But there thou gav'st not such true testimony,  
When thou wast question'd of the truth, at Troy."

"If I spake false, thou falsely stamp'dst the coin,"  
Said Sinon; "I am here but for one fault,  
And thou for more than any imp beside."

"Remember," he replied, "O perjur'd one,  
The horse remember, that did teem with death,  
And all the world be witness to thy guilt."

"To thine," return'd the Greek, "witness the thirst  
Whence thy tongue cracks, witness the fluid mound,  
Rear'd by thy belly up before thine eyes,  
A mass corrupt." To whom the coiner thus:  
"Thy mouth gapes wide as ever to let pass  
Its evil saying. Me if thirst assails,  
Yet I am stuff'd with moisture. Thou art parch'd,  
Pains rack thy head, no urging would'st thou need  
To make thee lap Narcissus' mirror up."

I was all fix'd to listen, when my guide  
Admonish'd: "Now beware: a little more.  
And I do quarrel with thee." I perceiv'd  
How angrily he spake, and towards him turn'd  
With shame so poignant, as remember'd yet  
Confounds me. As a man that dreams of harm  
Befall'n him, dreaming wishes it a dream,  
And that which is, desires as if it were not,  
Such then was I, who wanting power to speak  
Wish'd to excuse myself, and all the while  
Excus'd me, though unweeting that I did.

"More grievous fault than thine has been, less shame,"  
My master cried, "might expiate. Therefore cast  
All sorrow from thy soul; and if again  
Chance bring thee, where like conference is held,  
Think I am ever at thy side. To hear  
Such wrangling is a joy for vulgar minds."

## CANTO XXXI

THE very tongue, whose keen reproof before  
Had wounded me, that either cheek was stain'd,  
Now minister'd my cure. So have I heard,  
Achilles and his father's javelin caus'd  
Pain first, and then the boon of health restor'd.

Turning our back upon the vale of woe,  
We cross'd th' encircled mound in silence. There  
Was twilight dim, that far long the gloom  
Mine eye advanc'd not: but I heard a horn  
Sounded aloud. The peal it blew had made  
The thunder feeble. Following its course  
The adverse way, my strained eyes were bent  
On that one spot. So terrible a blast  
Orlando blew not, when that dismal rout  
O'erthrew the host of Charlemagne, and quench'd  
His saintly warfare. Thitherward not long

My head was rais'd, when many lofty towers  
Methought I spied. "Master," said I, "what land  
Is this?" He answer'd straight: "Too long a space  
Of intervening darkness has thine eye  
To traverse: thou hast therefore widely err'd  
In thy imagining. Thither arriv'd  
Thou well shalt see, how distance can delude  
The sense. A little therefore urge thee on."

Then tenderly he caught me by the hand;  
"Yet know," said he, "ere farther we advance,  
That it less strange may seem, these are not towers,  
But giants. In the pit they stand immers'd,  
Each from his navel downward, round the bank."

As when a fog disperseth gradually,  
Our vision traces what the mist involves  
Condens'd in air; so piercing through the gross  
And gloomy atmosphere, as more and more  
We near'd toward the brink, mine error fled,  
And fear came o'er me. As with circling round  
Of turrets, Monteregion crowns his walls,  
E'en thus the shore, encompassing th' abyss,  
Was turreted with giants, half their length  
Uprearing, horrible, whom Jove from heav'n  
Yet threatens, when his mutt'ring thunder rolls.

Of one already I descried the face,  
Shoulders, and breast, and of the belly huge  
Great part, and both arms down along his ribs.

All-teeming nature, when her plastic hand  
Left framing of these monsters, did display  
Past doubt her wisdom, taking from mad War  
Such slaves to do his bidding; and if she  
Repent her not of th' elephant and whale,  
Who ponders well confesses her therein  
Wiser and more discreet; for when brute force  
And evil will are back'd with subtlety,  
Resistance none avails. His visage seem'd  
In length and bulk, as doth the pine, that tops  
Saint Peter's Roman fane; and th' other bones  
Of like proportion, so that from above  
The bank, which girdled him below, such height  
Arose his stature, that three Friezelanders  
Had striv'n in vain to reach but to his hair.  
Full thirty ample palms was he expos'd  
Downward from whence a man his garments loops.  
"Raphel bai ameth sabi almi,"  
So shouted his fierce lips, which sweeter hymns  
Became not; and my guide address'd him thus:

"O senseless spirit! let thy horn for thee  
Interpret: therewith vent thy rage, if rage  
Or other passion wring thee. Search thy neck,  
There shalt thou find the belt that binds it on.  
Wild spirit! lo, upon thy mighty breast  
Where hangs the baldrick!" Then to me he spake:  
"He doth accuse himself. Nimrod is this,

Through whose ill counsel in the world no more  
One tongue prevails. But pass we on, nor waste  
Our words; for so each language is to him,  
As his to others, understood by none."

Then to the leftward turning sped we forth,  
And at a sling's throw found another shade  
Far fiercer and more huge. I cannot say  
What master hand had girt him; but he held  
Behind the right arm fetter'd, and before  
The other with a chain, that fasten'd him  
From the neck down, and five times round his form  
Apparent met the wreathed links. "This proud one  
Would of his strength against almighty Jove  
Make trial," said my guide; "whence he is thus  
Requited: Ephialtes him they call.

"Great was his prowess, when the giants brought  
Fear on the gods: those arms, which then he piled,  
Now moves he never." Forthwith I return'd:  
"Fain would I, if 't were possible, mine eyes  
Of Briareus immeasurable gain'd  
Experience next." He answer'd: "Thou shalt see  
Not far from hence Antaeus, who both speaks  
And is unfetter'd, who shall place us there  
Where guilt is at its depth. Far onward stands  
Whom thou wouldst fain behold, in chains, and made  
Like to this spirit, save that in his looks  
More fell he seems." By violent earthquake rock'd  
Ne'er shook a tow'r, so reeling to its base,  
As Ephialtes. More than ever then  
I dreaded death, nor than the terror more  
Had needed, if I had not seen the cords  
That held him fast. We, straightway journeying on,  
Came to Antaeus, who five ells complete  
Without the head, forth issued from the cave.

"O thou, who in the fortunate vale, that made  
Great Scipio heir of glory, when his sword  
Drove back the troop of Hannibal in flight,  
Who thence of old didst carry for thy spoil  
An hundred lions; and if thou hadst fought  
In the high conflict on thy brethren's side,  
Seems as men yet believ'd, that through thine arm  
The sons of earth had conquer'd, now vouchsafe  
To place us down beneath, where numbing cold  
Locks up Cocytus. Force not that we crave  
Or Tityus' help or Typhon's. Here is one  
Can give what in this realm ye covet. Stoop  
Therefore, nor scornfully distort thy lip.  
He in the upper world can yet bestow  
Renown on thee, for he doth live, and looks  
For life yet longer, if before the time  
Grace call him not unto herself." Thus spake  
The teacher. He in haste forth stretch'd his hands,  
And caught my guide. Alcides whilom felt  
That grapple straighten'd score. Soon as my guide  
Had felt it, he bespake me thus: "This way  
That I may clasp thee;" then so caught me up,

That we were both one burden. As appears  
The tower of Carisenda, from beneath  
Where it doth lean, if chance a passing cloud  
So sail across, that opposite it hangs,  
Such then Antaeus seem'd, as at mine ease  
I mark'd him stooping. I were fain at times  
T' have pass'd another way. Yet in th' abyss,  
That Lucifer with Judas low ingulfs,  
Lightly he plac'd us; nor there leaning stay'd,  
But rose as in a bark the stately mast.

End of Project Gutenberg's The Vision of Hell, Part 9, by Dante Alighieri

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK THE VISION OF HELL, PART 9 \*\*\*

\*\*\*\*\* This file should be named 8787.txt or 8787.zip \*\*\*\*\*

This and all associated files of various formats will be found in:

<http://www.gutenberg.net/8/7/8/8787/>

Produced by David Widger

Updated editions will replace the previous one--the old editions  
will be renamed.

Creating the works from public domain print editions 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-tm electronic works to  
protect the PROJECT GUTENBERG-tm 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 with public domain eBooks. Redistribution is  
subject to the trademark license, especially commercial  
redistribution.

\*\*\* START: FULL LICENSE \*\*\*

THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm 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-tm License (available with this file or online at  
<http://gutenberg.net/license>).

## Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm 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-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm 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-tm 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-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm 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-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain 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-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm 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-tm 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-tm 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 access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm 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 at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.net](http://www.gutenberg.net)

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (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-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm 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-tm 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-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

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-tm 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-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site ([www.gutenberg.net](http://www.gutenberg.net)), 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-tm 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-tm 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-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm 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-tm 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-tm 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-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm 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 Michael Hart, the owner of the Project Gutenberg-tm 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 public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm 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-tm trademark, and any other party distributing a Project Gutenberg-tm 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 F3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a

defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm 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-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

## Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm 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-tm's goals and ensuring that the Project Gutenberg-tm 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-tm 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 <http://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. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. 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 located at 4557 Melan Dr. S. Fairbanks, AK, 99712., 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](mailto: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 <http://pglaf.org>

For additional contact information:  
Dr. Gregory B. Newby  
Chief Executive and Director  
[gbnewby@pglaf.org](mailto:gbnewby@pglaf.org)

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

Project Gutenberg-tm 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 <http://pglaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

#### Section 5. General Information About Project Gutenberg-tm electronic

works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain 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:

<http://www.gutenberg.net>

This Web site includes information about Project Gutenberg-tm, 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.