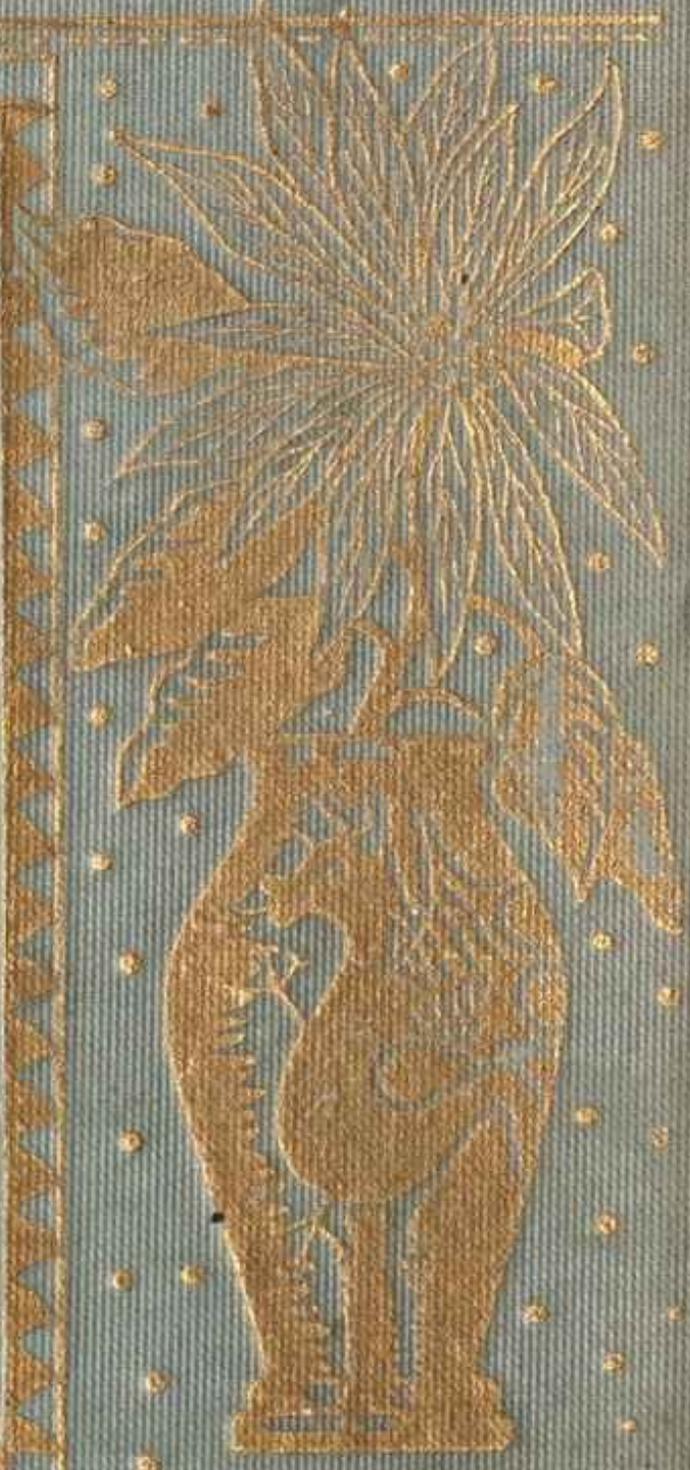


PZ 7
.P771
Cs
Copy 1

FT MEADE
GenColl

CHRISTMAS IN SPAIN



Mariquita's Day of Rejoicing

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

This edition is published by Project Gutenberg.

Originally [issued by Project Gutenberg](#) on 2020-12-22. 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 of Christmas in Spain; or Mariquita's Day of Rejoicing, by Sarah Gertrude Pomeroy

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever.

You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

Title: Christmas in Spain; or Mariquita's Day of Rejoicing

Author: Sarah Gertrude Pomeroy

Illustrator: Bertha D. Hoxie

Release Date: December 22, 2020 [eBook #64108]

Language: English

Character set encoding: UTF-8

Produced by: Charlene Taylor, Chuck Greif and the Online Distributed Proofreading Team at <https://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive/American Libraries.)

*** START OF THE PROJECT GUTENBERG EBOOK CHRISTMAS IN SPAIN; OR MARIQUITA'S DAY OF REJOICING ***

Christmas
in Spain

or

Mariquita's Day
of Rejoicing

BY
SARAH GERTRUDE POMEROY

ILLUSTRATED
By BERTHA D. HOXIE

BOSTON
DANA ESTES & COMPANY
PUBLISHERS

Copyright, 1910 By Dana Estes & Company

All rights reserved

CHRISTMAS IN SPAIN

*Electrotyped and Printed by
THE COLONIAL PRESS
C. H. Simonds & Co., Boston, U.S.A.*

CHRISTMAS IN SPAIN

OR

MARIQUITA'S DAY OF REJOICING

“IF your mother is willing, I will take you for a walk with me,” said Señor Vasquez, smiling indulgently at his twin son and daughter. Anita clapped her hands in delight as she ran after Antonio in search of their mother. They found her in the *despensa*, the store-house of many delicious dainties, as she was busy giving out the supplies for the holiday supper that evening. She followed them into the patio, however, and gave them the desired permission. “It’s such a busy day,” she said to their father, “that I am quite willing to spare them for the afternoon and a walk with you will be a great treat.”

They made a pretty picture as they went down the narrow street, stopping once to wave their hands to the dark-eyed young mother who watched them from behind the barred windows of their quaint old house. More than one passer-by glanced after them half-enviously, for the erect young military man with his little son and daughter on either side was good to look upon, and their merry laughter was contagious.

To tell the truth light hearts were not plentiful in old Seville that December day, for within the year the war with America had drained the resources of Spain and many people mourned for soldiers dead 'neath Cuban skies.

But there was great rejoicing in the home of Señor Vasquez, for the father of the household had gone through the fierce campaign without injury, and although his term of service was not completed, his regiment had already landed in Spain and he had obtained a two weeks' leave of absence for the holidays.



Antonio and Anita were wild with delight when their father came home and had scarcely let him out of their sight since his arrival. Antonio was constantly begging for stories of the war, and Anita listened too, vaguely fascinated, although she shuddered sometimes when she thought of the pale, sick soldiers she had seen brought home from those same battle-fields. Her brother was always talking of the time when he should grow up and enter the army. Anita couldn't understand his eagerness; and she wondered if he would have been as anxious, if he had helped her mother make bandages and hospital supplies. She hadn't forgotten the long hours when she had worked patiently, proud to be able to help the soldiers a little, while Antonio was marching and counter-marching with his boy friends. But the war was over now—Anita drew a sigh of relief as she realized it and clung more tightly to her father's hand.

It was the afternoon of the day before Christmas and the sunny plazas and busy market-places were gay with holiday wares. It seemed as if the whole city were in the streets, for the laborers had all left their work at twelve and a good-natured throng jostled the little party of three.

The children asked for a story this afternoon, so their father turned in the direction of the river and they walked away from the busy crowd towards the Triana bridge. From there they could look up and down the yellow Guadalquivir and fancy they could see again the stately galleons which rode there of old. They

...they, they, some... again the same, g... when... these... they
were familiar with the traditions of these ships and the cargoes they had brought from over the seas in the days when Seville was a busy port, but they loved to hear them again from their father's lips.

"Where shall we go next?" asked their father when they had spent some moments on the bridge. "I'll give you each a wish. What shall we do, Anita?"

The little girl answered rather shyly. "I was just thinking," she said, "how much I would like to carry some good things for the holiday to the poor sick soldiers in the hospitals."

"Well spoken, my dear, it's a thought worthy of a soldier's daughter," said Señor Vasquez. "And what is your wish, my son?" he asked.

"When we have been to the hospital, may we buy something for Mariquita?" asked Antonio.

"Indeed you may, you shall take her whatever you think will make her most happy," answered their father.

"Oh, I'm so glad," cried Anita. "It was good you thought of it, Antonio. Mariquita was so kind to help me make my nacimiento," she explained to her father. "It certainly was splendid," said Señor Vasquez. Anita, pleased with his praise, thought gratefully of the many hours her mother's friend had spent helping her make the plaster representation of the birth of Christ which every Spanish child prepares at Christmas time. Thanks to Mariquita's deft fingers, the little figures of the Baby, St. Joseph and the Blessed Virgin had been fashioned most artistically and Anita might well be proud of her nacimiento.

"First, we will buy whatever you wish to take to the hospital," said Señor Vasquez. They had left the river behind them and were back in the city streets again. Soon they paused in a busy market-place where swarthy peasants were displaying their wares and a crowd of purchasers were buying holiday dainties.

There was such a bewildering display of good things that it was hard to make a selection. The luscious golden oranges of Andalusia were piled high in pyramids and Anita said she wanted some for the soldiers. Antonio suggested that they add some nuts from Granada and the market-man displayed some fresh dates from Tangiers which their father added to their store.

Both children looked longingly at the various sweetmeats, dried and candied, which were shown so invitingly, but their father told them they would not be good for sick people. He bought some turmi, however, and laughed with the salesman at the children's delight when he had the parcel of this favorite Christmas candy wrapped separately for their own use.

The shops were decorated with ribbons and streamers, while all kinds of wares were given a holiday air by their decorations. Even the sausages were gaily displayed and the folds of red and yellow serge which the peasant women buy gave an added note of color.

There was laughter and gay talk. Sometimes a dark-eyed girl danced gracefully while she tossed her tambourine, and in other places the low monotonous scraping of the zambomba



accompanied the strains of the Christmas hymn with its familiar old refrain.

“This night is the good night,
And therefore is no night of rest.”

Soon they came to the hospital where the children had frequently been with their mother. The portress who opened the door for them seemed to know their errand without being told and held out her hands for their gifts. The children could see many baskets of fruit and flowers in the corridor behind her. She recognized them at once and told Señor Vasquez that she had just sent a messenger for him. A sick soldier had been asking for him and would like to see him at once.

Antonio and his sister were told to wait for their father in the courtyard, and he immediately followed a sweet-faced nun down the long corridor to the wards.

Left alone, the children amused themselves by watching the doorway, for the portress was kept busy admitting visitors. Some had come to visit their sick friends, but many people came to leave fruit and gifts as the children had done.

“What shall we buy for Mariquita?” said Antonio suddenly.

Anitia shook her head doubtfully. “I am afraid there is nothing she cares for very much except to have Don Francisco back again,” she said. “What do you

suppose has become of him?"

"I don't wonder Mariquita is sad," answered her brother. "It is so long since she has had any word from him."

They were both very fond of the young girl who had been "*en deposito*" with their mother for several months, and they were greatly interested in her sad love-story which was no secret in the family. They knew that Mariquita's lover, Don Francisco, had gone to Cuba with his regiment, and that in his absence her parents had tried to force her to marry an old man who was very rich but whom Mariquita hated.

So she had taken advantage of the Spanish law and, having signed a document stating the facts, had been placed by the magistrate "*en deposito*" with Señora Vasquez. It was that good lady's duty to care for her and protect her until her parents had time to relent. If they did not agree to allow her to marry Don Francisco at the end of the appointed time, she was free to do so without her parents' consent according to Spanish law.

Señora Vasquez had found Mariquita a great comfort while her husband was away, and the children had grown to love her dearly, but the poor girl was often sad. She had heard nothing from Don Francisco for many weeks, and her parents had tried to convince her that he was dead. Still she refused to believe them and would not return home or marry as they wished.

"If only Don Francisco would come back for Christmas," cried Anita. "I can think of nothing which would make Mariquita happy except that."

"What do you suppose the sick soldier wanted?" said Antonio, to change the subject, for tender-hearted Anita's eyes were filled with tears of sympathy.

"He wanted to tell me some news that will help us to make Mariquita happy," answered their father's voice. He had come up behind them and had heard both questions.

"Come with me quickly, for we have no time to lose." The children questioned him eagerly as they hurried along together, and he told them all the soldier had said.

The sick man had been in Don Francisco's regiment, and many nights, by the

side of the camp-fire, they had exchanged stories of their home and loved ones. Don Francisco had confided to him how he longed to return to Spain and marry his Mariquita, but the weeks had lengthened into months and still their orders



to return had been delayed. When, at length, they landed at Cadiz Don Francisco had heard of Mariquita's plight and, impatient of the endless formalities and delays which were more than a lover's impatience could endure, he had left the army without leave and started for Seville. But he had been captured and imprisoned, for such an infringement of military discipline was always severely punished.

His comrade had sent for Señor Vasquez and told him the story, thinking that the news of her lover's whereabouts might cheer Mariquita.

"But you must not tell her, children," cautioned their father. "She would be distressed to know that he is in prison. Do not let her know that we have heard any news for a little time. Meanwhile, I will see what I can do."

He had just finished speaking, when they stopped at an imposing-looking building which their father said was the headquarters of the military governor. The guard at the entrance saluted, as they passed, and none of the soldiers prevented their advance. Antonio felt very proud of this evidence of their father's importance, for even the door-keeper at the governor's office seemed to recognize that the handsome young officer was a person of authority and, very soon, they had permission to enter.

The governor greeted Señor Vasquez most cordially and spoke pleasantly to the children when their father explained that his business was so urgent that he had been unable to take them home, before making his call.

Antonio's eyes were fastened admiringly on his splendid uniform, but Anita saw that his eyes were kind, and she felt sure that he would help Mariquita, when he knew about her trouble.

Both children knew that it was the custom to pardon many prisoners on Christmas Day, and they suspected what their father's request would be.

First Señor Vasquez asked for the records of Don Francisco's regiment and

found that the soldier's story was not only true, but that his friend had been transferred to a military prison in their own city. All this he showed to the governor, telling the story he had just heard and explaining about Mariquita.

The governor looked very grave and sat thinking silently for several minutes after Señor Vasquez had ceased speaking. Then he said, "It is our custom, as you know, to visit all the soldier-prisoners on noche-buena and to pardon all those who are in gaol for light offences. But Don Francisco's offence is not a light one, and I fear it would not do to overlook it."

The twins had been sitting very quietly in the corner, but at the governor's words, Antonio forgot his awe of the great man and interrupted him. "Oh, sir," he said, "couldn't you pardon him for Mariquita's sake? She has worked so hard making bandages and packing comforts for the soldiers." "I've heard her say many times that, in spite of all her suffering, she would send Don Francisco to war again, if Spain needed him," added Anita shyly.

Their father and the governor were both startled, for they had quite forgotten the children in the interests at stake. Now the governor smiled encouragingly. "Suppose you tell me about Mariquita and what you have done at home during these months of warfare," he said quite kindly.

Thus encouraged, the children did not lack for words and they told about their friend very enthusiastically. When they had finished, the governor glanced at their father with an amused smile. "It certainly would be a shame to keep such a patriotic young woman waiting any longer for her soldier-lover," he said. "After all," he added, "although it is true that Don Francisco's offence is not a light one, there are circumstances which explain the case. His war-record is such a good one that



I think we may safely pardon him." As he spoke, he reached for pen and paper, and in a few moments had signed and sealed an official-looking document which he handed to Señor Vasquez. The children thanked him very politely, but they could hardly restrain their impatience until they found themselves in the street again.

When their father told them that it was really true and that the paper was indeed Don Francisco's pardon, Anita danced for very happiness.

“But you must not tell Mariquita,” cautioned their father. “We will let her lover tell the good news, himself.” So the children promised to keep the secret carefully and not spoil the surprise he had in store for her.

They stopped on the way home to buy some great bunches of scarlet geranium and masses of heliotrope for their mother, for in the warm climate of southern Spain these blossoms answer the purpose of Christmas holly and mistletoe. They bought Mariquita a flagon of cologne for Anita remembered that she was very fond of the fragrant toilet-water, smelling of orange-blossoms which is manufactured in their own city. But, as Antonio said quite truly, it didn't make much difference what they carried her when her best gift was still in store for her.

At last they were at home again and the children scampered through the delicately wrought iron gates which separated their home from the street, across the marble patio, or courtyard with its silvery fountain in the centre, up the stairs to the winter living-rooms. For, in Seville, the people live up-stairs in the winter and move down-stairs in the summer, when they wish to be cooler.

The children were left alone with Mariquita while their father and mother talked together in another room. They knew that Señor Vasquez was telling his wife about their adventures, and they had hard work to keep the good news from Mariquita when she questioned them about their walk. She thanked them for the cologne and listened to their account of buying presents for the sick soldiers, but although she smiled bravely, they could see that she was unhappy, and tender-hearted little Anita pitied her so genuinely that she had to run away lest she should tell the great secret.

Their father went out again soon and their mother told them quietly that he had gone to the prison to secure Don Francisco's liberty. Of course they were very impatient for his arrival, but soon their aunts and uncles and all the family relatives began to gather for the Christmas Eve supper which is always a gala event. There were no outside guests, except Mariquita, for this evening festivity is purely a family affair.

When their father returned, the supper was served, and it seemed as if the jollity was at its height when Dolores their good old ayo (nurse) appeared to take them to bed. It was very hard to leave the lights and flowers and smiling faces, but neither of the children objected, for they had been promised a great treat if they

would go early to bed. For the first time in their lives they were going to the “Misa del Gallo” or “Cock-crow Mass” which is universally celebrated throughout Spain, at midnight, on Christmas Eve.

But Anita was not at all sleepy, and she begged Dolores to tell her some stories of her own childhood until she could fall asleep. So good-natured Dolores told her some of the quaint customs which were still practised in her old home, a little old-fashioned town in southern Andalusia.

“Did you go to the ‘Misa del Gallo’ when you were as little as I am?” inquired Anita. The little girl was quite impressed by the distinction she enjoyed.

“Yes, I was just your age when I went for the first time,” said Dolores. “I well remember the gorgeous procession when the beautiful Señora Juanita, our mistress, went to church with my father and all her other men-servants going in procession before her. Each one played a different instrument and I thought the sight was splendid.”

“Oh, will they do that to-night?” cried the little girl in excitement. Dolores laughed at the idea and told her that there were too many grand ladies in Seville to keep up such a custom. It is only practised in little towns where there is only one noble family.



“I remember another custom, too,” she said thoughtfully, as she stroked Anita’s soft black hair. “In my little village there was no room in any house without its picture of the Saviour, and there was hardly a maiden who did not kneel before her picture of the Babe on noche-buena and hope to see His Mother. For they say that the Virgin visits every house where she can find a picture of her Son, on Christmas Eve, and brings blessings in her train.”

“I have a picture of the Babe, right here in my room,” murmured little Anita drowsily.

“Oh, Anita, Anita, you do not need her kind blessing as much as I do,” said a sweet voice brokenly, as Mariquita buried her face in the pillow by the sleeping child. Then it was good Dolores’ turn to comfort the lonely girl who had stolen away from the gay family party and had been sitting in the darkness listening to

the stories of old-world Spain.

It seemed only a few moments to Anita, but it was really more than three hours later when she woke from her long nap. For a moment she lay still in her little white bed wondering why she should waken with such a strange feeling of anticipation in what seemed the middle of the night. Then she saw Mariquita kneeling in the moonlight with her face upturned towards the picture of Mary and her Babe which hung on Anita's wall.



The little girl remembered everything at once—the stories that Dolores had told her and the sadness of Mariquita's heart. Then she forgot all else in her longing to comfort the sweet girl, who had been so kind to her. She slipped softly out of bed and, running noiselessly across the floor, put her arms around Mariquita's neck. At the gentle embrace, the girl looked up half-startled, almost believing that the old legend had come true and that the Virgin had really come. But Anita kissed her before she could speak.

“Oh, Mariquita,” she said, “you heard Dolores' story, I know you did. But don't be sorry because it is only I, for the Virgin has sent you her blessing, indeed she has.”

The girl caught the child in her arms. “Little comfort,” she murmured.

Just at that moment the soft tinkle of a guitar commenced beneath their window and the sound of a man's rich voice in song.

“This night is the good night,
And therefore is no night of rest.”

The words were the familiar lines of the Christmas song which the children had heard in the streets, but the voice was more familiar still to Mariquita. She gave a low glad cry and ran to the window. One look below and she had turned to run swiftly down the stairs to the summer apartment on the lower floor, where she could stretch out her hand to her lover between the bars that guarded the casement. For it was indeed Don Francisco who had returned at last.

Anita told Antonio all about it while their mother and Dolores were making them ready. They were both so excited that they could hardly drink the warm

chocolate which had been prepared for them, and they were quite wide awake when it was time to start for the cathedral.

Through the patio and out into the narrow street went the family party, Mariquita the happiest of all. The children had passed through the same streets many times, but they seemed unfamiliar in the semi-darkness with their glimpses of lighted houses through uncurtained windows and across deserted patios. The sound of many feet, all hastening in the same direction, reëchoed through the streets, and the murmur of many voices rose on the midnight air.

Antonio and Anita had visited the cathedral often in the day-time, but they had never been there at night. It seemed like a strange wonderful place when they first caught sight of it beneath the starry sky, in the shadow of the Giralda—that beautiful square tower built by the Moors so many centuries ago. It seemed to them that the Santa Maria and the other bronze bells in the ancient belfry pealed more joyfully than usual.

Within the cathedral it was all more wonderful still. The twinkling lights glimmered on painted frescos and sculptured saints and penetrated the mysterious shadows of the aisles. Thousands of candles blazed on the high altar, scores of priests and acolytes went noiselessly to and fro while, now and then, the tinkle of the golden mass-bells sounded overhead.

Then the celebrated twin organs pealed forth, softly at first, then louder and still louder, answering each other and joining in chorus in the glad paean of the *Adeste Fideles*, the ancient Christmas hymn of the church. Sad hearts were lightened and sorrow was forgotten, for in that glad and triumphant song the poorest and the richest alike rejoiced.

The great congregation did not seem strange to the children, for they were used to seeing nuns and gypsies, matadors and noble gentlemen, kneel side by side in the vast cathedral. In all the multitude there was no happier heart than Mariquita's. Although she followed the service devoutly, her eyes were constantly seeking those of the bronzed young soldier who knelt in the shadow of a near-by column, and the folds of her lace mantilla framed a radiant face.

When the service was over, the family party separated at the cathedral door and the children walked home with their parents and Mariquita. It seemed strange to go to bed again for the second time in one evening, but, this time, neither Antonio nor Anita needed any story-telling to put them to sleep. The whole

household was soon quiet, and when the watchman went his rounds a little later not one of them heard his cry,—

“Ave Maria purissima; las dos; y sereno.”

It was late on Christmas morning when they were awakened by the warm sunshine streaming into the uncurtained windows.



There was a slight chill in the air, but the palms and orange trees in the patio were green as summer foliage and the skies were clear and blue. The children thought it was perfect Christmas weather, for, though the distant Sierras were snow-capped, they were not used to the ice and snow in winter which is common in the northern part of their country.

They had no gifts nor did they expect any, for Spanish children wait until the Feast of the Three Kings in January for their presents. They took great pleasure, however, in the gifts they made to others. They had a little present prepared for each house servant, and when they sat down to breakfast they found several little verses headed “A Happy Christmas” which had been left by humble petitioners who hoped to be remembered at the Christmas season. Señora Vasquez was used to such appeals, and she had a number of little gifts waiting for the children to distribute.

Anitia watched for the postman, of whom she was very fond, and gladly ran to present his gift. Antonio was quite as eager to remember his friend the newsboy, and there were many others whom they were pleased to make happy. It seemed such a pleasant way to spend Christmas morning and the time of gift-giving passed too quickly.

There were other visitors, also, whose coming added to the excitement of the day. Young Señor Vasquez had several tenants and, according to tradition, all these must come to greet him and bring their rent on Christmas morning. Very few brought money, but one presented a barrel of grapes, another a cask of finest olive-oil, and funniest of all were the peasants from the country who brought their offerings in the form of live pigs and turkeys. Of course each one was received most politely, given a Christmas box and sent away content.

Then came the midday luncheon which the children had been anticipating. There

was almond soup and truffled turkey with roasted chestnuts and Spanish sweetmeats. In fact they had all the good things that were appropriate to Christmas Day, and nothing was lacking to make their holiday meal complete.

After the afternoon siesta, it was time for another walk, and this time both their parents went with them for a stroll under the elms of the beautiful Alameda, a street which is lined with splendid palaces on either side. Everybody was out for a promenade and they met many friends. Then they continued their walk in the gardens of the Alcazar, the beautiful palace of which all Seville is proud. Here their father told them more stories of the building of the palace in the days when the Moors held Seville as their own, by means of the heavy fortified walls which have long since fallen in ruins. But the children preferred the tales of their own people and made him tell other stories of the beautiful Queen Isabella who once held court there. Antonio and Anita were home-loving children and they thought no city in the world could be more beautiful than their own sunny Seville.

The hours passed too quickly. It seemed to the children that the day was only fairly begun when the afternoon shadows began to lengthen and their walk was over. When they reached home, they found Mariquita impatient to tell them her good news. She said she was the happiest girl in all Seville, for her parents had relented and she was going home to be formally betrothed to Don Francisco. In fact she was quite ready to go and was only waiting to bid them good-bye.

It was hard to have her leave them and Anita could scarcely keep back the tears when she thought that Mariquita would not live with them any longer. But she smiled again at the prospect of the wedding in the near future, for Mariquita declared that Don Francisco's brave little "defensores" should be numbered first among her wedding guests.

So the Christmas Day ended happily for all, and two tired children were glad when nightfall came.

"It's only a week until New Year's," said Anita, "and then Mariquita will be a bride."

"And in another week comes the Feast of the Three Kings," said her brother. "You know that is the day that the Wise Men pass by on their way to visit the Christ-child. We mustn't forget to put some straw in our shoes and place them outside where the Magi's horses can see them."

“Of course we won’t forget,” answered his sister, reproachfully, “for you know, Antonio, I think the happiest part of our holiday has been when we were making gifts to others.”

And with this wise little speech, Anita said good-night rather sleepily, quite unconscious that she had found the secret of real Christmas happiness which so many seek in vain.

THE END.

*** END OF THE PROJECT GUTENBERG EBOOK CHRISTMAS IN SPAIN; OR MARIQUITA'S DAY OF REJOICING ***

This file should be named 64108-h.htm or 64108-h.zip

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

<https://www.gutenberg.org/6/4/1/0/64108/>

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

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with

this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any

other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License

full terms of the Project Gutenberg License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ 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™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and The Project Gutenberg Trademark LLC, the owner of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to,

incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

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

PROVISIONS.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

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

The Foundation's principal office is in Fairbanks, Alaska, with the mailing address: PO Box 750175, Fairbanks, AK 99775, but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887.

Email contact links and up to date contact information can be found at the Foundation's web site and official page at www.gutenberg.org/contact

For additional contact information:

Dr. Gregory B. Newby

Chief Executive and Director

gnewby@nolaf.org

gutenberg.org

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

Project Gutenberg™ depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

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

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

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

www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works.

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

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

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

www.gutenberg.org.

This Web site includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation. how to

help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.