

**The Project Gutenberg eBook of The Fourth-Dimensional Reaches of the
Exposition: San Francisco, 1915, by Cora Lenore Williams**

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: The Fourth-Dimensional Reaches of the Exposition: San Francisco, 1915

Author: Cora Lenore Williams

Release date: April 1, 2004 [EBook #12010]

Most recently updated: December 14, 2020

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK THE FOURTH-DIMENSIONAL REACHES OF THE
EXPOSITION: SAN FRANCISCO, 1915 ***

Produced by David A. Schwan

The Fourth-Dimensional Reaches of the Exposition

San Francisco, 1915

By Cora Lenore Williams, M. S.

Author of "As If" and Essays on "Involution"

Paul Elder and Company
Publisher - San Francisco

Copyright, 1915
By Paul Elder and Company
San Francisco

To My Father and Mother

Contents

Lines on "Fourth-Dimensional Insight" by Ormeida Curtis Harrison.
(Tissue Facing Frontispiece.)
A Fourteenth Century Legend
Essay on the Fourth-Dimensional Reaches of the Exposition. By Cora
Lenore Williams:
General Status of the Fourth-Dimensional Theory
Fourth-Dimensional Aspects of the Panama-Pacific International
Exposition
Bibliography: Books and Poems having Fourth-Dimensional Insight

Illustrations

An Unborn Space. The Court of Four Seasons. From an etching by Gertrude Partington (Frontispiece)
A Structure Brave. Palace of Fine Arts. From an etching by Gertrude Partington
A Building Inside Out. The Court of Ages. From an etching by Gertrude Partington
A Four-Dimensional Cover Design. By Julia Manchester Mackie. (Cover.)

Time is, and all the detail of the world confounds
The plastic mind. With multitude of shapes and sounds
Do the swift elements of thought contend
To form a whole which life may comprehend.
Only to those of high intent
Is life revealed, and quick dreams sent -
Half glimpsed truths omnipotent.
Out of the silence of an unborn space
A spirit moves, and thought comes face to face
With the immutable, and time is past,
And the spent soul, done, meets truth at last.
Chance, fate, occasion, circumstance,
In interfused radiance
Are lost. Past, present, future, all combined
In one sure instantaneous grasp of mind,
And all infinity unrolls at our command,
And beast and man and God unite, as worlds expand.
- Ormeida Curtis Harrison.

A Fourteenth Century Legend

Friar Bacon, reading one day of the many conquests of England, bethought himself how he might keep it hereafter from the like conquests and so make himself famous to all posterity. This (after great study) he found could be no way so well done as one; which was to make a head of brass, and if he could make this head to speak (and hear it when it spoke) then might he be able to wall all England about with brass. To this purpose he got one Friar Bungey to assist him, who was a great scholar and magician (but not to be compared to Friar Bacon); these two with great study and pains so formed a head of brass that in the inward parts thereof there was all things like as in a natural man's head. This being done they were as far from perfection of the work as they were before, for they knew not how to give those parts that they had made motion, without which it was impossible that it should speak. Many books they read, but yet could not find out any hope of what they sought, that at the last they concluded to raise a spirit and to know of him that which they could not attain by their own studies.

The spirit straight obeyed, and appeared unto them, asking what they would. He told them that with a continual fume of the six hottest simples it should have motion, and in one month space speak: the time of the month: or the day he knew not. Also he told them that if they heard it not before it had done speaking, all their labor should be lost.

Then went these two learned Friars home again and prepared the simples ready and made the fume, and with continual watching attended when this Brazen Head should speak. Thus watched they for three weeks without any rest, so that they were so weary and sleepy that they could not any longer refrain from rest. Then called Friar Bacon his man Miles, and told him that it was not unknown to him what pains Friar Bungey and himself had taken for three weeks space only to make and to hear the Brazen Head speak, which if they did not, then had they lost all their labor, and all England had a great loss thereby. Therefore he entreated Miles that he would watch whilst that they slept and call them if the head spake. 'Fear not (good master), I will harken and attend, upon the head and if it do chance to speak, I will call you; therefore, I pray take you both your rest and let me alone for watching this head.'

* * * *

At last, after some noise, the Head spake these two words: 'Time is.' Miles, hearing it to speak no more, thought his master would be angry if he waked him for that, and therefore he let them both sleep and began to mock the Head in this manner: 'Thou Brazen-faced Head, hath my master took all this pains about thee and now dost thou requite him with two words, "Time is"?'

* * * *

After half an hour had past, the Head did speak again two words which were these: 'Time was.' Miles respected these words as little as he did the former and would not wake his master, but still scoffed at the Brazen Head, that it had learned no better words, and have had such a tutor as his master; * * * * "'Time was!" I knew that, Brazen-face, without your telling. I knew Time was and I know what things there was when Time was, and if you speak no wiser, no master shall be waked for me.'

* * * *

* * * * The Brazen Head spake again these words: 'Time is past'; and therewith fell down and presently followed a terrible noise, with strange flashes of fire, so that Miles was half dead with fear. At this noise the two Friars waked and wondered to see the whole room so full of smoke, but that being vanished, they might perceive the Brazen Head broken and lying on the ground. At this sight they grieved, and called Miles to know how this came. Miles, half dead with fear, said that it fell down of itself and that with the noise and fire that followed he was almost frightened out of his wits. Friar Bacon asked him if it did not speak.

'Yes,' quoth Miles, 'it spake, but to no purpose.'

General Status of the Fourth-Dimensional Theory

The human mind has so long followed its early cow-paths through the wilderness of sense that great hardihood is required even to suggest that there may be other and better ways of traversing the empirical common. So it is that the fear of being proclaimed a Brazenhead has restrained me until this eleventh hour from telling of my discoveries concerning the fourth-dimensional reaches of our Exposition. That I have the courage now is due to my desire to help in its preservation; not to the end of enclosing it in a brass wall, but to lift it out of the realm of things temporal and give it permanent meaning for our thought and aspiration. Would we save our Exposition from the ravages of Time we have to exorcise that monster with the enigmatical utterances of the aforesaid Brazen Head. The philosophers are telling us that Time is the fourth dimension in the process of evolving for our consciousness. I take it that there are three stages in this evolution; the first, that of immediate experience, is subsumed by the phrase 'Time is'; the second is a passing from the concrete to the abstract through the fact that 'Time was'; and the glory of the last is visioned only when we can say 'Time is past.'

While many books have been written descriptive of the Exposition, none has succeeded in accounting completely for the joy we have in yonder miracle of beauty. And this through no fault of the writers. When all has been said concerning plan and execution there is still a subtle something not spatialized for consciousness. Length, breadth, and height do not suffice to set forth the ways of our delight in it. What of this perceptual residue? Obviously to give it extension we shall have to ascribe to reality other dimensions than those of our present sense realm. Some disciple of Bergson interrupts: 'Ah, this whereof you speak is a spiritual thing and as such is given by the intuition. Why, then, do you seek to spatialize it?' And the layman out of his mental repugnance to things mathematical echoes, 'Why?' We have to answer that the process of creative evolution makes imperative the transfixion by the intellect of these so-called spiritual perceptions. Although the intuition transcends the intelligence in its grasp of beauty and truth, we may attain to the higher insight it has to offer only if the things of the spirit become known to the intellect - a point in Bergson's philosophy which the majority of his readers overlook. 'We have,' he says, 'to engender the categories of our thought; it is not enough that we determine what these are.' Bergson is preeminently the prophet of the higher space concept. We had done better to have held to Kant, for now we are not only confronted with the fourth dimension as a thought-form, but with the duty as well of furthering its creation. And in that light we have to regard what of worth and meaning the Exposition has for us.

Although the scientist has found it useful on occasion to postulate the fourth dimension, he has not thought necessary as yet to put it in the category of reality; much less has the layman. Consequently the mathematician holds the sole title to its knowledge unless we recognize the claims of the medium to a fourth-dimensional insight.

There is much, however, today which points to our coming to such perception as the natural result of our evolution and quite apart from geometrical abstractions or occultism. It is as though some great tidal wave had swept over space and we have, quite unbeknown to ourselves, been lifted by it to new heights. And when we have once obtained our spiritual balance we shall doubtless find that our space world has taken to itself another direction, inconceivable as that now seems.

Space is more than room wherein to move about; it is, first of all, the room in which we think, and upon how we do so depends the number of its dimensions. If the attention has become 'riveted to the

object of its practical interest' to the extent that this is the only good the creature knows, then is its thought-form one-dimensional even though its bodily movements are three-spaced. The great Peacock Moth wings a sure course mateward to the mystification of the scientist; the dog finds the direct road home - his master cannot tell how; Mary Antin climbs to an education over difficulties apparently insurmountable; Rockefeller knows his goal and attains it, regardless of other moral worths. For these the way is certain. They can suffer no deflection since there are no relative values, no possible choices. Their purpose makes the road one-dimensional. That the majority of persons are still feeling their way over the surface of things is attested by the general mental ineptitude for the study of solid geometry. Depth and height play little part in our physical perception. For most of us the third dimension is practically unknown beyond the reach of a few feet. A Beachey soaring aloft - why all the bravado of curve and loop? Sooner or later he will fall to his death. Ay, verily! but his is a joyous martyrdom making for the evolution of consciousness. Not always shall we crawl like flies the surface of our globe!

While a man's space-world is limited by his thought, it is, on the other hand, as boundless as his thought. That the world evolves with our consciousness, is at once the philosophy of 'Creative Evolution' and of the higher space theory. Our present spatial milieu has settled down to a seemingly three dimensional finality because our thought-form has become so habitual as to give rise to certain geometric axioms. All we need in order to come to a fourth-dimensional consciousness, said Henri Poincare, 'the greatest of moderns,' is a new table of distribution; that is, a breaking up of old associations of ideas and the forming of new relations - a simple matter were it not for our mental inertia. Lester Ward speculates that life remained aquatic for the vast periods that paleontology would indicate; Cambrian, Silurian, Devonian, Carboniferous - a duration greater than all subsequent time - for the reason that the creature had not progressed beyond the stage when it could move otherwise than in a straight line when actuated by desire for food or mate. Life was not able to maintain itself on land until it had overcome this one-dimensional limitation. A venturesome Pterodactyl was he who first essayed to make his way among the many obstructions to be found ashore! By what intuition was he impelled?

It is a matter of common observation that the growth of the higher perceptive faculty is strangely concomitant with adversity. The intuitive person is a person who has suffered. When conditions press sufficiently hard, a new table of distribution may be the only means for survival. Thus we proceed to make a virtue of necessity and so come to the recognition of other values which we denominate spiritual because we have not as yet spatialized them. The caterpillar has to mount the twig to find the tender green that is his food, but, he solaces himself for the journey by thinking himself a creature of the light. Mr. Carpenter, in an interesting study of what he calls Intermediate Types, shows that the seers and spiritually-minded come to be such because they found themselves differing in some wise from their fellows, and dwelling on that difference had their minds turned inward. Progress in thought and imagination naturally followed, with the result that these were lifted above the majority and came thereby to larger vision. Failure may well be the measure of extension in a new dimension.

The significance of the much fumbling and groping of earth's creatures is the desire for a larger outlook. Man has to feel his way out of a three-fold world even as the worm out of his hole. That we are hearing much of the principle of relativity is perhaps the best indication we have that the collective human consciousness is about to enter a higher dimension. So long as man knew only an absolute good was his world a definitely determined world. Now that the question of relative values obtrudes itself on every side the range of consciousness promises to be infinite.

Man's interest having in these latter days become largely centered on value-judgments and estimates of worth, an exposition affords perhaps the most general application of the principle of relativity, bringing it home to the collective mind in an intimately human way as nothing else could: - With nation vying with nation and individual with individual in all of the arts and crafts of human industry, absolute standards must needs vanish, and with their going we may be able to set up such a distribution of values as will give new direction to our efforts. However that may be, the industrial competition to which, in the last analysis, the Exposition owes its inception, is pushing many aside from the beaten highways into hitherto unexplored regions of thought and endeavor, and who is to say that we may not in consequence find a direction quite at right angles to all of our wonted ways of thinking. Certainly there could be no more fitting occasion for the launching of a new thought-form than a great international exposition.

The Fourth-Dimensional
Aspects of the Panama-Pacific
International Exposition

And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.

Consider it well: each tone of our scale in itself is naught:

It is everywhere in the world - loud, soft, and all is said:

Give it to me to use! I mix it with two in my thought:

And there! Ye have heard and seen: consider and bow the head!

- Browning.

The Panama-Pacific International Exposition is best seen in its fourth-dimensional aspect when approached through the Gateway of Memory. This is what one might expect, for that entrance alone has the requisite geometrical structure. You will recall having heard, I am sure, how in the fourth dimension a person may go in and out of a locked room at his pleasure with bolts and bars untouched. Broad and open as is this Gate of Memory, when you pass its portals the wall closes behind you; there is no visible opening to mark the spot of your entry. A feeling of detachment comes over you. This is augmented by the burst of light and color that flashes across the field of your vision, and for the first time you understand the purport of those 'banners yellow, glorious, golden' which 'do float and flow.' They seem to bear you on breezes of their own creating to the freedom of outer spaces. What you had taken for the flauntings of festivity are become the heralds of hyperspace.

As you wend your way down the Avenue of Time you feel an inexpressive lightness, a sensation of being lifted out of yourself. The moment seems unique. Things are unrelated. There is no concern of proportion. The place is one of immediacy. You wander from the ephemeral to the ephemeral. 'Time is,' you say, in childish glee. And you hasten to assemble images as many and as disparate as possible, believing that you are drinking life at its fountain head. The outer world presents itself to your consciousness in the form of facts in juxtaposition. You read guide-books and rejoice in the acquisition of knowledge. Gradually through the perception of the same phantasmagoria comes an at-oneness with your fellows. You are caught up in the swirl of a larger self.

Soon you weary of the heterogeneous. The Zone of Consciousness stands revealed in all its grotesqueness. 'Time is,' you cry, but to give thought its impulse, and you hasten on if perchance you may discover the direction of the life-principle. What you had taken for reality is but its cross-section - so does this empirical realm stand to the higher world of your spirit, even as a plane to a solid.

Now you turn your attention from things to relations in the hope of getting at truth in the large. A passage in Plato comes vividly to your mind. 'For a man must have intelligence of universals, and be able to proceed from the many particulars of sense to one conception of reason; - this is the recollection of those things which our soul once saw while following God, when, regardless of that which we now call being, she raised her head up towards the true being.'

Henceforth the multiplicity that you seek is one of organization and has nothing to do with number. 'Time was,' you proclaim, that consciousness might sift out the irrelevant. As you pass from collection to collection individual fact becomes prolonged into general law and science dominates the field of thought. A thousand years are as a day when subsumed by its laws. You look at the objects of man's creating with new eyes. The displays are no longer contests of laborious industry but of vision, and faith. You see that truth has made itself manifest through the long repetition of the same fundamental theme. That which is unique and personal you are surprised to find of less value than the habit perfected by patient practice. The routine and monotony of daily toil become glorified in the light that now falls athwart your vision. You learn to substitute for your personal feeling the common impersonal element felt by the many. Your concern is not as formerly to recollect, but to symbolize. To this end you study frieze and statuary and frequent lectures. Your sense of social solidarity grows through mutual comprehension of the same truths.

And again that 'vexing, forward reaching sense of some more noble permanence' urges you on. 'Time was;' you joyously affirm for man to come to the knowledge of an eternal self. But that, your tradition and education have led you to believe, is still yonder, worlds away. And you image the soul in its quest passing from life to life as you are now passing from building to building, from hall to hall. But glad the thought - there will be courts wherein you may perhaps glimpse the plan of the whole and so gather strength and purpose for another housing. All at once you know that death has no fear for you and you feel toward your present life as you do toward these Palaces of the Mundane - the sooner compassed the better.

You pass from court to edifice and from edifice to court, marveling at the symmetry of plan and structure. Unity, balance, and harmony become manifest as spatial properties - you had been taught to regard them as principles of art. You wonder if art itself may not be merely a matter of right placing - the adjustment of a thing to its environment. You are certain that this is so as each coign and niche offers you its particular insight. Strange vagaries float through your mind - one's duty to the inanimate things of one's possession; the house too large for the personality of the owner; the right setting for certain idiosyncrasies; character building as a constructive process; the ideal as the limit of an infinite

series - each pointing the way, as you think, to a different vista of human outlook. What then your glad surprise to find these converging toward one ideal synthesis. In anticipation of the splendor you hasten on till earth shall have attained to heaven. There it stands - 'a structure brave,' the Palace of Art, the Temple of the Soul - and you know you were made to be perfect too.

Now that you apprehend the plan of the whole, symmetry takes on a vital significance for your thought. You try to recall what you learned of it in geometry. There was a folding over, you remember, and a fitting together 'congruence' you believe it was called. But that could have no meaning for solids. Stop! a folding over? Why, that implies another dimension! The two halves of a leaf can be brought together only as one or the other is lifted out of the plane of the leaf into a third dimension. So to bring two buildings into superposition when they are alike except for a reverse order of parts, would necessitate a fourth dimension and a turning inside out. Quick as the thought, the court you are in is that - a building inside out!

Ah! you know now wherefor that wonderful uplifting sensation that comes whenever you enter one of these beautiful inclosures. You have passed into the fourth dimension of spatial realization. 'Time is past,' you shout aloud, and laugh to find yourself on the inside of externality. Cubism in architecture! Futurism, in very truth!

You visit again the galleries of the New Art, not to scoff, but in earnest desire for enlightenment as to this thing which is so near to consciousness and yet so far. You find yourself exclaiming:

'Ah, there is something here
Unfathomed by the cynic's sneer!'

As you gaze at the portrayal so strangely weird in form and color you ask yourself where have I felt that, seen this, before? Immediately you are transported in memory to the midst of a crowded street. In the mad bustle and noise you are conscious only of mechanical power; of speed - always of speed. Your voice far away - 'The child, oh, the child!' A swooning sensation. Men's faces as triangles and horses with countless legs. The chaos of primal forces about you then darkness.

As the past fuses with the present you awaken to a larger privilege of life than man now knows. You feel yourself encompassed by truth, vital and strong. This art, erstwhile so baffling, stands revealed as the struggle of a superhuman entity for self-expression. The tendency toward God has to begin anew with each round of the life-spiral - that eternal circle which life pursues.

Now you find yourself in the Court of the Universe. Bands of many-colored light, the white radiance of eternity, stream athwart the sky. The illumination is of the wonder that now is. How marvelously strange the sight of the world-consciousness passing over into a higher thought-form! Each individual element suffering reversal to take its proper place in the new world-order! You see positive becoming negative, negative becoming positive, and Evolution giving place to Involution - a process as yet uncomprehended by our narrow thought. And the secret of the world-struggle across the sea you know; men passing their nature's bound; new hopes and loyalties supplanting old ties and joys; the established creeds of right and wrong as they vanish in this immeasurable thirst for an unknown good. All these things you know to be the travail of the world as it gives birth to some higher entity than individual man.

'Time is past,' and as you speak a dove settles to rest upon a pediment. Therewith you are carried away in the spirit to a great and high mountain and you behold a new heaven and a new earth; for the first heaven and the first earth are passed away. You see the holy city coming down out of heaven - her light is like unto a stone most precious, as it were a jasper stone, clear as crystal, and the walls thereof are adorned with all manner of precious stones - and they brought the glory and the honor of the nations into it.

Creative Evolution
(After Bergson)

Out of a sense of immediacy
Comes an intuition of things forming.
Pressed up by the vital urge,
Mind meets matter and matter mind
In mutual understanding.
That which apprehends, since by the object shaped,
A fitting instrument is for what itself has wrought.
From the same stuff,
Cut by an identical process,

Thing and intellect to congruence come,
In a space-world forever unfolding.

No preestablished harmony this
Of inner to outer realm corresponding,
Nor spirit nor form by the other determined.
Stranger far the genesis whereof I speak:
From the universal flux,
In a moment, that is ever unique,
Life to new consciousness springs;
Creator and created together evolve,
In a time-stream continually changing.

My Bibliography of Fourth-Dimensional Insight

While to books I owe much, I owe still more to the beautiful people by whom I have been, like Marcus Aurelius, all my life surrounded, and particularly to my parents of large vision.

Creative Evolution: Bergson.
An intuition so great that if spatialized it would lead to a world of infinite dimensions.

The Ethical Implications of Bergson's Philosophy: Una Bernard Sait.

The New Infinite and the Old Theology: C. J. Keyser.

The Fourth Dimension: C. H. Hinton.

First and Last Things: H. G. Wells.

The Art of Creation: Edward Carpenter.

Some Neglected Factors of Evolution: Bernard. A scientific presentation of Involution, a book than which none other has more light to throw on present world problems.

Primer of Higher Space: Claude Bragdon.

Projective Ornament: Claude Bragdon.

Paracelsus: Browning.

ABT Vogler: Browning.

Commemoration Ode: Lowell.

The Book of Revelations.

Here ends "The Fourth Dimensional Reaches of the Panama-Pacific International Exposition," written by Cora Lenore Williams, M.S., with lines on Fourth-Dimensional Insight by Ormeida Curtis Harrison; and the illustrations are from etchings done by Gertrude Partington, and the Fourth Dimensional cover design by Julia Manchester Mackie. Published by Paul Elder & Company, and printed under the typographical direction of H. A. Funke at their Tomoye Press, in San Francisco, during the month of November, Nineteen Hundred and Fifteen.

*** END OF THE PROJECT GUTENBERG EBOOK THE FOURTH-DIMENSIONAL REACHES OF THE EXPOSITION: SAN FRANCISCO, 1915 ***

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.