

The History of Don Quixote, Vol. II., Part 38

Miguel de Cervantes Saavedra

The Project Gutenberg EBook of The History of Don Quixote, Vol. II., Part 38, by Miguel de Cervantes

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

Title: The History of Don Quixote, Vol. II., Part 38

Author: Miguel de Cervantes Saavedra

Release Date: July 25, 2004 [EBook #5941]

Language: English

Character set encoding: ASCII

*** START OF THIS PROJECT GUTENBERG EBOOK DON QUIXOTE, PART 38 ***

Produced by David Widger

DON QUIXOTE

Volume II.

Part 38.

by Miguel de Cervantes

Translated by John Ormsby

CHAPTER LXII.

WHICH DEALS WITH THE ADVENTURE OF THE ENCHANTED HEAD, TOGETHER WITH
OTHER
TRIVIAL MATTERS WHICH CANNOT BE LEFT UNTOLD

Don Quixote's host was one Don Antonio Moreno by name, a gentleman of

wealth and intelligence, and very fond of diverting himself in any fair and good-natured way; and having Don Quixote in his house he set about devising modes of making him exhibit his mad points in some harmless fashion; for jests that give pain are no jests, and no sport is worth anything if it hurts another. The first thing he did was to make Don Quixote take off his armour, and lead him, in that tight chamois suit we have already described and depicted more than once, out on a balcony overhanging one of the chief streets of the city, in full view of the crowd and of the boys, who gazed at him as they would at a monkey. The cavaliers in livery careered before him again as though it were for him alone, and not to enliven the festival of the day, that they wore it, and Sancho was in high delight, for it seemed to him that, how he knew not, he had fallen upon another Camacho's wedding, another house like Don Diego de Miranda's, another castle like the duke's. Some of Don Antonio's friends dined with him that day, and all showed honour to Don Quixote and treated him as a knight-errant, and he becoming puffed up and exalted in consequence could not contain himself for satisfaction. Such were the drolleries of Sancho that all the servants of the house, and all who heard him, were kept hanging upon his lips. While at table Don Antonio said to him, "We hear, worthy Sancho, that you are so fond of manjar blanco and forced-meat balls, that if you have any left, you keep them in your bosom for the next day."

"No, senor, that's not true," said Sancho, "for I am more cleanly than greedy, and my master Don Quixote here knows well that we two are used to live for a week on a handful of acorns or nuts. To be sure, if it so happens that they offer me a heifer, I run with a halter; I mean, I eat what I'm given, and make use of opportunities as I find them; but whoever says that I'm an out-of-the-way eater or not cleanly, let me tell him that he is wrong; and I'd put it in a different way if I did not respect the honourable beards that are at the table."

"Indeed," said Don Quixote, "Sancho's moderation and cleanliness in eating might be inscribed and graved on plates of brass, to be kept in eternal remembrance in ages to come. It is true that when he is hungry there is a certain appearance of voracity about him, for he eats at a great pace and chews with both jaws; but cleanliness he is always mindful of; and when he was governor he learned how to eat daintily, so much so that he eats grapes, and even pomegranate pips, with a fork."

"What!" said Don Antonio, "has Sancho been a governor?"

"Ay," said Sancho, "and of an island called Barataria. I governed it to perfection for ten days; and lost my rest all the time; and learned to look down upon all the governments in the world; I got out of it by taking to flight, and fell into a pit where I gave myself up for dead, and out of which I escaped alive by a miracle."

Don Quixote then gave them a minute account of the whole affair of Sancho's government, with which he greatly amused his hearers.

On the cloth being removed Don Antonio, taking Don Quixote by the hand, passed with him into a distant room in which there was nothing in the way of furniture except a table, apparently of jasper, resting on a pedestal of the same, upon which was set up, after the fashion of the busts of the Roman emperors, a head which seemed to be of bronze. Don Antonio traversed the whole apartment with Don Quixote and walked round the table several times, and then said, "Now, Senor Don Quixote, that I am satisfied that no one is listening to us, and that the door is shut, I

will tell you of one of the rarest adventures, or more properly speaking strange things, that can be imagined, on condition that you will keep what I say to you in the remotest recesses of secrecy."

"I swear it," said Don Quixote, "and for greater security I will put a flag-stone over it; for I would have you know, Senor Don Antonio" (he had by this time learned his name), "that you are addressing one who, though he has ears to hear, has no tongue to speak; so that you may safely transfer whatever you have in your bosom into mine, and rely upon it that you have consigned it to the depths of silence."

"In reliance upon that promise," said Don Antonio, "I will astonish you with what you shall see and hear, and relieve myself of some of the vexation it gives me to have no one to whom I can confide my secrets, for they are not of a sort to be entrusted to everybody."

Don Quixote was puzzled, wondering what could be the object of such precautions; whereupon Don Antonio taking his hand passed it over the bronze head and the whole table and the pedestal of jasper on which it stood, and then said, "This head, Senor Don Quixote, has been made and fabricated by one of the greatest magicians and wizards the world ever saw, a Pole, I believe, by birth, and a pupil of the famous Escotillo of whom such marvellous stories are told. He was here in my house, and for a consideration of a thousand crowns that I gave him he constructed this head, which has the property and virtue of answering whatever questions are put to its ear. He observed the points of the compass, he traced figures, he studied the stars, he watched favourable moments, and at length brought it to the perfection we shall see to-morrow, for on Fridays it is mute, and this being Friday we must wait till the next day. In the interval your worship may consider what you would like to ask it; and I know by experience that in all its answers it tells the truth."

Don Quixote was amazed at the virtue and property of the head, and was inclined to disbelieve Don Antonio; but seeing what a short time he had to wait to test the matter, he did not choose to say anything except that he thanked him for having revealed to him so mighty a secret. They then quitted the room, Don Antonio locked the door, and they repaired to the chamber where the rest of the gentlemen were assembled. In the meantime Sancho had recounted to them several of the adventures and accidents that had happened his master.

That afternoon they took Don Quixote out for a stroll, not in his armour but in street costume, with a surcoat of tawny cloth upon him, that at that season would have made ice itself sweat. Orders were left with the servants to entertain Sancho so as not to let him leave the house. Don Quixote was mounted, not on Rocinante, but upon a tall mule of easy pace and handsomely caparisoned. They put the surcoat on him, and on the back, without his perceiving it, they stitched a parchment on which they wrote in large letters, "This is Don Quixote of La Mancha." As they set out upon their excursion the placard attracted the eyes of all who chanced to see him, and as they read out, "This is Don Quixote of La Mancha," Don Quixote was amazed to see how many people gazed at him, called him by his name, and recognised him, and turning to Don Antonio, who rode at his side, he observed to him, "Great are the privileges knight-errantry involves, for it makes him who professes it known and famous in every region of the earth; see, Don Antonio, even the very boys of this city know me without ever having seen me."

"True, Senor Don Quixote," returned Don Antonio; "for as fire cannot be

hidden or kept secret, virtue cannot escape being recognised; and that which is attained by the profession of arms shines distinguished above all others."

It came to pass, however, that as Don Quixote was proceeding amid the acclamations that have been described, a Castilian, reading the inscription on his back, cried out in a loud voice, "The devil take thee for a Don Quixote of La Mancha! What! art thou here, and not dead of the countless drubbings that have fallen on thy ribs? Thou art mad; and if thou wert so by thyself, and kept thyself within thy madness, it would not be so bad; but thou hast the gift of making fools and blockheads of all who have anything to do with thee or say to thee. Why, look at these gentlemen bearing thee company! Get thee home, blockhead, and see after thy affairs, and thy wife and children, and give over these fooleries that are sapping thy brains and skimming away thy wits."

"Go your own way, brother," said Don Antonio, "and don't offer advice to those who don't ask you for it. Senor Don Quixote is in his full senses, and we who bear him company are not fools; virtue is to be honoured wherever it may be found; go, and bad luck to you, and don't meddle where you are not wanted."

"By God, your worship is right," replied the Castilian; "for to advise this good man is to kick against the pricks; still for all that it fills me with pity that the sound wit they say the blockhead has in everything should dribble away by the channel of his knight-errantry; but may the bad luck your worship talks of follow me and all my descendants, if, from this day forth, though I should live longer than Methuselah, I ever give advice to anybody even if he asks me for it."

The advice-giver took himself off, and they continued their stroll; but so great was the press of the boys and people to read the placard, that Don Antonio was forced to remove it as if he were taking off something else.

Night came and they went home, and there was a ladies' dancing party, for Don Antonio's wife, a lady of rank and gaiety, beauty and wit, had invited some friends of hers to come and do honour to her guest and amuse themselves with his strange delusions. Several of them came, they supped sumptuously, the dance began at about ten o'clock. Among the ladies were two of a mischievous and frolicsome turn, and, though perfectly modest, somewhat free in playing tricks for harmless diversion sake. These two were so indefatigable in taking Don Quixote out to dance that they tired him down, not only in body but in spirit. It was a sight to see the figure Don Quixote made, long, lank, lean, and yellow, his garments clinging tight to him, ungainly, and above all anything but agile.

The gay ladies made secret love to him, and he on his part secretly repelled them, but finding himself hard pressed by their blandishments he lifted up his voice and exclaimed, "Fugite, partes adversae! Leave me in peace, unwelcome overtures; avaunt, with your desires, ladies, for she who is queen of mine, the peerless Dulcinea del Toboso, suffers none but hers to lead me captive and subdue me;" and so saying he sat down on the floor in the middle of the room, tired out and broken down by all this exertion in the dance.

Don Antonio directed him to be taken up bodily and carried to bed, and the first that laid hold of him was Sancho, saying as he did so, "In an evil hour you took to dancing, master mine; do you fancy all mighty men

of valour are dancers, and all knights-errant given to capering? If you do, I can tell you you are mistaken; there's many a man would rather undertake to kill a giant than cut a caper. If it had been the shoe-fling you were at I could take your place, for I can do the shoe-fling like a gerfalcon; but I'm no good at dancing."

With these and other observations Sancho set the whole ball-room laughing, and then put his master to bed, covering him up well so that he might sweat out any chill caught after his dancing.

The next day Don Antonio thought he might as well make trial of the enchanted head, and with Don Quixote, Sancho, and two others, friends of his, besides the two ladies that had tired out Don Quixote at the ball, who had remained for the night with Don Antonio's wife, he locked himself up in the chamber where the head was. He explained to them the property it possessed and entrusted the secret to them, telling them that now for the first time he was going to try the virtue of the enchanted head; but except Don Antonio's two friends no one else was privy to the mystery of the enchantment, and if Don Antonio had not first revealed it to them they would have been inevitably reduced to the same state of amazement as the rest, so artfully and skilfully was it contrived.

The first to approach the ear of the head was Don Antonio himself, and in a low voice but not so low as not to be audible to all, he said to it, "Head, tell me by the virtue that lies in thee what am I at this moment thinking of?"

The head, without any movement of the lips, answered in a clear and distinct voice, so as to be heard by all, "I cannot judge of thoughts."

All were thunderstruck at this, and all the more so as they saw that there was nobody anywhere near the table or in the whole room that could have answered. "How many of us are here?" asked Don Antonio once more; and it was answered him in the same way softly, "Thou and thy wife, with two friends of thine and two of hers, and a famous knight called Don Quixote of La Mancha, and a squire of his, Sancho Panza by name."

Now there was fresh astonishment; now everyone's hair was standing on end with awe; and Don Antonio retiring from the head exclaimed, "This suffices to show me that I have not been deceived by him who sold thee to me, O sage head, talking head, answering head, wonderful head! Let some one else go and put what question he likes to it."

And as women are commonly impulsive and inquisitive, the first to come forward was one of the two friends of Don Antonio's wife, and her question was, "Tell me, Head, what shall I do to be very beautiful?" and the answer she got was, "Be very modest."

"I question thee no further," said the fair querist.

Her companion then came up and said, "I should like to know, Head, whether my husband loves me or not;" the answer given to her was, "Think how he uses thee, and thou mayest guess;" and the married lady went off saying, "That answer did not need a question; for of course the treatment one receives shows the disposition of him from whom it is received."

Then one of Don Antonio's two friends advanced and asked it, "Who am I?" "Thou knowest," was the answer. "That is not what I ask thee," said the gentleman, "but to tell me if thou knowest me." "Yes, I know thee, thou

art Don Pedro Noriz," was the reply.

"I do not seek to know more," said the gentleman, "for this is enough to convince me, O Head, that thou knowest everything;" and as he retired the other friend came forward and asked it, "Tell me, Head, what are the wishes of my eldest son?"

"I have said already," was the answer, "that I cannot judge of wishes; however, I can tell thee the wish of thy son is to bury thee."

"That's 'what I see with my eyes I point out with my finger,'" said the gentleman, "so I ask no more."

Don Antonio's wife came up and said, "I know not what to ask thee, Head; I would only seek to know of thee if I shall have many years of enjoyment of my good husband;" and the answer she received was, "Thou shalt, for his vigour and his temperate habits promise many years of life, which by their intemperance others so often cut short."

Then Don Quixote came forward and said, "Tell me, thou that answerest, was that which I describe as having happened to me in the cave of Montesinos the truth or a dream? Will Sancho's whipping be accomplished without fail? Will the disenchantment of Dulcinea be brought about?"

"As to the question of the cave," was the reply, "there is much to be said; there is something of both in it. Sancho's whipping will proceed leisurely. The disenchantment of Dulcinea will attain its due consummation."

"I seek to know no more," said Don Quixote; "let me but see Dulcinea disenchanted, and I will consider that all the good fortune I could wish for has come upon me all at once."

The last questioner was Sancho, and his questions were, "Head, shall I by any chance have another government? Shall I ever escape from the hard life of a squire? Shall I get back to see my wife and children?" To which the answer came, "Thou shalt govern in thy house; and if thou returnest to it thou shalt see thy wife and children; and on ceasing to serve thou shalt cease to be a squire."

"Good, by God!" said Sancho Panza; "I could have told myself that; the prophet Perogrullo could have said no more."

"What answer wouldst thou have, beast?" said Don Quixote; "is it not enough that the replies this head has given suit the questions put to it?"

"Yes, it is enough," said Sancho; "but I should have liked it to have made itself plainer and told me more."

The questions and answers came to an end here, but not the wonder with which all were filled, except Don Antonio's two friends who were in the secret. This Cide Hamete Benengeli thought fit to reveal at once, not to keep the world in suspense, fancying that the head had some strange magical mystery in it. He says, therefore, that on the model of another head, the work of an image maker, which he had seen at Madrid, Don Antonio made this one at home for his own amusement and to astonish ignorant people; and its mechanism was as follows. The table was of wood painted and varnished to imitate jasper, and the pedestal on which it

stood was of the same material, with four eagles' claws projecting from it to support the weight more steadily. The head, which resembled a bust or figure of a Roman emperor, and was coloured like bronze, was hollow throughout, as was the table, into which it was fitted so exactly that no trace of the joining was visible. The pedestal of the table was also hollow and communicated with the throat and neck of the head, and the whole was in communication with another room underneath the chamber in which the head stood. Through the entire cavity in the pedestal, table, throat and neck of the bust or figure, there passed a tube of tin carefully adjusted and concealed from sight. In the room below corresponding to the one above was placed the person who was to answer, with his mouth to the tube, and the voice, as in an ear-trumpet, passed from above downwards, and from below upwards, the words coming clearly and distinctly; it was impossible, thus, to detect the trick. A nephew of Don Antonio's, a smart sharp-witted student, was the answerer, and as he had been told beforehand by his uncle who the persons were that would come with him that day into the chamber where the head was, it was an easy matter for him to answer the first question at once and correctly; the others he answered by guess-work, and, being clever, cleverly. Cide Hamete adds that this marvellous contrivance stood for some ten or twelve days; but that, as it became noised abroad through the city that he had in his house an enchanted head that answered all who asked questions of it, Don Antonio, fearing it might come to the ears of the watchful sentinels of our faith, explained the matter to the inquisitors, who commanded him to break it up and have done with it, lest the ignorant vulgar should be scandalised. By Don Quixote, however, and by Sancho the head was still held to be an enchanted one, and capable of answering questions, though more to Don Quixote's satisfaction than Sancho's.

The gentlemen of the city, to gratify Don Antonio and also to do the honours to Don Quixote, and give him an opportunity of displaying his folly, made arrangements for a tilting at the ring in six days from that time, which, however, for reason that will be mentioned hereafter, did not take place.

Don Quixote took a fancy to stroll about the city quietly and on foot, for he feared that if he went on horseback the boys would follow him; so he and Sancho and two servants that Don Antonio gave him set out for a walk. Thus it came to pass that going along one of the streets Don Quixote lifted up his eyes and saw written in very large letters over a door, "Books printed here," at which he was vastly pleased, for until then he had never seen a printing office, and he was curious to know what it was like. He entered with all his following, and saw them drawing sheets in one place, correcting in another, setting up type here, revising there; in short all the work that is to be seen in great printing offices. He went up to one case and asked what they were about there; the workmen told him, he watched them with wonder, and passed on. He approached one man, among others, and asked him what he was doing. The workman replied, "Senor, this gentleman here" (pointing to a man of prepossessing appearance and a certain gravity of look) "has translated an Italian book into our Spanish tongue, and I am setting it up in type for the press."

"What is the title of the book?" asked Don Quixote; to which the author replied, "Senor, in Italian the book is called *Le Bagatelle*."

"And what does *Le Bagatelle* import in our Spanish?" asked Don Quixote.

"*Le Bagatelle*," said the author, "is as though we should say in Spanish

Los Juguetes; but though the book is humble in name it has good solid matter in it."

"I," said Don Quixote, "have some little smattering of Italian, and I plume myself on singing some of Ariosto's stanzas; but tell me, senor--I do not say this to test your ability, but merely out of curiosity--have you ever met with the word pignatta in your book?"

"Yes, often," said the author.

"And how do you render that in Spanish?"

"How should I render it," returned the author, "but by olla?"

"Body o' me," exclaimed Don Quixote, "what a proficient you are in the Italian language! I would lay a good wager that where they say in Italian piace you say in Spanish place, and where they say piu you say mas, and you translate su by arriba and giu by abajo."

"I translate them so of course," said the author, "for those are their proper equivalents."

"I would venture to swear," said Don Quixote, "that your worship is not known in the world, which always begrudges their reward to rare wits and praiseworthy labours. What talents lie wasted there! What genius thrust away into corners! What worth left neglected! Still it seems to me that translation from one language into another, if it be not from the queens of languages, the Greek and the Latin, is like looking at Flemish tapestries on the wrong side; for though the figures are visible, they are full of threads that make them indistinct, and they do not show with the smoothness and brightness of the right side; and translation from easy languages argues neither ingenuity nor command of words, any more than transcribing or copying out one document from another. But I do not mean by this to draw the inference that no credit is to be allowed for the work of translating, for a man may employ himself in ways worse and less profitable to himself. This estimate does not include two famous translators, Doctor Cristobal de Figueroa, in his Pastor Fido, and Don Juan de Jauregui, in his Aminta, wherein by their felicity they leave it in doubt which is the translation and which the original. But tell me, are you printing this book at your own risk, or have you sold the copyright to some bookseller?"

"I print at my own risk," said the author, "and I expect to make a thousand ducats at least by this first edition, which is to be of two thousand copies that will go off in a twinkling at six reals apiece."

"A fine calculation you are making!" said Don Quixote; "it is plain you don't know the ins and outs of the printers, and how they play into one another's hands. I promise you when you find yourself saddled with two thousand copies you will feel so sore that it will astonish you, particularly if the book is a little out of the common and not in any way highly spiced."

"What!" said the author, "would your worship, then, have me give it to a bookseller who will give three maravedis for the copyright and think he is doing me a favour? I do not print my books to win fame in the world, for I am known in it already by my works; I want to make money, without which reputation is not worth a rap."

"God send your worship good luck," said Don Quixote; and he moved on to another case, where he saw them correcting a sheet of a book with the title of "Light of the Soul;" noticing it he observed, "Books like this, though there are many of the kind, are the ones that deserve to be printed, for many are the sinners in these days, and lights unnumbered are needed for all that are in darkness."

He passed on, and saw they were also correcting another book, and when he asked its title they told him it was called, "The Second Part of the Ingenious Gentleman Don Quixote of La Mancha," by one of Tordesillas.

"I have heard of this book already," said Don Quixote, "and verily and on my conscience I thought it had been by this time burned to ashes as a meddlesome intruder; but its Martinmas will come to it as it does to every pig; for fictions have the more merit and charm about them the more nearly they approach the truth or what looks like it; and true stories, the truer they are the better they are;" and so saying he walked out of the printing office with a certain amount of displeasure in his looks. That same day Don Antonio arranged to take him to see the galleys that lay at the beach, whereat Sancho was in high delight, as he had never seen any all his life. Don Antonio sent word to the commandant of the galleys that he intended to bring his guest, the famous Don Quixote of La Mancha, of whom the commandant and all the citizens had already heard, that afternoon to see them; and what happened on board of them will be told in the next chapter.

End of the Project Gutenberg EBook of The History of Don Quixote, Vol. II., Part 38, by Miguel de Cervantes

*** END OF THIS PROJECT GUTENBERG EBOOK DON QUIXOTE, PART 38 ***

***** This file should be named 5941.txt or 5941.zip *****

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

<http://www.gutenberg.net/5/9/4/5941/>

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

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), 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.pglaf.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. 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

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.