

# Sonnets from the Crimea

Adam Mickiewicz

Project Gutenberg

The Project Gutenberg EBook of Sonnets from the Crimea, by Adam Mickiewicz

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: Sonnets from the Crimea

Author: Adam Mickiewicz

Translator: Edna Worthley Underwood

Release Date: October 27, 2008 [EBook #27069]

Language: English

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK SONNETS FROM THE CRIMEA \*\*\*

Produced by Jimmy O'Regan (This file was produced from images generously made available by the University of California Libraries/The Internet Archive)

# Sonnets from the Crimea

**By Adam Mickiewicz**

Translated by

**Edna Worthley Underwood**

MCMXVII

Paul Elder and Company, Publisher  
San Francisco

Copyright, 1917, by  
Paul Elder and Company  
San Francisco

# CONTENTS

<u>Adam Mickiewicz</u>	<u>VII</u>
A biographical sketch by Edna Worthley Underwood	
<u>The Ackerman Steppe</u>	<u>3</u>
<u>Becalmed</u>	<u>5</u>
<u>Mountains from the Keslov Steppe</u>	<u>7</u>
<u>Baktschi Serai</u>	<u>9</u>
<u>Baktschi Serai by Night</u>	<u>11</u>
<u>The Grave of Countess Potocka</u>	<u>13</u>
<u>The Graves of the Harem</u>	<u>15</u>
<u>Baydary.</u>	<u>17</u>
<u>Alushta by Day.</u>	<u>19</u>
<u>Alushta by Night</u>	<u>21</u>
<u>Tschatir Dagh (Mirza).</u>	<u>23</u>
<u>Tschatir Dagh (The Pilgrim).</u>	<u>25</u>
<u>The Pass Across the Abyss in the Tschufut-Kale</u>	<u>27</u>
<u>(Mirza).</u>	<u>29</u>
<u>The Ruins of Balaclava</u>	<u>31</u>
<u>On Juda's Cliff</u>	<u>33</u>

---

**ADAM MICKIEWICZ**  
**A BIOGRAPHICAL SKETCH**

---

# ADAM MICKIEWICZ

(1798-1855)

The last of the eighteenth century was an important period for Russia and Poland, not only politically, but in letters and art. It marked the birth of statesmen, patriots, poets and writers. It was into a Poland of great names and greater activities that Adam Mickiewicz was born in 1798, as son of an impoverished family of the old nobility. Three years before, the third and last partition of his native land had taken place, and the signed documents had been hastened to Petersburg to make more triumphant the birthday of the Great Catherine.

Just a few years before this (1792), Kosciusko had courageously led his forty-five thousand valiant Poles in their brave defiance of an overwhelming number of Cossacks and Russians. History had recorded the bloody Turkish wars, the Pugatshev rebellion, the uprising of the Zaporogian Cossacks and the Polish confederations. And with the nineteenth century came the Napoleonic wars with the dramatic entry of Napoleon into Russia, and a new and different mental life began to dawn over Europe.

Mickiewicz was born in Novogrodek in Lithuania. This was the birthplace of Count Henry Rzewuski, who wrote the delightful memories of the Polish eighteenth century, under the title of "The Memories of Pan Severin Soplica,"<sup>[\*]</sup> and who declared he considered it an honor to be born a "schlzig" (noble) of Lithuania, and of Novogrodek. He went to a government school in Minsk, and later attended the University of Vilna, which city in his day was a place of Jesuit faith, gloomy convents and echoing bells. All about him epoch-making events for Slav lands were taking place. It was a resounding, inspired age for his race, and he grew up to take a fitting place in that age and to be called "the immortal hero of Polish poetry." Poland just then was the battle-ground not only for the armies of Europe, but for the diplomats. It was a place for statesmen to win their spurs. If accredited to Petersburg or Warsaw, and successful, they

were believed to be equal to any diplomatic emergency. Eloquence, inspiration, and patriotic fervor must have cradled his childhood.

[\*] The full title of the book is: Memories of Pan Severin Soplica, Cupbearer of Parnau, by Count Henry Rzewuski.

At the time of the birth of Mickiewicz, Russia was bringing to a close a prodigious period of development in almost every field of human activity. It was really the birth-throe of a nation that was to move powerfully, and to dominate—partially—the new age. And the splendid and never again to be equalled pageant of the life of Catherine the Great, with its wild dreams of world dominance and of the glorious revival of perished Greece, had just been unrolled for the amazement of Europe. What dramatic and enchanting memories the names of her followers call up: the Orlovs, Potemkin, Panin, Poniatowski, Bestushew-Rjumin, Princess Daschkov, Razumowski.

In France, too, the same preceding period had been brilliant. It had been the France of Voltaire, the Encyclopedists, and a most resplendent and luxurious monarch. England had known her greatest orators and prime ministers. It had been the Prussia of Frederick the Great; the Dresden of August the Strong; the Austria of Joseph the Second.

A little later—during Mickiewicz's own youth—Goethe was at the height of his power and the intellectual dictator of Europe. Under his direction and encouragement the treasures of oriental literature were being translated and made known to the West. This is merely a hasty glimpse of the "mise-en-scene" that preceded the debut in life of the most renowned of Polish poets. The old traditions of absolute and God-created monarchs and princely times were coming to an end, and that democratic modern world, where everything was to change, was close at hand, just over the crest, indeed, of this new century into which Fate was ushering him. He was to see the last of blind power and royal prerogative, and the first dawn of a modern spirit which in time would sweep away forever, the old. It was an uncertain, difficult transition period, without standards and without measurements.

As we take a fleeting, bird's-eye view of the stirring times in which his days were spent, his travels, his army life, his periods of professorship, we

can not help but wonder at the amount of writing Mickiewicz did. And his life was not a long one; it did not reach to sixty years. But during the working years allotted him, before a mystical melancholy—which was threatening to degenerate into madness—had impaired his faculties, his mind was unusually brilliant, creative and marvelously disciplined. It obeyed at will. At one time he was professor of Latin in Lausanne; at another time he held the chair of Slavic languages in Paris. He taught Polish and Latin in Kovno. He traveled extensively in Italy in the interest of the Polish revolution. His mind was many-sided and capable of various activities. He devoted considerable time to advanced mathematics and philosophy. He made scientific investigations in Vilna under Lalewel. At one time and another he lived in various large cities of Europe. In Germany he met and became friendly with Goethe. In Switzerland he met Krasinski. In 1833 he married Celina Szymanovska. Her mother was the famous Slav beauty and musician who had so delighted Goethe in her youth.

Among writers of Russia and Poland whose life period somewhat coincided with that of Mickiewicz's are: Korzenowski (born in 1797), the novelist (a brother of Adam Mickiewicz was fellow-teacher with Korzenowski at Charkov); Danilewski (1829), likewise a novelist—it was he who translated *The Crimean Sonnets* into Russian; Malzweski, Polish patriot and poet, whose "Maria"—perhaps the most popular poetic story in Poland—appeared at almost the same time as *The Crimean Sonnets*; Zaleski (1802), Slowacki (1809), Krasinski (1812), the three greatest poets of Poland excepting only Mickiewicz himself, the Polish critic, Brodzinski.

In Russia, the golden age of literature almost covered the same period as Mickiewicz's own life—Puschkin, Lermontov, Schukowski, Gogol, to mention only some of the most important names.

In the eighteen-thirties we find Mickiewicz in Paris, which happened to be filled just then with a crowd of brilliant Slavic exiles. Here he became the friend of Chopin, and one of Chopin's most talented pupils—a young Polish girl—made the first translation of the *Sonnets* into French. It was a wonderful and brilliant Paris which Mickiewicz entered. This was the time when the city was first called "the stepmother of Genius." Heine was here

in exile, and Börne. It knew the personal fascination and the denunciative writings of Ferdinand la Salle. It was the day, too, of Eugene Sue, Berlioz, George Sand, de Musset, Dumas, Gautier, the Goncourt Brothers, Gavarni, Sainte Beuve, Liszt, Felix Mendelssohn, Ary Scheffer, Delacroix, Horace Vernet—to mention only a few great names at random. Julius Slowacki, Count Krasinski and Adam Mickiewicz were all here editing their poetry in the midst of this brilliant life in the inspiring city by the Seine. This period in Paris signs perhaps the high-water mark of the creative genius of Mickiewicz. He had already written the Ballads and Romances, the third part of *Dziady*, *Pan Tadeuz*.

The Crimean Sequence belongs to the period of Mickiewicz's youth, the Vilna period. He joined a society at this time which was looked upon with disfavor by the Government. At length, because of his continued participation in it, he was exiled to southern Russia. On that trip, while he was going toward Odessa, he began the Crimean Sonnets. Their success was quick and astonishing. They were translated into every language of Europe. Although the form is the traditional and classic sonnet form, he makes use of it in a slightly different manner, not altogether as an exposition of the sentiments of the soul, and the convictions and emotions of the mind, but as an instrument with which to sketch what he saw upon this eventful journey. He used the sonnet form at that period just as Verhaeren used it in "*Les Flamandes*," to show us Flanders, and as Albert Samain in "*Le Chariot d'Or*," to picture the gardens of Versailles. This is worthy of note. And this we must remember was before 1826. In the poetical works of Mickiewicz there was always traceable an inclination to break tradition and to search for new and untried possibilities.

On this exile in Russia he learned to know Puschkin, then a young man like himself. Puschkin has written a verse letter to him which we transcribe in free prose. "He lived among us for a while—a people strange to him. And yet his mind cherished no hatred and no longing for revenge. Generous, kind of heart, noble-minded, he joined our evening circles, and we loved him. We exchanged our dreams, our plans—our poems. God gave him genius and inspiration. He stood always on the heights and looked down on life. We talked of history and of nations. He declared a time would come when races would forget all evil things—like war, rebellion—and dwell together peaceably in one great family. We listened to him

eagerly for he had the gift of speech. After a while he went away and we gave our blessing to him. Then we learned our guest—spurred on by his revengeful race—had become our enemy. To please that bitter race of his he filled his songs with hatred. Of our beloved friend there came to us only revenge and angry thoughts. God grant that peace may come again to his embittered heart!"

Puschkin himself wrote eloquently of these same Crimean scenes that Mickiewicz shows us. He, too, was inspired by the old capital city of the Tartar rulers. We recall his "Fountain of Baktschi Serai." And he, too, brings before our eyes again that gigantic mountain world of southern Russia in "The Prisoner of the Caucasus."

The fame of The Crimean Sonnets was so great that Mickiewicz was offered a government position which attached him to the person of the powerful Prince Galitzin, in Moscow. It was in Rome, and singularly enough it was when he wrote the "Ode to Youth" that he began to devote himself to mystical studies which had such an injurious effect upon his mind. For some time after he had lost his fluent power as a poet, he retained his conversational gifts which were remarkable and brought him almost as much fame as his poetry. His life ended in a period as dramatic as that in which it began. He entered the Turkish wars in 1855 and died in Stamboul in that same year. It is somewhat peculiar and at the same time no little to his credit that he should have chosen the sonnet as the instrument of his quick sketching of Crimea on the trip of exile, because the sonnet has never been a frequently chosen means of expression of the Slav races, despite the numerous sonnets written later by Vrchlicky, Preseren and others. The sonnet has belonged more to the Latin races, and to the English race. The Crimean Sonnets, however, rank among the famous sequences.

Edna Worthley Underwood.

---

# SONNETS FROM THE CRIMEA

---

## THE ACKERMAN STEPPE

Across sea-meadows measureless I go,  
    My wagon sinking under grass so tall  
The flowery petals in foam on me fall,  
    And blossom-isles float by I do not know.  
No pathway can the deepening twilight show;  
    I seek the beckoning stars which sailors call,  
And watch the clouds. What lies there brightening all?  
    The Dneister's, the steppe-ocean's evening glow!

The silence! I can hear far flight of cranes—  
    So far the eyes of eagle could not reach—  
And bees and blossoms speaking each to each;  
    The serpent slipping adown grassy lanes;  
From my far home if word could come to me!—  
    Yet none will come. On, o'er the meadow-sea!

---

## BECALMED

The flag is listless, limp. It dances not.

As deep the sea breathes from a gentle breast  
As any bride who dreams at love's behest,  
And wakes and sighs, then casts with dreams her lot.  
Sails hang upon the masts—useless—forgot—  
Like folded standards which the warriors wrest  
And bring home broken from the battle's crest.  
The sailors rest them in some sheltered spot.

O Sea! within your unknown deeps concealed,  
When storms are wild, your monsters dream and sleep,  
And all their cruelty for the sunlight keep.  
Thus, Soul of Mine, in your sad deeps concealed  
The monsters sleep—when wild are storms. They start  
From out some blue sky's peace to seize my heart.

---

# MOUNTAINS FROM THE KESLOV STEPPE

(Pilgrim)

What would Great Allah with the frozen sea?  
    Would he of icy clouds a throne carve bright,  
Or would the demons of the deepest night  
    A bar build where the shining stars sweep free?  
It gleams like pagan cities fired, kings flee.  
    When Day was anciently destroyed by Night  
Did Allah amid chaos fix this light  
    To guide the star-worlds of eternity?

(Mirza)

Up there I've journeyed where the winter reigns,  
    And seen the rivers bitten black like lines  
On Tschatir Dagh, where the white cloud reclines,  
    Which not the wildest eagle's shadow stains,  
Where cradled under me the thunders sleep  
    And Allah and the stars their watches keep.

---

## BAKTSCHI SERAI

In ruin are the spacious, splendid halls  
    With frozen forest of white columns where  
The Tartar Khan his palace builded fair,  
    Where loneliest the shrilling cricket calls.  
The ivy blackens over shining walls  
    Enscribing in gigantic letters there  
Some curse Belshazzar-like: BEWARE! BEWARE!—  
    Then black as crêpe from crested columns falls.

Within the burnished banquet room there sings  
    The fountain of the harem pure and clear,  
Just as of old it sang in twilights drear.  
    But whither love and fame speed—on what wings?  
When all things else must perish these endure!  
    Yet both are gone! The fountain ripples pure.

---

## BAKTSCHI SERAI BY NIGHT

From out the mosques the pious wend their way;  
Muezzin voices tremble through the night;  
Within the sky the pallid King of Light  
Wraps silvered ermine round him while he may,  
And Heaven's harem greets its star array.  
One lone white cloud rests in the azure height—  
A veiled court lady in some sorrow's plight—  
Whom cruel love and day have cast away.

The mosques stand there; and here tall cypress trees;  
There—mountains, towering, black as demons frown,  
Which Lucifer in rage from God cast down.  
Like sword blades lightning flickers over these,  
And on an Arab steed the wild Khan rides  
Who goes to Baktschi Serai which night hides.

---

## THE GRAVE OF COUNTESS POTOCKA

In Spring of love and life, My Polish Rose,  
    You faded and forgot the joy of youth;  
Bright butterfly, it brushed you, then left ruth  
    Of bitter memory that stings and glows.  
O Stars! that seek a path my northland knows,  
    How dare you now on Poland shine forsooth,  
When she who loved you and lent you her youth  
    Sleeps where beneath the wind the long grass blows?

Alone, My Polish Rose, I die, like you.  
    Beside your grave a while pray let me rest  
With other wanderers at some grief's behest.  
    The tongue of Poland by your grave rings true.  
High-hearted, now a young boy past it goes,  
    Of you it is he sings, My Polish Rose.

---

## THE GRAVES OF THE HAREM

They sleep well here whom Allah loved and kept  
And treasured in his vineyard fair and fine,  
Most lustrous of the Orient pearls that shine,  
Which youth found where the waves of passion swept.  
Here, where in peace perpetual they have slept,  
A turban beckons where the roses twine,  
A banner flutters out in silken line,  
And sometimes here a Giaour's name is kept.

Oh! roses of this paradise of old,  
The eyes that loved not Allah saw you not,  
Nor arms that prayed not eastward could enfold!  
But now a Christian treads this hallowed spot;  
Wise Allah, curse not him who bows his head  
Amid the marble shrines of Allah's dead!

---

## BAYDARY

Give wings unto the storm, and spurs to steed,  
I'd move unchained as wind across the world,  
Sweep onward like a torrent mountain-hurled,  
Nor sea, nor height, nor valley pause to heed.  
The twilight spreads a dimness o'er our speed,  
And shows the diamond-stars from hoofs up-whirled,  
Since daylight now her curtained blue has juried,  
And mystery and magic shadows breed.

The earth sleeps, but not I—not I—not I—  
Who hasten to the shore where waves are loud  
And toward me in the darkness whitely crowd.  
Beneath them I would still my soul's deep cry—  
Like ships the whirlpools seize to drag to death—  
I'd plunge within the silence, sans thought, breath.

---

## ALUSHTA BY DAY

The mighty mountain flings its mist-veil down;  
    With little flowers the gracious fields are bright,  
And from the forest colors flash to sight  
    Like gems that drop from off a Calif's crown.  
Upon the meadows settles shimmering down  
    A band of butterflies in rainbow flight;  
Cicadas call and call in day's delight,  
    And bees are dreaming in a blossom's crown.

The waves beneath the cliff are thunder-pale,  
    Now upward, upward in their rage they rise  
And tawny are their crests as tigers' eyes.  
    The sun is focused on one white, far sail  
And on blue, shining deeps as smooth as glass  
    Wherein slim cranes are shadowed as they pass.

---

## ALUSHTA BY NIGHT

The drooping, weary day night pushed aside;  
    On Tschatir Dagh the sullen sun and low  
Paints phantom purple upon ancient snow;  
    While forest ways within, the wanderers hide.  
Night veils the mountains and the valleys wide;  
    The thunderous brooks are dream-held, dulled, and slow;  
Beneath the blackness fragrant flowers blow  
    And rich leaf-music clothes each valley side.

Almost my waking eyes are dream-held too;  
    With gold a meteor marks the deep-domed sky  
And fountain-like the fiery sparks float by.  
    Oh! Beauty of the Eastern Night, you woo  
My spirit like the odalisque, who held  
    Men captive till her kiss the dream dispelled!

---

# TSCHATIR DAGH

(Mirza)

The reverent Mussulman bends low to greet  
    You, Tschatir Dagh, Crimea's bright-masted ship!  
World-altar,—minaret—the place where dip  
    Down stairs from golden Heaven for the feet!  
You guard the door of God in splendor meet,  
    Like Gabriel with holy sword on hip;  
In bright mist mantled from the toe to lip,  
    Tour turban set with alien stars and sweet.

If winter rule the world, or summer's sun,  
    If Giaour rage about, or winds are wild,  
Above them, Tschatir Dagh, you, changeless one,  
    Are like to Allah, pure and undefiled;  
Aloft you tower from out the lowly sod  
    To give to men again the will of God.

---

# TSCCHATIR DAGH

(The Pilgrim)

Below me half a world I see outspread;  
    Above, blue heaven; around, peaks of snow;  
And yet the happy pulse of life is slow,  
    I dream of distant places, pleasures dead.  
The woods of Lithuania I would tread  
    Where happy-throated birds sing songs I know;  
Above the trembling marshland I would go  
    Where chill-winged curlews dip and call o'er head.

A tragic, lonely terror grips my heart,  
    A longing for some peaceful, gentle place,  
And memories of youthful love I trace.  
    Unto my childhood home I long to start,  
And yet if all the leaves my name could cry  
    She would not pause nor heed as she passed by.

---

# THE PASS ACROSS THE ABYSS IN THE TSCHUFUT-KALE

(Mirza)

Pray! Pray! Let loose the bridle. Look not down!  
The humble horse alone has wisdom here.  
He knows where blackest the abysses leer  
And where the path in safety leads us down.  
Pray, and look upward to the mountain's crown!  
The deep below is endless where you peer;  
Stretch not the hand out as you pass, for fear  
The added weight of that might plunge you down.  
  
And check your thoughts' free flight, too, while you go;  
Let all of Fancy's fluttering sails be furled  
Here where Death watches o'er the riven world.

(Pilgrim)

I lived to cross the bridge of ancient snow!  
But what I saw my tongue no more can tell,  
The angels only could rehearse that well.

---

## (MIRZA)

Behold blue Heaven in that deep abyss!

The sea is that! Behold the long waves shine!  
Watch how they rock that giant bird divine,  
Whose swinging white wings wide horizons kiss.  
Is that an iceberg in the blue abyss?

No, no—a cloud! Watch how 'tis veiling fine  
The sea, the land, out-blotting every line  
To drown it all in darkness soon I wis.

The lightning comes now! Frightful is its sweep.

But softly—softly! Watch my spur—my whip!  
I'll leap across unto that chasm's lip.  
What still and chilling sternness great cliffs keep!  
Down there light calls to me. Soon there I'll be.  
Uncanny is such loneliness to me.

---

## THE RUINS OF BALACLAVA

Oh, thankless Crimean land! in ruin laid  
Are now the castles that were once your pride!  
Here serpents and the owls from daylight hide,  
And robbers arm them for the nightly raid.  
Upon the lettered marble boasts are made,  
Brave words on battered arms in gold descried,  
And broken splendor years have scattered wide,  
Beside the dead who made them are arrayed.

The Greek set shining, columned marble here.  
The Latin put the Mongol horde to flight,  
And Mussulmans prayed eastward morn and night.  
The owl and vulture of dark wing and drear  
Are fluttering like black banners overhead  
In cities where the pest piles high the dead.

---

## ON JUDA'S CLIFF

On Juda's Cliff I love to lean and look  
    On waves that battling beat and break with might,  
While farther seaward in a bland delight,  
    I see them shining where a rainbow shook.  
On Juda's Cliff I love to lean and look  
    On waves that like sea-armies swing to sight,  
To send upon the shore their billows white,  
    And, ebbing, to leave pearls in every nook.

Thus, Poet, in your youth when storms are wild  
    And passions break upon the heart and brain,  
To leave their ruin there—shipwreck and waste—  
    Pick up your lute! Upon it undefiled  
You'll find song-pearls that your heart-deeps retain,  
    The crown the years have brought you, white and chaste.

---

Here, then, end the Crimean Sonnets of the immortal hero of Polish poetry, Adam Mickiewicz as translated by Edna Worthley Underwood and published by Paul Elder and Company at their Tomoye Press, in the city of San Francisco, under the direction of Ricardo J. Orozco, their printer during the month of August, nineteen seventeen

End of Project Gutenberg's Sonnets from the Crimea, by Adam Mickiewicz

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK SONNETS FROM THE CRIMEA \*\*\*

\*\*\*\*\* This file should be named 27069-h.htm or 27069-h.zip \*\*\*\*\*

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

<http://www.gutenberg.org/2/7/0/6/27069/>

Produced by Jimmy O'Regan (This file was produced from images generously made available by the University of California Libraries/The Internet Archive)

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.