

GALAXY

Galaxy

M A G A Z I N E

APRIL 1961 50¢ K

TANDY'S STORY

Theodore Sturgeon

KREATIVITY FOR KATS

Fritz Leiber

I CAN DO ANYTHING

J. T. McIntosh

AND OTHER STORIES



APRIL 1961

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

This edition is published by Project Gutenberg.

Originally [issued by Project Gutenberg](#) on 2016-03-18. 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 Kreativivity For Kats, by Fritz Leiber

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/license

Title: Kreativivity For Kats

Author: Fritz Leiber

Release Date: March 18, 2016 [EBook #51493]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK KREATIVITY FOR KATS ***

Produced by Greg Weeks, Mary Meehan and the Online
Distributed Proofreading Team at <http://www.pgdp.net>



KREATIVITY FOR KATS

By FRITZ LEIBER

Illustrated by DICK FRANCIS

[Transcriber's Note: This etext was produced from
Galaxy Magazine April 1961.

Extensive research did not uncover any evidence that
the U.S. copyright on this publication was renewed.]



***They are the aliens among us—and
their ways and wonders are
stranger than extraterrestrials!***

Gummitch peered thoughtfully at the molten silver image of the sun in his little bowl of water on the floor inside the kitchen window. He knew from experience that it would make dark ghost suns swim in front of his eyes for a few moments, and that was mildly interesting. Then he slowly thrust his head out over the water, careful not to ruffle its surface by rough breathing, and stared down at the mirror cat—the Gummitch Double—staring up at him.

Gummitch had early discovered that water mirrors are very different from most glass mirrors. The scentless spirit world behind glass mirrors is an upright one sharing our gravity system, its floor a continuation of the floor in the so-called real world. But the world in a water mirror has reverse gravity. One looks down into it, but the spirit-doubles in it look *up* at one. In a way water mirrors are holes or pits in the world, leading down to a spirit infinity or ghostly nadir.

Gummitch had pondered as to whether, if he plunged into such a pit, he would be sustained by the spirit gravity or fall forever. (It may well be that speculations of this sort account for the caution about swimming characteristic of most cats.)

There was at least one exception to the general rule. The looking glass on Kitty-Come-Here's dressing table also opened into a spirit world of reverse gravity, as Gummitch had discovered when he happened to look into it during one of the regular visits he made to the dressing table top, to enjoy the delightful flowery and musky odors emanating from the fragile bottles assembled there.

But exceptions to general rules, as Gummitch knew well, are only doorways to further knowledge and finer classifications. The wind could not get into the spirit world below Kitty-Come-Here's looking glass, while one of the definitive characteristics of water mirrors is that movement can very easily enter the spirit world below them, rhythmically disturbing it throughout, producing the most surreal effects, and even reducing it to chaos. Such disturbances exist only in the spirit world and are in no way a mirroring of anything in the real world: Gummitch knew that his paw did not change when it flicked the surface of the water, although the image of his paw burst into a hundred flickering fragments. (Both cats and primitive men first deduced that the world in a water mirror is a spirit world because they saw that its inhabitants were easily blown apart by the wind and must therefore be highly tenuous, though capable of regeneration.)

Gummitch mildly enjoyed creating rhythmic disturbances in the spirit worlds below water mirrors. He wished there were some way to bring their excitement and weird beauty into the real world.

On this sunny day when our story begins, the spirit world below the water mirror in his drinking bowl was particularly vivid and bright. Gummitch stared for a while longer at the Gummitch Double and then thrust down his tongue to quench his thirst. Curling swiftly upward, it conveyed a splash of water into his mouth and also flicked a single drop of water into the air before his nose. The sun struck the drop and it flashed like a diamond. In fact, it seemed to Gummitch that for a moment he had juggled the sun on his

tongue. He shook his head amazedly and touched the side of the bowl with his paw. The bowl was brimful and a few drops fell out; they also flashed like tiny suns as they fell. Gummitch had a fleeting vision, a momentary creative impulse, that was gone from his mind before he could seize it. He shook his head once more, backed away from the bowl, and then lay down with his head pillowed on his paws to contemplate the matter. The room darkened as the sun went under a cloud and the young golden dark-barred cat looked like a pool of sunlight left behind.



Kitty-Come-Here had watched the whole performance from the door to the dining room and that evening she commented on it to Old Horsemeat.

"He backed away from the water as if it were poison," she said. "They have been putting more chlorine in it lately, you know, and maybe he can taste the fluorides they put in for dental decay."

Old Horsemeat doubted that, but his wife went on, "I can't figure out where Gummitch does his drinking these days. There never seems to be any water gone from his bowl. And we haven't had any cut flowers. And none of the faucets drip."

"He probably does his drinking somewhere outside," Old Horsemeat guessed.

"But he doesn't go outside very often these days," Kitty-Come-Here countered. "Scarface and the Mad Eunuch, you know. Besides, it hasn't rained for weeks. It's certainly a mystery to me where he gets his

liquids. Boiling gets the chlorine out of water, doesn't it? I think I'll try him on some tomorrow."

"Maybe he's depressed," Old Horsemeat suggested. "That often leads to secret drinking."

This baroque witticism hit fairly close to the truth. Gummitch *was* depressed—had been depressed ever since he had lost his kittenish dreams of turning into a man, achieving spaceflight, learning and publishing all the secrets of the fourth dimension, and similar marvels. The black cloud of disillusionment at realizing he could only be a cat had lightened somewhat, but he was still feeling dull and unfulfilled.

Gummitch was at that difficult age for he-cats, between First Puberty, when the cat achieves essential maleness, and Second Puberty, when he gets broad-chested, jowly and thick-ruffed, becoming a fully armed sexual competitor. In the ordinary course of things he would have been spending much of his time exploring the outer world, detail-mapping the immediate vicinity, spying on other cats, making cautious approaches to unescorted females and in all ways comporting himself like a fledgling male. But this was prevented by the two burly toms who lived in the houses next door and who, far more interested in murder than the pursuit of mates, had entered into partnership with the sole object of bushwacking Gummitch. Gummitch's household had nicknamed them Scarface and the Mad Eunuch, the latter being one of those males whom "fixing" turns, not placid, but homicidally maniacal. Compared to these seasoned heavyweights, Gummitch was a welterweight at most. Scarface and the Mad Eunuch lay in wait for him by turns just beyond the kitchen door, so that his forays into the outside world were largely reduced to dashes for some hiding hole, followed by long, boring but perilous sieges.

He often wished that old Horsemeat's two older cats, Ashurbanipal and Cleopatra, had not gone to the country to live with Old Horsemeat's mother. They would have shown the evil bushwackers a thing or two!



Because of Scarface and the Mad Eunuch, Gummitch spent most of his time indoors. Since a cat is made for a half-and-half existence—half in the wild forest, half in the secure cave—he took to brooding quite morbidly. He thought over-much of ghost cats in the mirror world and of the Skeleton Cat who starved to death in a locked closet and similar grisly legends. He immersed himself in racial memories, not so much of Ancient Egypt where cats were prized as minions of the lovely cat-goddess Bast and ceremoniously mummified at the end of tranquil lives, as of the Middle Ages, when European mankind waged a genocidal war against felines as being the familiars of witches. (He thought briefly of turning Kitty-Come-Here into a witch, but his hypnotic staring and tentative ritualistic meowing only made her fidgety.) And he devoted more and more time to devising dark versions of the theory of transmigration, picturing cats as Silent Souls, Gagged People of Great Talent, and the like.

He had become too self-conscious to re-enter often the make-believe world of the kitten, yet his imagination remained as active as ever. It was a truly frustrating predicament.

More and more often and for longer periods he retired to meditate in a corrugated cardboard shoebox, open only at one end. The cramped quarters made it easier for him to think. Old Horsemeat called it the Cat Orgone Box after the famed Orgone Energy Accumulators of the late wildcat psychoanalyst Dr. Wilhelm Reich.

If only, Gummitch thought, he could devise some way of objectifying the intimations of beauty that flitted through his darkly clouded mind! Now, on the evening of the sunny day when he had backed away from his water bowl, he attacked the problem anew. He knew he had been fleetingly on the verge of a great

idea, an idea involving water, light and movement. An idea he had unfortunately forgotten. He closed his eyes and twitched his nose. I must concentrate, he thought to himself, concentrate....

Next day Kitty-Come-Here remembered her idea about Gummitch's water. She boiled two cupfuls in a spotless enamelware saucepan, letting it cool for half an hour before using it to replace the seemingly offensive water in the young cat's bowl. It was only then she noticed that the bowl had been upset.

She casually assumed that big-footed Old Horsemeat must have been responsible for the accident, or possibly one of the two children—darting Sissy or blundering Baby. She wiped the bowl and filled it with the water she had dechlorinated.

"Come here, Kitty, come here," she called to Gummitch, who had been watching her actions attentively from the dining room door. The young cat stayed where he was. "Oh, well, if you want to be coy," she said, shrugging her shoulders.

There was a mystery about the spilled water. It had apparently disappeared entirely, though the day seemed hardly dry enough for total evaporation. Then she saw it standing in a puddle by the wall fully ten feet away from the bowl. She made a quick deduction and frowned a bit worriedly.

"I never realized the kitchen floor sloped *that* much," she told Old Horsemeat after dinner. "Maybe some beams need to be jacked up in the basement. I'd hate to think of collapsing into it while I cooked dinner."

"I'm sure this house finished all its settling thirty years ago," her husband assured her hurriedly. "That slope's always been there."

"Well, if you say so," Kitty-Come-Here allowed doubtfully.

Next day she found Gummitch's bowl upset again and the remains of the boiled water in a puddle across the room. As she mopped it up, she began to do some thinking without benefit of Concentration Box.

That evening, after Old Horsemeat and Sissy had vehemently denied kicking into the water bowl or stepping on its edge, she voiced her conclusions. "I think *Gummitch* upsets it," she said. "He's rejecting it. It still doesn't taste right to him and he wants to show us."

"Maybe he only likes it after it's run across the floor and got seasoned with household dust and the corpses of germs," suggested Old Horsemeat, who believed most cats were bohemian types.

"I'll have you know I *scrub* that linoleum," Kitty-Come-Here asserted.

"Well, with detergent and scouring powder, then," Old Horsemeat amended resourcefully.

Kitty-Come-Here made a scornful noise. "I still want to know where he gets his liquids," she said. "He's been off milk for weeks, you know, and he only drinks a little broth when I give him that. Yet he doesn't seem dehydrated. It's a real mystery and—"

"Maybe he's built a still in the attic," Old Horsemeat interjected.

"—and I'm going to find the answers," Kitty-Come-Here concluded, ignoring the facetious interruption. "I'm going to find out *where* he gets the water he does drink and *why* he rejects the water I give him. This

time I'm going to boil it and put in a pinch of salt. Just a pinch."

"You make animals sound more delicate about food and drink than humans," Old Horsemeat observed.

"They probably are," his wife countered. "For one thing they don't smoke, or drink Martinis. It's my firm belief that animals—cats, anyway—like good food just as much as we do. And the same sort of good food. They don't enjoy canned catfood any more than we would, though they *can* eat it. Just as we could if we had to. I really don't think Gummitch would have such a passion for raw horsemeat except you started him on it so early."

"He probably thinks of it as steak tartare," Old Horsemeat said.

Next day Kitty-Come-Here found her salted offering upset just as the two previous bowls had been.

Such were the beginnings of the Great Spilled Water Mystery that preoccupied the human members of the Gummitch household for weeks. Not every day, but frequently, and sometimes two and three times a day, Gummitch's little bowl was upset. No one ever saw the young cat do it. But it was generally accepted that he was responsible, though for a time Old Horsemeat had theories that he did not voice involving Sissy and Baby.

Kitty-Come-Here bought Gummitch a firm-footed rubber bowl for his water, though she hesitated over the purchase for some time, certain he would be able to taste the rubber. This bowl was found upset just like his regular china one and like the tin one she briefly revived from his kitten days.

All sorts of clues and possibly related circumstances were seized upon and dissected. For instance, after about a month of the mysterious spillings, Kitty-Come-Here announced, "I've been thinking back and as far as I can remember it never happens except on sunny days."

"Oh, Good Lord!" Old Horsemeat reacted.

Meanwhile Kitty-Come-Here continued to try to concoct a kind of water that would be palatable to Gummitch. As she continued without success, her formulas became more fantastic. She quit boiling it for the most part but added a pinch of sugar, a spoonful of beer, a few flakes of oregano, a green leaf, a violet, a drop of vanilla extract, a drop of iodine....

"No wonder he rejects the stuff," Old Horsemeat was tempted to say, but didn't.

Finally Kitty-Come-Here, inspired by the sight of a greenly glittering rack of it at the supermarket, purchased a half gallon of bottled water from a famous spring. She wondered why she hadn't thought of this step earlier—it certainly ought to take care of her haunting convictions about the unpalatableness of chlorine or fluorides. (She herself could distinctly taste the fluorides in the tap water, though she never mentioned this to Old Horsemeat.)

One other development during the Great Spilled Water Mystery was that Gummitch gradually emerged from depression and became quite gay. He took to dancing cat schottisches and giges impromptu in the living room of an evening and so forgot his dignity as to battle joyously with the vacuum-cleaner dragon when Old Horsemeat used one of the smaller attachments to curry him; the young cat clutched the hairy round brush to his stomach and madly clawed it as it *whuffled* menacingly. Even the afternoon he came home with a shoulder gashed by the Mad Eunuch he seemed strangely light-hearted and debonair.

The Mystery was abruptly solved one sunny Sunday afternoon. Going into the bathroom in her stocking feet, Kitty-Come-Here saw Gummitch apparently trying to drown himself in the toilet. His hindquarters were on the seat but the rest of his body went down into the bowl. Coming closer, she saw that his forelegs were braced against the opposite side of the bowl, just above the water surface, while his head thrust down sharply between his shoulders. She could distinctly hear rhythmic lapping.

To tell the truth, Kitty-Come-Here was rather shocked. She had certain rather fixed ideas about the delicacy of cats. It speaks well for her progressive grounding that she did not shout at Gummitch but softly summoned her husband.

By the time Old Horsemeat arrived the young cat had refreshed himself and was coming out of his "well" with a sudden backward undulation. He passed them in the doorway with a single mew and upward look and then made off for the kitchen.

The blue and white room was bright with sunlight. Outside the sky was blue and the leaves were rustling in a stiff breeze. Gummitch looked back once, as if to make sure his human congeners had followed, mewed again, and then advanced briskly toward his little bowl with the air of one who proposes to reveal all mysteries at once.

Kitty-Come-Here had almost outdone herself. She had for the first time poured him the bottled water, and she had floated a few rose petals on the surface.

Gummitch regarded them carefully, sniffed at them, and then proceeded to fish them out one by one and shake them off his paw. Old Horsemeat repressed the urge to say, "I told you so."

When the water surface was completely free and winking in the sunlight, Gummitch curved one paw under the side of the bowl and jerked.

Half the water spilled out, gathered itself, and then began to flow across the floor in little rushes, a silver ribbon sparkling with sunlight that divided and subdivided and reunited as it followed the slope. Gummitch crouched to one side, watching it intensely, following its progress inch by inch and foot by foot, almost pouncing on the little temporary pools that formed, but not quite touching them. Twice he mewed faintly in excitement.

"He's *playing* with it," Old Horsemeat said incredulously.

"No," Kitty-Come-Here countered wide-eyed, "he's *creating* something. Silver mice. Water-snakes. Twinkling vines."

"Good Lord, you're right," Old Horsemeat agreed. "It's a new art form. Would you call it water painting? Or water sculpture? Somehow I think that's best. As if a sculptor made mobiles out of molten tin."

"It's gone so quickly, though," Kitty-Come-Here objected, a little sadly. "Art ought to last. Look, it's almost all flowed over to the wall now."

"Some of the best art forms are completely fugitive," Old Horsemeat argued. "What about improvisation in music and dancing? What about jam sessions and shadow figures on the wall? Gummitch can always do it again—in fact, he must have been doing it again and again this last month. It's never exactly the same,

like waves or fires. But it's beautiful."

"I suppose so," Kitty-Come-Here said. Then coming to herself, she continued, "But I don't think it can be healthy for him to go on drinking water out of the toilet. Really."

Old Horsemeat shrugged. He had an insight about the artistic temperament and the need to dig for inspiration into the smelly fundamentals of life, but it was difficult to express delicately.

Kitty-Come-Here sighed, as if bidding farewell to all her efforts with rose petals and crystalline bottled purity and vanilla extract and the soda water which had amazed Gummitch by faintly spitting and purring at him.

"Oh, well," she said, "I can scrub it out more often, I suppose."

Meanwhile, Gummitch had gone back to his bowl and, using both paws, overset it completely. Now, nose a-twitch, he once more pursued the silver streams alive with suns, refreshing his spirit with the sight of them. He was fretted by no problems about what he was doing. He had solved them all with one of his characteristically sharp distinctions: there was the *sacred* water, the sparkingly clear water to create with, and there was the water with character, the water to *drink*.



***** This file should be named 51493-h.htm or 51493-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/5/1/4/9/51493/>

Produced by Greg Weeks, Mary Meehan and the Online
Distributed Proofreading Team at <http://www.pgdp.net>

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/license

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 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.

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, are 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.pglaaf.org>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

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

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:

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

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

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest

array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

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

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

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

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including 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.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.