

## The Project Gutenberg eBook of Monólogo do Vaqueiro

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](http://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: Monólogo do Vaqueiro

Author: Gil Vicente

Commentator: Afonso Lopes Vieira

Release date: January 2, 2008 [eBook #24129]

Language: Portuguese

Original publication: Lisboa: Typ. «A Editora»--Conde Barão, 50, 1910

Credits: Produced by Vasco Salgado

\*\*\* START OF THE PROJECT GUTENBERG EBOOK MONÓLOGO DO VAQUEIRO \*\*\*

Produced by Vasco Salgado

### **+GIL VICENTE+**

**+MONÓLOGO DO VAQUEIRO+**

**VERTIDO DO CASTELHANO REPRESENTADO NO TEATRO D. MARIA II, LISBÔA.**

1910.

### **+MONÓLOGO DO VAQUEIRO+**

**+OU DA VISITAÇÃO+**

Typ. «A Editora»—Conde Barão, 50—Lisbôa

### **PERSONAGENS DA PRIMEIRA REPRESENTAÇÃO:**

*Vaqueiro*—Ignácio Peixoto. *Rainha D. Maria*—Delfina Cruz. *Rainha D. Beatriz*—Maria Pia de Almeida.

+Prólogo+

*Prólogo*

**SENHORAS E SENHORES:**

Em a noite de 8 de junho de 1502, nesta cidade de Lisbôa, e na própria câmara da rainha, nasceu o teatro nacional. Nessa noite, mestre Gil,

um que não tem nem ceitel e faz os aitos a el-rei,

representou, em castelhano, o seu «Monólogo do Vaqueiro», ou da «Visitação», que ides ouvir, vertido á letra, em português.

Muito antes de Gil Vicente,—certo é e convem recordá-lo—o povo representava nas igrejas, na largueza dos seus adros ou á sombra das suas naves, os entremeses hieráticos do nascimento e da Paixão de Christo e das vidas dos santos, e cantava os seus vilancicos, bailando suas dansas e folias. Mas o «Monólogo do Vaqueiro», naquela noite memoravel,—que vamos procurar reconstituir—começou a fixar e a ordenar o elemento dramático tradicional, dando-lhe vida eterna.

«A obra de devoção seguinte—diz a rúbrica de Gil Vicente—procedeu de uma visitação que o autor fez ao parto da muito esclarecida rainha D. Maria, e nascimento do mui alto e excelente príncepe D. João, o terceiro em Portugal de este nome.»

E foi—continua a rúbrica—«a primeira coisa que o autor fez e que em Portugal se representou, estando o mui poderoso rei D. Manuel, a rainha D. Beatriz, sua mãe, e a senhora duquesa de Bragança sua filha, na segunda noite do nascimento do dito senhor.»

«E estando esta companhia assim junta—conclue a rúbrica—entrou um Vaqueiro...»

Senhoras e senhores: o teatro português vai nascer—e Gil Vicente vai entrar em scena!\_

... desconveniente era fugir da lingua que mamey e buscar outra prestada pera falar aos meus naturais.

**SAMUEL USQUE.**

*Consolaçam ás Tribulaçoens de Israel.*

+Monólogo do Vaqueiro+

Ouve-se, fóra de scena, o vozeio dos guardas do paço, e entra logo, vestido de briche e ceifões de pele, manta do Alentejo ao hombro, e cajado de azambujeiro na mão, o

*Vaqueiro:*

Apre!, que sete impurrões me ferraram á entrada, mas eu dei uma punhada num de aqueles figurões. Porém, se de tal soubera, não viera; e, vindo, não entraria; e se entrasse, eu olharia de maneira que nenhum me chegaria. Mas, está feito, está feito; e, se se fôr a apurar, já que entrei neste lugar tudo me sae em proveito. Té me regala ver coisas tão formosas, que se fica parvo a vê-las! Eu remiro-as, porém ellas, de lustrosas, a nós outros são danosas.

*«Fala á Rainha»*

Meu caminho não errou? Deus queira que seja aqui, que eu já pouco sei de mi, nem deslindo aonde estou. Nunca vi cabana tal em especial tão notável de memória: esta deve ser a glória principal do paraíso terreal!

Seja que não seja, embora, quero dizer ao que venho, não diga que me detenho a nossa aldeia já agora. Por ella vim saber cá se certo é que pariu Vossa Nobreza? Crei' que sim, que Vossa Alteza tal está que de isto mesmo dá fé.

Mui alegre e prazenteira, mui ufana e esclarecida, mui perfeita e mui luzida, muito mais que de antes era. Oh!, que bem tão principal, universal! Nunca se viu prazer tal! Por minha fé—vou saltar! Eh!, zagal, diz' lá, diz' lá:—saltei mal?

Quem queres que não rebente de alegria e gasalhado! De todos tão desejado, este príncipe excelente, oh!, que rei terá de ser! A meu ver, devíamos pôr em gritos a alegria e a esperança, que até os nossos cabritos desde hontem, co'a folgança, não cuidam já de pascer.

E todo o gado retouça, toda a tristeza se quita; com esta nova bemdita todo a mundo se alvoroça. oh!, que alegria tamanha, a montanha e os prados refloriram, porque agora se cumpriram cá nesta mesma cabana todas as glórias de Espanha.

Que grão prazer sentirá a grão côrte castelhana! Quão alegre e quão ufana a vossa mãe não estará, e, á uma, toda a nação! Com razão, que de tal rei procedeu o mais nobre que nasceu: seu pendão não sofre comparação.

Que pai, que filho, e que mãe! Oh!, que avó, que avós os seus! E suas tias, tambem! Bemdito o Senhor dos céus porque ell' tal familia tem! Viva o príncipe logrado que é o bem aparentado!

Se agora vagar tivera e depressa não viera, maldito seja eu então se aqui a conta não dera de esta sua geração. Será rei Dom João Terceiro, o herdeiro da fama que nos deixaram, nos tempos em que reinaram, o Segundo e o Primeiro e ind'outros que passaram.

Mas ficaram-me lá fóra uns trinta ou mais companheiros, pastores, zagaes, porqueiros, e vou chamá-los agora; elles trazem p'ra o nascido esclarecido, ovos e leite fresquinhos, e um cento de bolinhos; mais trouxeram queijos, mel—o que puderam...

E ora os quero ir chamar, mas, por via dos puxões, agarrem os figurões p'ra gente poder entrar.

Ouve-se ao longe, uma gaita de foles.

«Entram certas figuras de pastores e oferecem ao príncipe os ditos presentes.»

+Nota+

### *Nota*

Quando comecei a traduzir este lindo monólogo, os versos entraram logo a construir-se espontâneos na nossa linguagem. E tão facil foi o trabalho, que apenas o verso:

Juri á Sanjunco santo!,

que representa o pitoresco de uma exclamação sem sentido em português, não entra nesta versão quase justalinear. Passado á nossa lingua, depois de tantos annos ter incerrada no seu duro castelhano a doce alma portuguesa, parece-me que o monólogo ganhou em lirismo,—o lirismo que a nossa linguagem impresta ás falas sinceras que do seu ritmo se ajudam. Porque onde o castelhano, aspirado e cerrado, põe a força e o garbo—e põe-nos até na doçura—o português requebra a modulação suave do seu tom menor. Estranho parecerá que nenhum dos nossos homens de teatro (que o autor de estas linhas não é) se não lembrasse ha muito de trazer para a scena este monólogo incantador, esta peça da mais viva poesia, integrando na decorativa moldura da reconstituição histórica, a figura desimpennada do *Vaqueiro*. Quando este aparece na câmara da rainha, perseguido pelos guardas que lhe estorvam a passagem,—é, em verdade, o Povo que aparece, falando de mão a mão ao seu rei, na consciência da sua força meiga e orgulhosa!

É o Povo, a criança admirativa, que é doida por livros de imagens, quem se boquiabre ante a câmara

sumptuosa, cuja riqueza, entanto, lhe provoca desconfianças; e em cujo sobrado precioso, planta todavia com firmeza os seus rudos sapatos, afeitos a trilhar calhaus de serra. É elle ainda quem dirige á rainha, com uma familiaridade tocante e tão graciosa, as perguntas extra-protocolares, de gótica simplicidade:

se certo é que pariu Vossa Nobreza?,

e quem logo descobre, no rosto da mulher desfalecida e incantada, o indício da alegria maternal, que a seguir descreve em versos admiraveis, cuja adjectivação nos faz *ver* a radiação moral de aquele rosto.

É sempre o Povo quem ali descortina, por obra do seu fresco sentimento, para além da alegria dinástica, que celebra,—a alegria da familia, que o comove. E esta, ao descer por um instante do trono mais poderoso da sua época, por um instante tambem nos entra no coração, quando a minúcia atenciosa do *Vaqueiro* nomeia a um e um os membros da familia:

Que pai, que filho, e que mãe!

Oh que avó, que avós os seus!

E suas tias, tambem!

É o Povo, e só podia ser elle, quem ao príncipe, futuro senhor do mundo, oferta com tão nobre franqueza os seus pobres e rústicos presentes, cuja alta beleza não sonha; e quem lhe traz,—com as desculpas indispensaveis ainda hoje nas nossas províncias,—os queijos e os ovos, o leite e o mel... Nenhuma página de Gil Vicente se me afigura portanto mais viva, mais espontânea do que esta, que nos recorda um episódio de presépio, pintado em fundo azul por um Giotto um pouco tardio, estranho aos esplendores mais deslumbrantes mas menos sentidos da Renascença, e que pôde guardar, do íntimo contato com a natureza e com seus irmãos, uma frescura de menino entre doutores.

Na nossa hora incerta, ao mesmo tempo triste e renascente, consolêmo-nos com estas belas redondilhas do *Vaqueiro*, que vem a casa dos grandes, iluminá-los e incantá-los um momento com a graça da sua cândida alegria. E emquanto se não funda em Portugal a *Sociedade Luis de Camões*, sobre o molde da *Sociedade Dante Alighieri*—lar do pensamento italiano—e a que pertençam homens sinceros de todas as classes, vindos de todas as escolas filosóficas, de todas as crenças religiosas, intimamente congregados em promover um *moderno* amor da patria, á roda de esse nome que para sempre nos simboliza,—consolêmo-nos, sobretudo, acreditando que o povo, donde esse pastor saíu, guarda no fundo da alma,—onde dormem ainda, para lentas desabrocharem, forças indómitas e novas,—esse mesmo poder de saudar e estremecer, não já um príncipe que nasce, mas uma terra redimida que quer viver e amar!

Fevereiro de 1910.

## ERRATA

Da infelicidade da composição, erros da escritura e outras imperfeições da estampa, não ha que dizer-vos: —vós os vêdes, vós os castigae.

*D. Francisco Manuel.*

## AFFONSO LOPES VIEIRA

O Povo e os poetas portuguezes (conferência realizada no teatro D. Maria II, e vendida a favor da Escola-monumento João de Deus, em Lisbôa)—preço, 200 réis.

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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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.