

The Project Gutenberg eBook of Good Intentions, by W. W. Jacobs

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'll have to check the laws of the country where you are located before using this eBook.

Title: Good Intentions

Author: W. W. Jacobs
Illustrator: Will Owen

Release date: January 1, 2004 [EBook #10563]
Most recently updated: December 20, 2020

Language: English

Credits: Produced by David Widger

*** START OF THE PROJECT GUTENBERG EBOOK GOOD INTENTIONS ***

SHIP'S
COMPANY

JACOBS



Ship's Company

W·W·JACOBS

A.L. BURT
COMPANY

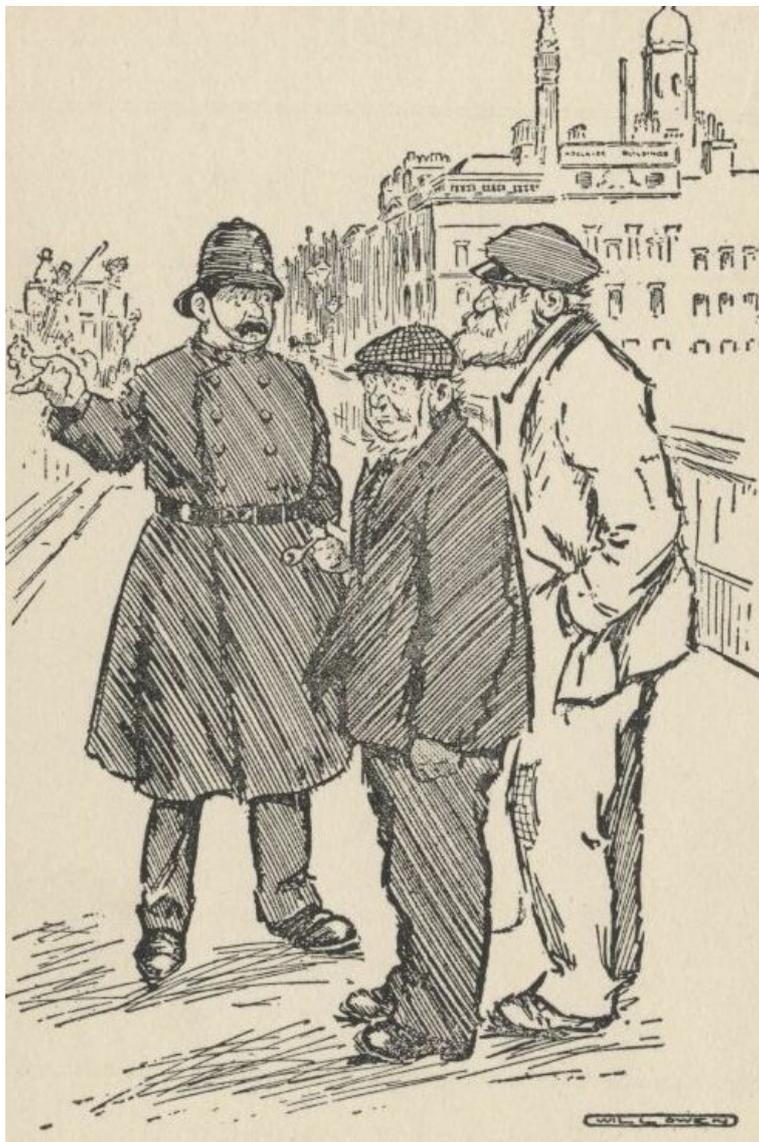
Ship's Company

By W. W. Jacobs

Author of
"Sailor's Knots," "Salthaven," "Captains All,"
"Dialstone Lane," Etc.



With Thirty-Four Illustrations
By WILL OWEN



BOOK 3

ILLUSTRATIONS

FROM DRAWINGS BY WILL OWEN

["Why was wimmen made? Wot good are they?"](#)

GOOD INTENTIONS

"Jealousy; that's wot it is," said the night-watchman, trying to sneer— "pure jealousy." He had left his broom for a hurried half-pint at the "Bull's Head"—left it leaning in a negligent attitude against the warehouse-wall; now, lashed to the top of the crane at the jetty end, it pointed its soiled bristles towards the evening sky and defied capture.

"And I know who it is, and why 'e's done it," he continued. "Fust and last, I don't suppose I was talking to the gal for more than ten minutes, and 'arf of that was about the weather.

"I don't suppose anybody 'as suffered more from jealousy than wot I 'ave: Other people's jealousy, I mean. Ever since I was married the missis has been setting traps for me, and asking people to keep an eye on me. I blacked one of the eyes once—like a fool—and the chap it belonged to made up a tale about me that I ain't lived down yet.

"Years ago, when I was out with the missis one evening, I saved a gal's life for her. She slipped as she was getting off a bus, and I caught 'er just in time. Fine strapping gal she was, and afore I could get my balance we 'ad danced round and round 'arfway acrost the road with our arms round each other's necks, and my missis watching us from the pavement. When we were safe, she said the gal 'adn't slipped at all; and, as soon as the gal 'ad got 'er breath, I'm blest if she didn't say so too.

"You can't argufy with jealous people, and you can't shame 'em. When I told my missis once that I should never dream of being jealous of her, instead of up and thanking me for it, she spoilt the best frying-pan we ever had. When the widder-woman next-door but two and me 'ad rheumatics at the same time, she went and asked the doctor whether it was catching.

"The worse trouble o' that kind I ever got into was all through trying to do somebody else a kindness. I went out o' my way to do it; I wasted the whole evening for the sake of other people, and got into such trouble over it that even now it gives me the cold shivers to think of.

"Cap'n Tarbell was the man I tried to do a good turn to; a man what used to be master of a ketch called the *Lizzie and Annie*, trading between 'ere and Shoremouth. 'Artful Jack' he used to be called, and if ever a man deserved the name, he did. A widder-man of about fifty, and as silly as a boy of fifteen. He 'ad been talking of getting married agin for over ten years, and, thinking it was only talk, I didn't give 'im any good advice. Then he told me one night that 'e was

keeping company with a woman named Lamb, who lived at a place near Shoremouth. When I asked 'im what she looked like, he said that she had a good 'art, and, knowing wot that meant, I wasn't at all surprised when he told me some time arter that 'e had been a silly fool.

"Well, if she's got a good 'art,' I ses, 'p'r'aps she'll let you go.'

"Talk sense,' he ses. 'It ain't good enough for that. Why, she worships the ground I tread on. She thinks there is nobody like me in the whole wide world.'

"Let's 'ope she'll think so arter you're married,' I ses, trying to cheer him up.

"I'm not going to get married,' he ses. 'Leastways, not to 'er. But 'ow to get out of it without breaking her 'art and being had up for breach o' promise I can't think. And if the other one got to 'ear of it, I should lose her too.'

"Other one?' I ses, 'wot other one?'

"Cap'n Tarbell shook his 'ead and smiled like a silly gal.

"She fell in love with me on top of a bus in the Mile End Road,' he ses. 'Love at fust sight it was. She's a widder lady with a nice little 'ouse at Bow, and plenty to live on-her 'usband having been a builder. I don't know what to do. You see, if I married both of 'em it's sure to be found out sooner or later.'

"You'll be found out as it is,' I ses, 'if you ain't careful. I'm surprised at you.'

"Yes,' he ses, getting up and walking backwards and forwards; 'especially as Mrs. Plimmer is always talking about coming down to see the ship. One thing is, the crew won't give me away; they've been with me too long for that. P'r'aps you could give me a little advice, Bill.'

"I did. I talked to that man for an hour and a'arf, and when I 'ad finished he said he didn't want that kind of advice at all. Wot 'e wanted was for me to tell 'im 'ow to get rid of Miss Lamb and marry Mrs. Plimmer without anybody being offended or having their feelings hurt.

"Mrs. Plimmer came down to the ship the very next evening. Fine-looking woman she was, and, wot with 'er watch and chain and di'mond rings and brooches and such-like, I should think she must 'ave 'ad five or six pounds' worth of jewell'ry on 'er. She gave me a very pleasant smile, and I gave 'er one back, and we stood chatting there like old friends till at last she tore 'erself away and went on board the ship.

"She came off by and by hanging on Cap'n Tarbell's arm. The cap'n was dressed up in 'is Sunday clothes, with one of the cleanest collars on I 'ave ever seen in my life, and smoking a cigar that smelt like an escape of gas. He came back alone at ha'past eleven that night, and 'e told me that if it wasn't for the other one down Shoremouth way he should be the 'appiest man on earth.

"Mrs. Plimmer's only got one fault,' he ses, shaking his 'cad, 'and that's jealousy. If she got to know of Laura Lamb, it would be all U.P. It makes me go cold all over when I think of it. The only thing is to get married as quick as I can; then she can't help 'erself.'

"It wouldn't prevent the other one making a fuss, though,' I ses.

"No,' he ses, very thoughtfully, 'it wouldn't. I shall 'ave to do something there, but wot, I don't know.'

"He climbed on board like a man with a load on his mind, and arter a look at the sky went below and forgot both 'is troubles in sleep.

"Mrs. Plimmer came down to the wharf every time the ship was up, arter that. Sometimes she'd spend the evening aboard, and sometimes they'd go off and

spend it somewhere else. She 'ad a fancy for the cabin, I think, and the cap'n told me that she 'ad said when they were married she was going to sail with 'im sometimes.

"'But it ain't for six months yet,' he ses, 'and a lot o' things might 'appen to the other one in that time, with luck.'

"It was just about a month arter that that 'e came to me one evening trembling all over. I 'ad just come on dooty, and afore I could ask 'im wot was the matter he 'ad got me in the 'Bull's Head' and stood me three 'arf-pints, one arter the other.

"'I'm ruined,' he ses in a 'usky whisper; 'I'm done for. Why was wimmen made? Wot good are they? Fancy 'ow bright and 'appy we should all be without 'em.'



“Why was wimmen made? Wot good are they?”

"'I started to p'int out one or two things to 'im that he seemed to 'ave forgot, but 'e wouldn't listen. He was so excited that he didn't seem to know wot 'e was doing, and arter he 'ad got three more 'arf-pints waiting for me, all in a row on the counter, I 'ad to ask 'im whether he thought I was there to do conjuring tricks, or wot?'

"'There was a letter waiting for me in the office,' he ses. 'From Miss Lamb—she's in London. She's coming to pay me a surprise visit this evening—I know who'll get the surprise. Mrs. Plimmer's coming too.'

"I gave 'im one of my 'arf-pints and made 'im drink it. He chucked the pot on the floor when he 'ad done, in a desprit sort o' way, and 'im and the landlord 'ad a little breeze then that did 'im more good than wot the beer 'ad. When we came outside 'e seemed more contented with 'imself, but he shook his 'ead and got miserable as soon as we got to the wharf agin.

"'S'pose they both come along at the same time,' he ses. 'Wot's to be done?'

"I shut the gate with a bang and fastened the wicket. Then I turned to 'im with a smile.

"'I'm watchman 'ere,' I ses, 'and I lets in who I thinks I will. This ain't a public 'ighway,' I ses; 'it's a wharf.'

"'Bill,' he ses, 'you're a genius.'

"'If Miss Lamb comes 'ere asking arter you,' I ses, 'I shall say you've gone out for the evening.'

"'Wot about her letter?' he ses.

"'You didn't 'ave it,' I ses, winking at 'im.

"'And suppose she waits about outside for me, and Mrs. Plimmer wants me to take 'er out?' he ses, shivering. 'She's a fearful obstinate woman; and she'd wait a week for me.'

"He kept peeping up the road while we talked it over, and then we both see Mrs. Plimmer coming along. He backed on to the wharf and pulled out 'is purse.

"'Bill,' he ses, gabbling as fast as 'e could gabble, 'here's five or six shillings. If the other one comes and won't go away tell 'er I've gone to the Pagoda Music-'all and you'll take 'er to me, keep 'er out all the evening some'ow, if you can, if she comes back too soon keep 'er in the office.'

"'And wot about leaving the wharf and my dooty?' I ses, staring.

"'I'll put Joe on to keep watch for you,' he ses, pressing the money in my 'and. 'I rely on you, Bill, and I'll never forget you. You won't lose by it, trust me.'

"He nipped off and tumbled aboard the ship afore I could say a word. I just stood there staring arter 'im and feeling the money, and afore I could make up my mind Mrs. Plimmer came up.

"I thought I should never ha' got rid of 'er. She stood there chatting and smiling, and seemed to forget all about the cap'n, and every moment I was afraid that the other one might come up. At last she went off, looking behind 'er, to the ship, and then I went outside and put my back up agin the gate and waited.

"I 'ad hardly been there ten minutes afore the other one came along. I saw 'er stop and speak to a policeman, and then she came straight over to me.

"'I want to see Cap'n Tarbell,' she ses.

"'Cap'n Tarbell?' I ses, very slow; 'Cap'n Tarbell 'as gone off for the evening.'

"'Gone off!' she ses, staring. 'But he can't 'ave. Are you sure?'

"'Sartain,' I ses. Then I 'ad a bright idea. 'And there's a letter come for 'im,' I ses.

"'Oh, dear!' she ses. 'And I thought it would be in plenty of time. Well, I must go on the ship and wait for 'im, I suppose.'

"If I 'ad only let 'er go I should ha' saved myself a lot o' trouble, and the man wot deserved it would ha' got it. Instead o' that I told 'er about the music-'all, and

arter carrying on like a silly gal o' seventeen and saying she couldn't think of it, she gave way and said she'd go with me to find 'im. I was all right so far as clothes went as it happened. Mrs. Plimmer said once that I got more and more dressy every time she saw me, and my missis 'ad said the same thing only in a different way. I just took a peep through the wicket and saw that Joe 'ad taken up my dooty, and then we set off.

"I said I wasn't quite sure which one he'd gone to, but we'd try the Pagoda Music-'all fust, and we went there on a bus from Aldgate. It was the fust evening out I 'ad 'ad for years, and I should 'ave enjoyed it if it 'adn't been for Miss Lamb. Wotever Cap'n Tarbell could ha' seen in 'er, I can't think.

"She was quiet, and stupid, and bad-tempered. When the bus-conductor came round for the fares she 'adn't got any change; and when we got to the hall she did such eggsterrordinary things trying to find 'er pocket that I tried to look as if she didn't belong to me. When she left off she smiled and said she was farther off than ever, and arter three or four wot was standing there 'ad begged 'er to have another try, I 'ad to pay for the two.

"The 'ouse was pretty full when we got in, but she didn't take no notice of that. Her idea was that she could walk about all over the place looking for Cap'n Tarbell, and it took three men in buttons and a policeman to persuade 'er different. We were pushed into a couple o' seats at last, and then she started finding fault with me.

"'Where is Cap'n Tarbell?' she ses. 'Why don't you find him?'

"'I'll go and look for 'im in the bar presently,' I ses. 'He's sure to be there, arter a turn or two.'

"I managed to keep 'er quiet for 'arf an hour—with the 'elp of the people wot sat near us—and then I 'ad to go. I 'ad a glass o' beer to pass the time away, and, while I was drinking it, who should come up but the cook and one of the hands from the *Lizzie and Annie*.

"'We saw you,' ses the cook, winking; 'didn't we Bob?'

"'Yes,' ses Bob, shaking his silly 'ead; 'but it wasn't no surprise to me. I've 'ad my eye on 'im for a long time past.'

"'I thought 'e was married,' ses the cook.

"'So he is,' ses Bob, 'and to the best wife in London. I know where she lives. Mine's a bottle o' Bass,' he ses, turning to me.

"'So's mine,' ses the cook.

"I paid for two bottles for 'em, and arter that they said that they'd 'ave a whisky and soda apiece just to show as there was no ill-feeling.

"'It's very good,' ses Bob, sipping his, 'but it wants a sixpenny cigar to go with it. It's been the dream o' my life to smoke a sixpenny cigar.'

"'So it 'as mine,' ses the cook, 'but I don't suppose I ever shall.'

"They both coughed arter that, and like a goodnatured fool I stood 'em a sixpenny cigar apiece, and I 'ad just turned to go back to my seat when up come two more hands from the *Lizzie and Annie*.

"'Halloa, watchman!' ses one of 'em. 'Why, I thought you was a-taking care of the wharf.'

"'He's got something better than the wharf to take care of,' ses Bob, grinning.

"'I know; we see 'im,' ses the other chap. 'We've been watching 'is goings-on for

the last 'arf-hour; better than a play it was.'

"I stopped their mouths with a glass o' bitter each, and went back to my seat while they was drinking it. I told Miss Lamb in whispers that 'e wasn't there, but I'd 'ave another look for him by and by. If she'd ha' whispered back it would ha' been all right, but she wouldn't, and, arter a most unpleasant scene, she walked out with her 'ead in the air follered by me with two men in buttons and a policeman.

"O' course, nothing would do but she must go back to the wharf and wait for Cap'n Tarbell, and all the way there I was wondering wot would 'appen if she went on board and found 'im there with Mrs. Plimmer. However, when we got there I persuaded 'er to go into the office while I went aboard to see if I could find out where he was, and three minutes arterwards he was standing with me behind the galley, trembling all over and patting me on the back.

"'Keep 'er in the office a little longer,' he ses, in a whisper. 'The other's going soon. Keep 'er there as long as you can.'

"'And suppose she sees you and Mrs. Plimmer passing the window?' I ses.

"'That'll be all right; I'm going to take 'er to the stairs in the ship's boat,' he ses. 'It's more romantic.'

"He gave me a little punch in the ribs, playfullike, and, arter telling me I was worth my weight in gold-dust, went back to the cabin agin.

"I told Miss Lamb that the cabin was locked up, but that Cap'n Tarbell was expected back in about 'arf-an-hour's time. Then I found 'er an old newspaper and a comfortable chair and sat down to wait. I couldn't go on the wharf for fear she'd want to come with me, and I sat there as patient as I could, till a little clicking noise made us both start up and look at each other.

"'Wot's that?' she ses, listening.

"'It sounded,' I ses 'it sounded like somebody locking the door.'

"I went to the door to try it just as somebody dashed past the window with their 'ead down. It was locked fast, and arter I had 'ad a try at it and Miss Lamb had 'ad a try at it, we stood and looked at each other in surprise.

"'Somebody's playing a joke on us,' I ses.

"'Joke!' ses Miss Lamb. 'Open that door at once. If you don't open it I'll call for the police.'

"She looked at the windows, but the iron bars wot was strong enough to keep the vans outside was strong enough to keep 'er in, and then she gave way to such a fit o' temper that I couldn't do nothing with 'er.

"'Cap'n Tarbell can't be long now,' I ses, as soon as I could get a word in. 'We shall get out as soon as e comes.'

"She flung 'erself down in the chair agin with 'er back to me, and for nearly three-quarters of an hour we sat there without a word. Then, to our joy, we 'eard footsteps turn in at the gate. Quick footsteps they was. Somebody turned the handle of the door, and then a face looked in at the window that made me nearly jump out of my boots in surprise. A face that was as white as chalk with temper, and a bonnet cocked over one eye with walking fast. She shook 'er fist at me, and then she shook it at Miss Lamb.

"'Who's that?' ses Miss Lamb.

"'My missis,' I ses, in a loud voice. 'Thank goodness she's come.'

"Open the door!' ses my missis, with a screech.

"OPEN THE DOOR!"

"I can't,' I ses. 'Somebody's locked it. This is Cap'n Tarbell's young lady.'

"I'll Cap'n Tarbell 'er when I get in!' ses my wife. 'You too. I'll music-'all you! I'll learn you to go gallivanting about! Open the door!"

"She walked up and down the alley-way in front of the window waiting for me just like a lion walking up and down its cage waiting for its dinner, and I made up my mind then and there that I should 'ave to make a clean breast of it and let Cap'n Tarbell get out of it the best way he could. I wasn't going to suffer for him.

"Ow long my missis walked up and down there I don't know. It seemed ages to me; but at last I 'eard footsteps and voices, and Bob and the cook and the other two chaps wot we 'ad met at the music'all came along and stood grinning in at the window.

"Somebody's locked us in,' I ses. 'Go and fetch Cap'n Tarbell.'

"Cap'n Tarbell?' ses the cook. 'You don't want to see 'im. Why, he's the last man in the world you ought to want to see! You don't know 'ow jealous he is.'

"You go and fetch 'im, I ses. "Ow dare you talk like that afore my wife!"

"I dursen't take the resposnerbility,' ses the cook. 'It might mean bloodshed.'

"You go and fetch 'im,' ses my missis. 'Never mind about the bloodshed. I don't. Open the door!"

"She started banging on the door agin, and arter talking among themselves for a time they moved off to the ship. They came back in three or four minutes, and the cook 'eld up something in front of the window.

"The boy 'ad got it,' he ses. 'Now shall I open the door and let your missis in, or would you rather stay where you are in peace and quietness?'

"I saw my missis jump at the key, and Bob and the others, laughing fit to split their sides, 'olding her back. Then I heard a shout, and the next moment Cap'n Tarbell came up and asked 'em wot the trouble was about.

"They all started talking at once, and then the cap'n, arter one look in at the window, threw up his 'ands and staggered back as if 'e couldn't believe his eyesight. He stood dazed-like for a second or two, and then 'e took the key out of the cook's 'and, opened the door, and walked in. The four men was close be'ind 'im, and, do all she could, my missis couldn't get in front of 'em.

"Watchman!' he ses, in a stuck-up voice, 'wot does this mean? Laura Lamb! wot 'ave you got to say for yourself? Where 'ave you been all the evening?'

"She's been to a music-'all with Bill,' ses the cook. 'We saw 'em.'

"WOT?' ses the cap'n, falling back again. 'It can't be!"

"It was them,' ses my wife. 'A little boy brought me a note telling me. You let me go; it's my husband, and I want to talk to 'im.'

"It's all right,' I ses, waving my 'and at Miss Lamb, wot was going to speak, and smiling at my missis, wot was trying to get at me.

"We went to look for you,' ses Miss Lamb, very quick. 'He said you were at the music-'all, and as you 'adn't got my letter I thought it was very likely.'

"But I did get your letter,' ses the cap'n.

"He said you didn't," ses Miss Lamb.

"Look 'ere," I ses. 'Why don't you keep quiet and let me explain? I can explain everything.'

"I'm glad o' that, for your sake, my man," ses the cap'n, looking at me very hard. 'I 'ope you will be able to explain 'ow it was you came to leave the wharf for three hours.'

"I saw it all then. If I split about Mrs. Plimmer, he'd split to the gov'nor about my leaving my dooty, and I should get the sack. I thought I should ha' choked, and, judging by the way they banged me on the back, Bob and the cook thought so too. They 'elped me to a chair when I got better, and I sat there 'elpless while the cap'n went on talking.

"I'm no mischief-maker," he ses; 'and, besides, p'r'aps he's been punished enough. And as far as I'm concerned he can take this lady to a music-'all every night of the week if 'e likes. I've done with her.'



"As far as I'm concerned he can take this lady to a music-'all every night of the week if 'e likes"

"There was an eggsterrordinary noise from where my missis was standing; like the gurgling water makes sometimes running down the kitchen sink at 'ome, only worse. Then they all started talking together, and 'arf-a- dozen times or more Miss Lamb called me to back 'er up in wot she was saying, but I only shook my 'ead, and at last, arter tossing her 'ead at Cap'n Tarbell and telling 'im she wouldn't 'ave 'im if he'd got fifty million a year, the five of 'em 'eld my missis while she went off.

"They gave 'er ten minutes' start, and then Cap'n Tarbell, arter looking at me and shaking his 'ead, said he was afraid they must be going.

"And I 'ope this night'll be a lesson to you,' he ses. 'Don't neglect your dooty again. I shall keep my eye on you, and if you be've yourself I sha'n't say anything. Why, for all you know or could ha' done the wharf might ha' been burnt to the ground while you was away!'

"He nodded to his crew, and they all walked out laughing and left me alone—with the missis."

*** END OF THE PROJECT GUTENBERG EBOOK GOOD INTENTIONS ***

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 an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks 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 other than 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.

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™ website (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 the Project Gutenberg Literary Archive Foundation, the manager 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.

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 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 website and official page at www.gutenberg.org/contact

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

Project Gutenberg™ depends upon and cannot survive without widespread 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 website which has the main PG search facility: www.gutenberg.org.

This website 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.