

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: Accidental Death

Author: Peter Baily

Illustrator: John Schoenherr

Release date: February 4, 2008 [eBook #24517]

Language: English

Credits: Produced by Greg Weeks, Bruce Albrecht, Stephen Blundell  
and the Online Distributed Proofreading Team at  
<http://www.pgdp.net>

\*\*\* START OF THE PROJECT GUTENBERG EBOOK ACCIDENTAL DEATH \*\*\*

# ACCIDENTAL DEATH

BY PETER BAILY

*The most dangerous of weapons  
is the one you don't know is loaded.*

Illustrated by Schoenherr



HE wind howled out of the northwest, blind with snow and barbed with ice crystals. All the way up the half-mile precipice it fingered and wrenched away at groaning ice-slabs. It screamed over the top, whirled snow in a dervish dance around the hollow there, piled snow into the long furrow plowed ruler-straight through streamlined hummocks of snow.

The sun glinted on black rock glazed by ice, chasms and ridges and bridges of ice. It lit the snow slope to a frozen glare, penciled black shadow down the long furrow, and flashed at the furrow's end on a thing of metal and plastics, an artifact thrown down in the dead wilderness.

Nothing grew, nothing flew, nothing walked, nothing talked. But the thing in the hollow was stirring in stiff jerks like a snake with its back broken or a clockwork toy running down. When the movements stopped, there was a click and a strange sound began. Thin, scratchy, inaudible more than a yard away, weary but still cocky, there leaked from the shape in the hollow the sound of a human voice.

"I've tried my hands and arms and they seem to work," it began. "I've wiggled my toes with entire success. It's well on the cards that I'm all in one piece and not broken up at all, though I don't see how it could happen. Right now I don't feel like struggling up and finding out. I'm fine where I am. I'll just lie here for a while and relax, and get some of the story on tape. This suit's got a built-in recorder, I might as well use it. That way even if I'm not as well as I feel, I'll leave a message. You probably know we're back and wonder what went wrong.

"I suppose I'm in a state of shock. That's why I can't seem to get up. Who wouldn't be shocked after luck like that?"

"I've always been lucky, I guess. Luck got me a place in the *Whale*. Sure I'm a good astronomer but so are lots of other guys. If I were ten years older, it would have been an honor, being picked for the first long jump in the first starship ever. At my age it was luck.

"You'll want to know if the ship worked. Well, she did. Went like a bomb. We got lined up between Earth and Mars, you'll remember, and James pushed the button marked 'Jump'. Took his finger off the button and there we were: *Alpha Centauri*. Two months later your time, one second



later by us. We covered our whole survey assignment like that, smooth as a pint of old and mild which right now I could certainly use. Better yet would be a pint of hot black coffee with sugar in. Failing that, I could even go for a long drink of cold water. There was never anything wrong with the *Whale* till right at the end and even then I doubt if it was the ship itself that fouled things up.

"That was some survey assignment. We astronomers really lived. Wait till you see—but of course you won't. I could weep when I think of those miles of lovely color film, all gone up in smoke.

"I'm shocked all right. I never said who I was. Matt Hennessy, from Farside Observatory, back of the Moon, just back from a proving flight *cum* astronomical survey in the starship *Whale*. Whoever you are who finds this tape, you're made. Take it to any radio station or newspaper office. You'll find you can name your price and don't take any wooden nickels.

"Where had I got to? I'd told you how we happened to find Chang, hadn't I? That's what the natives called it. Walking, talking natives on a blue sky planet with 1.1 g gravity and a twenty per cent oxygen atmosphere at fifteen p.s.i. The odds against finding Chang on a six-sun survey on the first star jump ever must be up in the googols. We certainly were lucky.

"The Chang natives aren't very technical—haven't got space travel for instance. They're good astronomers, though. We were able to show them our sun, in their telescopes. In their way, they're a highly civilized people. Look more like cats than people, but they're people all right. If you doubt it, chew these facts over.

"One, they learned our language in four weeks. When I say they, I mean a ten-man team of them.

"Two, they brew a near-beer that's a lot nearer than the canned stuff we had aboard the *Whale*.

"Three, they've a great sense of humor. Ran rather to silly practical jokes, but still. Can't say I care for that hot-foot and belly-laugh stuff myself, but tastes differ.

"Four, the ten-man language team also learned chess and table tennis.

"But why go on? People who talk English, drink beer, like jokes and beat me at chess or table-tennis are people for my money, even if they look like tigers in trousers.

"It was funny the way they won all the time at table tennis. They certainly weren't so hot at it. Maybe that ten per cent extra gravity put us off our strokes. As for chess, Svendlov was our champion. He won sometimes. The rest of us seemed to lose whichever Chingsi we played. There again it wasn't so much that they were good. How could they be, in the time? It was more that we all seemed to make silly mistakes when we played them and that's fatal in chess. Of course it's a screwy situation, playing chess with something that grows its own fur coat, has yellow eyes an inch and a half long and long white whiskers. Could *you* have kept your mind on the game?

"And don't think I fell victim to their feline charm. The children were pets, but you didn't feel like patting the adults on their big grinning heads. Personally I didn't like the one I knew best. He was called—well, we called him Charley, and he was the ethnologist, ambassador, contact man, or whatever you like to call him, who came back with us. Why I disliked him was because he was always trying to get the edge on you. All the time he had to be top. Great sense of humor, of course. I nearly broke my neck on that butter-slide he fixed up in the metal alleyway to the *Whale's* engine room. Charley laughed fit to bust, everyone laughed, I even laughed myself though doing it hurt me more than the tumble had. Yes, life and soul of the party, old Charley ...

"My last sight of the *Minnow* was a cabin full of dead and dying men, the sweetish stink of burned flesh and the choking reek of scorching insulation, the boat jolting and shuddering and beginning to break up, and in the middle of the flames, still unhurt, was Charley. He was laughing ...

"My God, it's dark out here. Wonder how high I am. Must be all of fifty miles, and doing eight hundred miles an hour at least. I'll be doing more than that when I land. What's final velocity for a fifty-mile fall? Same as a fifty thousand mile fall, I suppose; same as escape; twenty-four thousand miles an hour. I'll make a mess ...

"That's better. Why didn't I close my eyes before? Those star streaks made me dizzy. I'll make a nice shooting star when I hit air. Come to think of it, I must be deep in air now. Let's take a look.

"It's getting lighter. Look at those peaks down there! Like great knives. I don't seem to be falling as fast as I expected though. Almost seem to be floating. Let's switch on the radio and tell the world hello. Hello, earth ... hello, again ... and good-by ...

"Sorry about that. I passed out. I don't know what I said, if anything, and the suit recorder has no playback or eraser. What must have happened is that the suit ran out of oxygen, and I lost consciousness due to anoxia. I dreamed I switched on the radio, but I actually switched on the emergency tank, thank the Lord, and that brought me round.

"Come to think of it, why not crack the suit and breath fresh air instead of bottled?

"No. I'd have to get up to do that. I think I'll just lie here a little bit longer and get properly rested up before I try anything big like standing up.

"I was telling about the return journey, wasn't I? The long jump back home, which should have dumped us between the orbits of Earth and Mars. Instead of which, when James took his finger off the button, the mass-detector showed nothing except the noise-level of the universe.

"We were out in that no place for a day. We astronomers had to establish our exact position relative to the solar system. The crew had to find out exactly what went wrong. The physicists had to make mystic passes in front of meters and mutter about residual folds in stress-free space. Our task was easy, because we were about half a light-year from the sun. The crew's job was also easy: they found what went wrong in less than half an hour.

"It still seems incredible. To program the ship for a star-jump, you merely told it where you were and where you wanted to go. In practical terms, that entailed first a series of exact measurements which had to be translated into the somewhat abstruse co-ordinate system we used based on the topological order of mass-points in the galaxy. Then you cut a tape on the computer and hit the button. Nothing was wrong with the computer. Nothing was wrong with the engines. We'd hit the right button and we'd gone to the place we'd aimed for. All we'd done was aim for the wrong place. It hurts me to tell you this and I'm just attached personnel with no space-flight tradition. In practical terms, one highly trained crew member had punched a wrong pattern of holes on the tape. Another equally skilled had failed to notice this when reading back. A childish error, highly improbable; twice repeated, thus squaring the improbability. Incredible, but that's what happened.

"Anyway, we took good care with the next lot of measurements. That's why we were out there so long. They were cross-checked about five times. I got sick so I climbed into a spacesuit and went outside and took some photographs of the Sun which I hoped would help to determine hydrogen density in the outer regions. When I got back everything was ready. We disposed ourselves about the control room and relaxed for all we were worth. We were all praying that this time nothing would go wrong, and all looking forward to seeing Earth again after four months subjective time away, except for Charley, who was still chuckling and shaking his head, and Captain James who was glaring at Charley and obviously wishing human dignity permitted him to tear Charley limb from limb. Then James pressed the button.

"Everything twanged like a bowstring. I felt myself turned inside out, passed through a small sieve, and poured back into shape. The entire bow wall-screen was full of Earth. Something was wrong all right, and this time it was much, much worse. We'd come out of the jump about two hundred miles above the Pacific, pointed straight down, traveling at a relative speed of about two thousand miles an hour.

"It was a fantastic situation. Here was the *Whale*, the most powerful ship ever built, which could cover fifty light-years in a subjective time of one second, and it was helpless. For, as of course you know, the star-drive couldn't be used again for at least two hours.

"The *Whale* also had ion rockets of course, the standard deuterium-fusion thing with direct conversion. As again you know, this is good for interplanetary flight because you can run it continuously and it has extremely high exhaust velocity. But in our situation it was no good because it has rather a low thrust. It would have taken more time than we had to deflect us enough to avoid a smash. We had five minutes to abandon ship.

"James got us all into the *Minnow* at a dead run. There was no time to take anything at all except the clothes we stood in. The *Minnow* was meant for short heavy hops to planets or asteroids. In addition to the ion drive it had emergency atomic rockets, using steam for reaction mass. We thanked God for that when Cazamian canceled our downwards velocity with them in a few seconds. We curved away up over China and from about fifty miles high we saw the *Whale* hit the Pacific. Six hundred tons of mass at well over two thousand miles an hour make an almighty splash. By now you'll have divers down, but I doubt they'll salvage much you can use.

"I wonder why James went down with the ship, as the saying is? Not that it made any difference. It must have broken his heart to know that his lovely ship was getting the chopper. Or did he suspect another human error?

"We didn't have time to think about that, or even to get the radio working. The steam rockets blew up. Poor Cazamian was burnt to a crisp. Only thing that saved me was the spacesuit I was still wearing. I snapped the face plate down because the cabin was filling with fumes. I saw Charley coming out of the toilet—that's how he'd escaped—and I saw him beginning to laugh. Then the port side collapsed and I fell out.

"I saw the launch spinning away, glowing red against a purplish black sky. I tumbled head over heels towards the huge curved shield of earth fifty miles below. I shut my eyes and that's about all I remember. I don't see how any of us could have survived. I think we're all dead.

"I'll have to get up and crack this suit and let some air in. But I can't. I fell fifty miles without a parachute. I'm dead so I can't stand up."

There was silence for a while except for the vicious howl of the wind. Then snow began to shift on the ledge. A man crawled stiffly out and came shakily to his feet. He moved slowly around for some time. After about two hours he returned to the hollow, squatted down and switched on the recorder. The voice began again, considerably wearier.

"Hello there. I'm in the bleakest wilderness I've ever seen. This place makes the moon look cozy. There's precipice around me every way but one and that's up. So it's up I'll have to go till I find a way to go down. I've been chewing snow to quench my thirst but I could eat a horse. I picked up a short-wave broadcast on my suit but couldn't understand a word. Not English, not French, and there I stick. Listened to it for fifteen minutes just to hear a human voice again. I haven't much hope of reaching anyone with my five milliwatt suit transmitter but I'll keep trying.

"Just before I start the climb there are two things I want to get on tape. The first is how I got here. I've remembered something from my military training, when I did some parachute jumps. Terminal velocity for a human body falling through air is about one hundred twenty m.p.h. Falling fifty miles is no worse than falling five hundred feet. You'd be lucky to live through a five hundred foot fall, true, but I've been lucky. The suit is bulky but light and probably slowed my fall. I hit a sixty mile an hour updraft this side of the mountain, skidded downhill through about half a mile of snow and fetched up in a drift. The suit is part worn but still operational. I'm fine.

"The second thing I want to say is about the Chingsi, and here it is: watch out for them. Those jokers are dangerous. I'm not telling how because I've got a scientific reputation to watch. You'll have to figure it out for yourselves. Here are the clues:

- (1) The Chingsi talk and laugh but after all they aren't human. On an alien world a hundred light-years away, why shouldn't alien talents develop? A talent that's so uncertain and rudimentary here that most people don't believe it, might be highly developed out there.
- (2) The *Whale* expedition did fine till it found Chang. Then it hit a seam of bad luck. Real stinking bad luck that went on and on till it looks fishy. We lost the ship, we lost the launch, all but one of us lost our lives. We couldn't even win a game of ping-pong.

"So what is luck, good or bad? Scientifically speaking, future chance events are by definition chance. They can turn out favorable or not. When a preponderance of chance events has occurred unfavorably, you've got bad luck. It's a fancy name for a lot of chance results that didn't go your way. But the gambler defines it differently. For him, luck refers to the future, and you've got bad luck when future chance events won't go your way. Scientific investigations into this have been inconclusive, but everyone knows that some people are lucky and others aren't. All we've got are hints and glimmers, the fumbling touch of a rudimentary talent. There's the evil eye legend and the Jonah, bad luck bringers. Superstition? Maybe; but ask the insurance companies about accident prone. What's in a name? Call a man unlucky and you're superstitious. Call him accident prone and that's sound business sense. I've said enough.

"All the same, search the space-flight records, talk to the actuaries. When a ship is working perfectly and is operated by a hand-picked crew of highly trained men in perfect condition, how often is it wrecked by a series of silly errors happening one after another in defiance of probability?

"I'll sign off with two thoughts, one depressing and one cheering. A single Chingsi wrecked our ship and our launch. What could a whole planetful of them do?

"On the other hand, a talent that manipulates chance events is bound to be chancy. No matter how highly developed it can't be surefire. The proof is that I've survived to tell the tale."

At twenty below zero and fifty miles an hour the wind ravaged the mountain. Peering through his polarized vizor at the white waste and the snow-filled air howling over it, sliding and stumbling with every step on a slope that got gradually steeper and seemed to go on forever, Matt Hennessy began to inch his way up the north face of Mount Everest.

## THE END

**Transcriber's Note:**

This etext was produced from *Astounding Science Fiction* February 1959. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed. Minor spelling and typographical errors have been corrected without note.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK ACCIDENTAL DEATH \*\*\*

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.