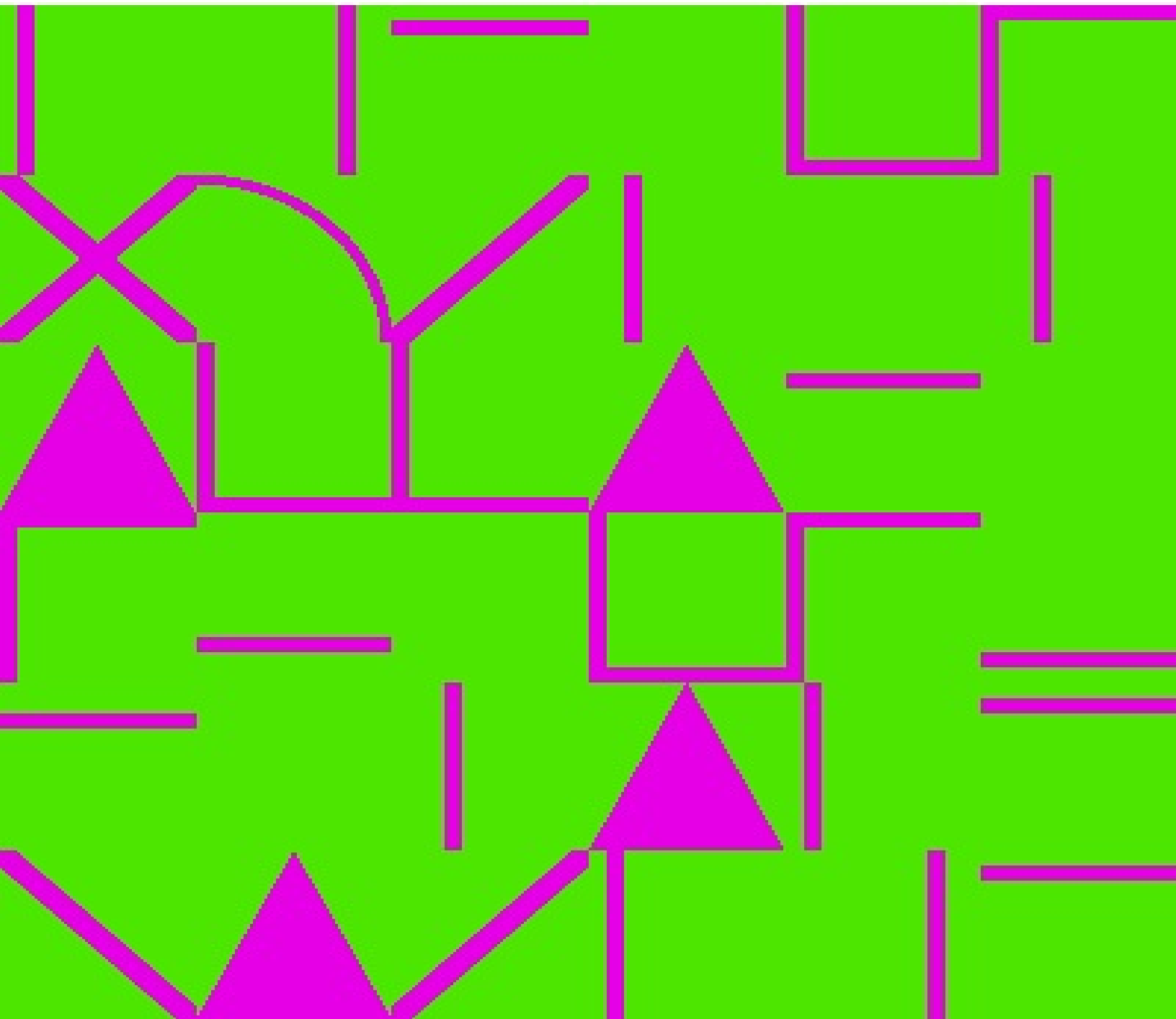


The Loving Ballad of Lord Bateman

Charles Dickens and William Makepeace



Rights for this book: [Public domain in the USA](#).

This edition is published by Project Gutenberg.

Originally [issued by Project Gutenberg](#) on 2005-04-14. To support the work of Project Gutenberg, visit their [Donation Page](#).

This free ebook has been produced by [GITenberg](#), a program of the [Free Ebook Foundation](#). If you have corrections or improvements to make to this ebook, or you want to use the source files for this ebook, visit [the book's github repository](#). You can support the work of the Free Ebook Foundation at their [Contributors Page](#).

The Project Gutenberg eBook, The Loving Ballad of Lord Bateman, by Charles Dickens and William Makepeace Thackeray, Illustrated by George Cruikshank

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 Loving Ballad of Lord Bateman

Author: Charles Dickens and William Makepeace Thackeray

Release Date: April 14, 2005 [eBook #15618]

Language: English

Character set encoding: ISO-8859-1

START OF THE PROJECT GUTENBERG EBOOK THE LOVING BALLAD OF LORD BATEMAN

E-text prepared by Jason Isbell, Ben Beasley,
and the Project Gutenberg Online Distributed Proofreading Team

THE LOVING BALLAD OF LORD BATEMAN.

ILLUSTRATED BY

GEORGE CRUIKSHANK.

LONDON:

CHARLES TILT, FLEET STREET.

AND MUSTAPHA SYRIED, CONSTANTINOPLE.

MDCCCXXXIX.



Warning to the Public

CONCERNING

THE LOVING BALLAD OF LORD BATEMAN.

In some collection of old English Ballads there is an ancient ditty which I am told bears some remote and distant resemblance to the following Epic Poem. I beg to quote the emphatic language of my estimable friend (if he will allow me to call him so), the Black Bear in Piccadilly, and to assure all to whom these presents may come, that "*I am the original.*" This affecting legend is given in the following pages precisely as I have frequently heard it sung on Saturday nights, outside a house of general refreshment (familiarily termed a wine vaults) at Battle-bridge. The singer is a young gentleman who can scarcely have numbered nineteen summers, and who before his last visit to the treadmill, where he was erroneously incarcerated for six months as a vagrant (being unfortunately mistaken for another gentleman), had a very melodious and plaintive tone of voice, which, though it is now somewhat impaired by gruel and such a getting up stairs for so long a period, I hope shortly to find restored. I have taken down the words from his own mouth at different periods, and have been careful to preserve his pronunciation, together with the air to which he does so much justice. Of his execution of it, however, and the intense melancholy which he communicates to such passages of the song as are most susceptible of such an expression, I am unfortunately unable to convey to the reader an adequate idea, though I may hint that the effect seems to me to be in part produced by the long and mournful drawl on the last two or three words of each verse.

I had intended to have dedicated my imperfect illustrations of this beautiful Romance to the young gentleman in question. As I cannot find, however, that he is known among his friends by any other name than "*The Tripe-skewer,*" which I cannot but consider as a *soubriquet*, or nick-name; and as I feel that it would be neither respectful nor proper to address him publicly by that title, I have been compelled to forego the pleasure. If this should meet his eye, will he pardon my humble attempt to embellish with the pencil the sweet ideas to which he gives such feeling utterance? And will he believe me to remain his devoted admirer,

GEORGE CRUIKSHANK?

P.S.—The above is not my writing, nor the notes either, nor am I on familiar terms (but quite the contrary) with the Black Bear. Nevertheless I admit the accuracy of the statement relative to the public singer whose name is unknown, and concur generally in the sentiments above expressed relative to him.

George Cruikshank



Transcribers note: The music has been digitized with Lilypond. See these versions:

[Lilypond](#)

[MIDI](#)

[Acrobat \(PDF\)](#)

[PNG](#)

The Loving Ballad Of Lord Bateman.

I.

Lord Bateman vos a noble Lord,
A noble Lord of high degree;
He shipped his-self all aboard of a ship,
Some foreign country for to see.^[1]*

*For the notes to this beautiful Poem, see the end of the work.



Designed Etched & Published by George Gunkel, 1839

Lord Bateman as he appeared previous to
his embarkation -



*The Turk's only daughter approaches to
mitigate the sufferings of Lord Bateman 2.*

II.

He sail-ed east, he sail-ed west,
Until he come to famed Tur-key,
Vere he vos taken, and put to prisin,
Until his life was quite wea-ry.

III.

All in this prisin there grew a tree,
O! there it grew so stout and strong,
Vere he vos chain-ed all by the middle
Until his life vos almost gone.



The Turk's daughter expresses a wish
as Lord Bateman was hers. —

IV.

This Turk^[2] he had one ounly darter,
The fairest my two eyes e'er see,
She steele the keys of her father's prisin,
And swore Lord Bateman she would let go free.

V.

O she took him to her father's cellar,
And guv to him the best of vine;
And ev'ry holth she dronk unto him,
Vos, "I vish Lord Bateman as you vos mine!"^[3]



The "Wow."

VI.

"O have you got houses, have you got land,
And does Northumberland belong to thee?
And what would you give to the fair young lady
As out of prisin would let you go free?"

VII.

"O I've got houses, and I've got land,
And half Northumberland belongs to me;
And I vill give it all to the fair young lady
As out of prisin vould let me go free."



Designed, Etched & Published by George Cruikshank 1839

*The Turk's daughter, bidding his Lordship farewell, is impressed with
a foreboding that she will see him no more ! —*

VIII.

"O in sevin long years, I'll make a vow
For sevin long years, and keep it strong,^[4]
That if you'll ved no other voman,
O I vill v-e-ed no other man."

IX.

O She took him to her father's harbour,
And guv to him a ship of fame,
Saying, "Farevell, Farevell to you, Lord Bateman,
I fear I ne-e-ever shall see you agen."



Designed, Etched & Published by George Cruikshank, 1839

*The Proud young Porter
answers the door ~*

X.

Now sevin long years is gone and past,
And fourteen days vell known to me,^[5]
She packed up all her gay clouthing,
And swore Lord Bateman she would go see.

XI.

O ven she arrived at Lord Bateman's castle,
How bouldly then she rang the bell,
"Who's there! who's there!" cries the proud young porter,
"O come, unto me pray quickly tell."



*The Proud young Porter in
Lord Bateman's State Apartment —*

XII.

"O! is this here Lord Bateman's castle,
And is his lordship here vithin?"
"O Yes! O yes!" cries the proud young porter;
"He's just now takin' his young bride in."

XIII.

"O! bid him to send me a slice of bread,
And a bottle of the wery best vine,
And not forgettin' the fair young lady
As did release him ven close confine."



*The young bride's Mother is heard
(for the first time) to speak freely !—*

XIV.

O! away and away vent this proud young porter,
 O! away and away and away vent he,^[6]
 Until he come to Lord Bateman's charmber,
 Ven he vent down on his bended knee.

XV.

"Vot news, vot news, my proud young porter,^[7]
 Vot news, vot news, come tell to me?"
 "O there is the fairest young lady
 As ever my two eyes did see.



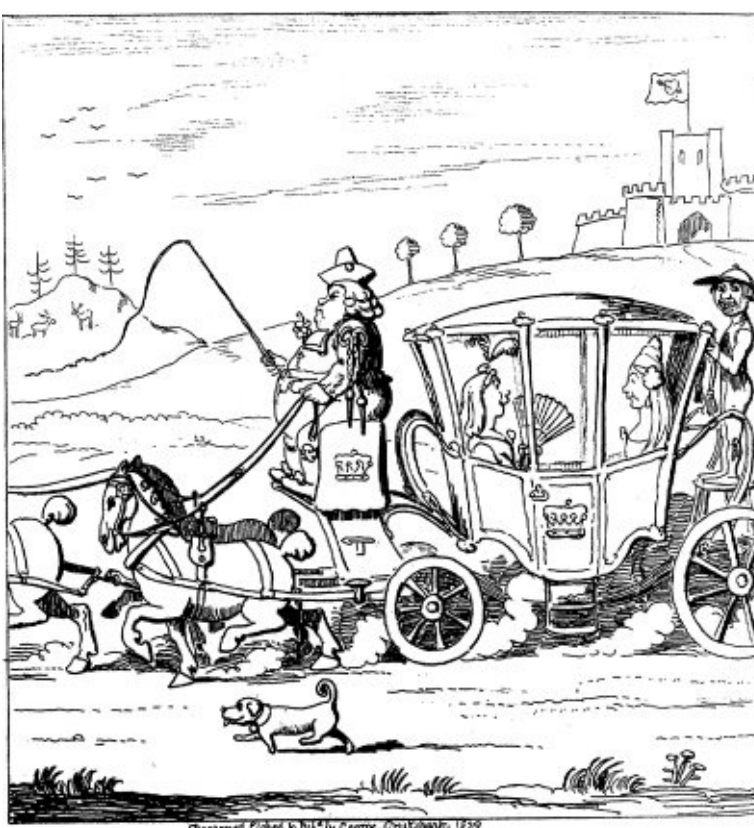
*The Young bride comes on a horse
and saddle*

XVI.

"She has got rings on ev'ry finger,
And on one finger she has got three:
Vith as much gay gould about her middle
As would buy half Northumberlee.

XVII.

"O she bids you to send her a slice of bread
And a bottle of the wery best vine,
And not forgettin' the fair young lady
As did release you ven close confine."



— and goes home in a coach
and three — — —

XVIII.

Lord Bateman then in passion flew,
And broke his sword in splinters three,^[8]
Saying, "I vill give half my father's land
If so be as Sophia^[9] has crossed the sea."

XIX.

Then up and spoke this young bride's mother,
Who never vos heerd to speak so free:^[10]
Sayin, "You'll not forget my ounly darter,
If so be as Sophia has crossed the sea."



Designed, Etched & Published by George G. & W. G. 1839

*Lord Bateman, his other bride, and his favorite
domester, with all their hearts so full of glee.*

XX.

"O it's true I made a bride of your darter,
But she's neither the better nor the vorse for me;
She came to me with a horse and saddle,
But she may go home in a coach and three."

XXI.

Lord Bateman then prepared another marriage,
With both their hearts so full of glee,
Saying, "I vill roam no more to foreign countries
Now that Sophia has crossed the sea."^[11]

NOTES.

[1]

Some foreign country for to see.

The reader is here in six words artfully made acquainted with Lord Bateman's character and temperament.—Of a roving, wandering, and unsettled spirit, his Lordship left his native country, bound he knew not whither. *Some* foreign country he wished to see, and that was the extent of his desire; any foreign country would answer his purpose—all foreign countries were alike to him. He was a citizen of the world, and upon the world of waters, sustained by the daring and reckless impulses of his heart, he boldly launched. For anything, from pitch-and-toss upwards to manslaughter, his Lordship was prepared. Lord Bateman's character at this time, and his expedition, would appear to Have borne a striking resemblance to those of Lord Byron.

His goblets brimmed with every costly wine,
And all that mote to luxury invite.
Without a sigh he left to cross the brine,
And traverse Paynim shores, and pass earth's central line.

CHILDE HAROLD, CANTO I.

[2]

This Turk he had, &c.

The poet has here, by that bold license which only genius can venture upon, surmounted the extreme difficulty of introducing any particular Turk, by assuming a fore-gone conclusion in the reader's mind, and adverting in a casual, careless way to a Turk unknown, as to an old acquaintance. "*This Turk he had—*" We have heard of no Turk before, and yet this familiar introduction satisfies us at once that we know him well. He was a pirate, no doubt, of a cruel and savage disposition, entertaining a hatred of the Christian race, and accustomed to garnish his trees and vines with such stray professors of Christianity as happened to fall into his hands. "*This Turk he had—*" is a master-stroke—a truly Shakspearian touch. There are few things like it in the language.

[3]

*And every holth she drunk unto him
Vos, "I vish Lord Bateman as you vos mine!"*

A most affecting illustration of the sweetest simplicity, the purest artlessness, and holiest affections of woman's gentle nature. Bred up among the rough and savage crowds which thronged her father's lawless

halls, and meeting with no responsive or kindred spirit among those fierce barbarians (many of whom, however, touched by her surpassing charms, though insensible to her virtues and mental endowments, had vainly sought her hand in marriage), this young creature had spent the greater part of her life in the solitude of her own apartments, or in contemplating the charms of nature arrayed in all the luxury of eastern voluptuousness. At length she hears from an aged and garrulous attendant, her only female adviser (for her mother died when she was yet an infant), of the sorrows and sufferings of the Christian captive. Urged by pity and womanly sympathy, she repairs to his prison to succour and console him. She supports his feeble and tottering steps to her father's cellar, recruits his exhausted frame with copious draughts of sparkling wine, and when his dim eye brightens, and his pale cheek becomes flushed with the glow of returning health and animation, she—unaccustomed to disguise or concealment, and being by nature all openness and truth—gives vent to the feelings which now thrill her maiden heart for the first time, in the rich gush of unspeakable love, tenderness, and devotion—

I wish Lord Bateman as you vos mine!

[4]

*Oh, in sevin long years I'll make a wow,
I'll make a wow, and I'll keep it strong.*

Love has converted the tender girl into a majestic heroine; she cannot only make "a wow," but she can "keep it strong;" she feels all the dignity of truth and love swelling in her bosom. With the view of possessing herself of the real state of Lord Bateman's affections, and with no sordid or mercenary motives, she has enquired of that nobleman what are his means of subsistence, and whether *all* Northumberland belongs to him. His Lordship has rejoined, with a noble regard for truth, that *half* Northumberland is his, and that he will give it freely to the fair young lady who will release him from his dungeon. She, being thus assured of his regard and esteem, rejects all idea of pecuniary reward, and offers to be a party to a solemn wow—to be kept strong on both sides—that, if for seven years he will remain a bachelor, she, for the like period, will remain a maid. The contract is made, and the lovers are solemnly contracted.

[5]

*Now sevin long years is gone and past,
And fourteen days vell known to me.*

In this may be recognised, though in a minor degree, the same gifted hand that portrayed the Mussulman, the pirate, the father, and the bigot, in two words. The time is gone, the historian knows it, and that is enough for the reader. This is the dignity of history very strikingly exemplified.

[6]

*Avay and avay vent this proud young porter,
Avay and avay and avay vent he.*

Nothing perhaps could be more ingeniously contrived to express the vastness of Lord Bateman's family mansion than this remarkable passage. The proud young porter had to thread courts, corridors, galleries, and staircases innumerable, before he could penetrate to those exquisite apartments in which Lord Bateman was wont to solace his leisure hours, with the most refined pleasures of his time. We behold him hastening to the presence of his lord: the repetition of the word "away" causes us to feel the speed with which he hastens—at length he arrives. Does he appear before the chief with indecent haste? Is he described as rushing madly into his presence to impart his message? No! a different atmosphere surrounds that remarkable man. Even this proud young porter is checked in his impetuous career which lasted only

*Until he came to Lord Bateman's chamber,
Vere he vent down on his bended knee.*

Lord Bateman's eye is upon him, and he quails.

[7]

Vot news! vot news! my proud young porter?

A pleasant condescension on the part of his lordship, showing that he recognised the stately youth, and no less stately pride of office which characterized his follower, and that he was acquainted with the distinguishing appellation which he appears to have borne in the family.

[8]

And broke his sword in splinters three.

Exemplifying, in a highly poetical and striking manner, the force of Lord Bateman's love, which he would seem to have kept strong as his "wow." We have beheld him patient in confinement, descending to no base murmurings against fortune, even when chained by the middle to a tree, with the prospect of ending his days in that ignominious and unpleasant position. He has borne all this and a great deal more, seven years and a fortnight have elapsed, and, at last, on the mere mention of the fair young lady, he falls into a perfect phrenzy, and breaks his sword, the faithful partner and companion of his glory, into three splinters. Antiquarians differ respecting the intent and meaning of this ceremony, which has been construed and interpreted in many different ways. The strong probability is that it was done "for luck;" and yet Lord Bateman should have been superior to the prejudices of the vulgar.

[9]

If my own Sophia.

So called doubtless from the mosque of St. Sophia, at Constantinople; her father having professed the Mahomedan religion.

[10]

Then up and spoke this young bride's mother,

Who never vos heerd to speak so free.

This is an exquisite touch of nature, which most married men, whether of noble or plebeian blood, will quickly recognise. During the whole of her daughter's courtship, the good old lady had scarcely spoken, save by expressive smiles and looks of approval. But now that her object is gained, and her daughter fast married (as she thinks), she suddenly assumes quite a new tone, "and never was heerd to speak so free." It would be difficult for poetry to comprehend any thing more strictly true and life-like than this.

[11]

With both their hearts so full of glee.

If any thing could add to the grace and beauty of the poem, it would be this most satisfactory and agreeable conclusion. At the time of the foreign lady's arrival on the shores of England, we find Lord Bateman in the disagreeable dilemma of having contracted another marriage; to which step his lordship has doubtless been impelled by despair of ever recovering his lost Sophia, and a natural anxiety not to die without leaving an heir to his estate. The ceremony has been performed, the Church has done its office, the bride and her mamma have taken possession of the castle, when the lost Sophia suddenly presents herself. An ordinary man would have been overwhelmed by such a complication of perplexities—not so Lord Bateman. Master of the human heart, he appeals to feminine ambition and love of display; and, reminding the young lady that she came to him on a saddle horse (with her revered parent following no doubt on foot behind), offers to bestow upon her a coach and three. The young lady closes with the proposition; her august mother, having brought it about by her freedom of speech, makes no objection; Lord Bateman, being a nobleman of great power, and having plenty of superfluous wealth to bestow upon the Church, orders another marriage, and boldly declares the first one to be a nullity. Thereupon "another marriage" is immediately prepared, and the piece closes with a picture of general happiness and hilarity.

***END OF THE PROJECT GUTENBERG EBOOK THE LOVING BALLAD OF LORD
BATEMAN***

***** This file should be named 15618-h.txt or 15618-h.zip *****

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

<http://www.gutenberg.org/1/5/6/1/15618>

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.org/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.org

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.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-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.gutenberg.org/fundraising/pglaf>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is 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://www.gutenberg.org/about/contact>

For additional contact information:

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

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

Project Gutenberg-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://www.gutenberg.org/fundraising/pglaf>

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://www.gutenberg.org/fundraising/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.

Each eBook is in a subdirectory of the same number as the eBook's eBook number, often in several formats including plain vanilla ASCII, compressed (zipped), HTML and others.

Corrected EDITIONS of our eBooks replace the old file and take over the old filename and etext number. The replaced older file is renamed. VERSIONS based on separate sources are treated as new eBooks receiving new filenames and etext numbers.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.org>

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.

EBooks posted prior to November 2003, with eBook numbers BELOW #10000, are filed in directories based on their release date. If you want to download any of these eBooks directly, rather than using the regular search system you may utilize the following addresses and just download by the etext year.

<http://www.gutenberg.org/dirs/etext06/>

(Or /etext 05, 04, 03, 02, 01, 00, 99,
98, 97, 96, 95, 94, 93, 92, 91 or 90)

EBooks posted since November 2003, with etext numbers OVER #10000, are filed in a different way. The year of a release date is no longer part of the directory path. The path is based on the etext number (which is identical to the filename). The path to the file is made up of single digits corresponding to all but the last digit in the filename. For example an eBook of filename 10234 would be found at:

<http://www.gutenberg.org/dirs/1/0/2/3/10234>

or filename 24689 would be found at:

<http://www.gutenberg.org/dirs/2/4/6/8/24689>

An alternative method of locating eBooks:

<http://www.gutenberg.org/dirs/GUTINDEX.ALL>

