

The Project Gutenberg eBook of Brown William, The Power of the Harp, and Other Ballads

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: Brown William, The Power of the Harp, and Other Ballads

Editor: Thomas James Wise  
Translator: George Borrow

Release date: October 6, 2008 [eBook #26788]

Language: English

\*\*\* START OF THE PROJECT GUTENBERG EBOOK BROWN WILLIAM, THE POWER OF THE HARP, AND OTHER BALLADS \*\*\*

Transcribed from the 1913 Thomas J. Wise pamphlet by David Price, email [ccx074@pglaf.org](mailto:ccx074@pglaf.org)

**BROWN WILLIAM**  
**THE POWER OF THE HARP**  
**AND**  
**OTHER BALLADS**

BY  
GEORGE BORROW

LONDON:  
PRINTED FOR PRIVATE CIRCULATION

1913

*Copyright in the United States of America  
by Houghton, Mifflin & Co. for Clement Shorter.*

p. 4

**BROWN WILLIAM**

p. 5

*This ballad was written in consequence of the execution of William Christian, generally called William Donn, or Brown William, from the darkness of his complexion, who was shot at Hango Hill, near Castletown, in the Isle of Man, shortly after the Restoration, for alleged treason to the Derby family, who long possessed the sovereignty of Man. . . . The ballad of "Brown William," which gives an account of the betrayal of the poor patriot, and the vengeance taken by the hand of God upon his murderers, is the most popular of all the wild songs of Ellan Vannin.*

Let no one in greatness too confident be,  
Nor trust in his kindred, though high their degree;  
For envy and rage will lay any man low:  
Thy murder, Brown William, fills Mona with woe.

Thou wast the Receiver of Mona's fair state,  
Thy conduct was noble, thy wisdom was great,  
And ne'er of thy rule did she weariness show:  
Thy murder, Brown William, fills Mona with woe.

Thy right hand was Earley, and Theah thy right eye;  
Thy state caused thy foemen with rage to swell high;  
And envy and rage will lay any man low:  
Thy murder, Brown William, fills Mona with woe.

p. 6

How blest thy condition in fair Ronaldsway!  
Thy mansion, how stately! thy garden, how gay!  
But oh! what disasters from envy do flow:  
Thy murder, Brown William, fills Mona with woe.

'Twas said at thy trial, by men void of faith,  
The king, by a letter, demanded thy death;  
The jury was frighten'd, and dared not say "No!"  
Thy murder, Brown William, fills Mona with woe.

The clan of wild Colcad could ne'er be at rest  
Whilst the race of Christeen their own acres possess'd;  
And envy and spite will bring any man low:  
Thy murder Brown William, fills Mona with woe.

A band of adulterers, curst and unholy,  
For Ronaldsway lust, as they did for Logh Molley;  
Of Naboth, the tragedy's played here anew:  
Thy murder, Brown William, fills Mona with woe.

p. 7

Not one of the band but received his just meed,  
Who acted a part in that damnable deed;  
To dwindle away the whole band was not slow:  
Thy murder, Brown William, fills Mona with woe.

To Callaghyn-doo, and to Vannyster roam,  
And call on the Colcad till hoarse ye become;  
Gone, gone is the name so well known long ago:  
Thy murder, Brown William, fills Mona with woe.

A cripple was Robin for many years long,  
Who troubled and bullied the island when strong;  
His own friends of tending him weary did grow:  
Thy murder, Brown William, fills Mona with woe.

Sly Richard took ship with thy blood on his hand,  
But God can avenge on the sea as on land;  
The waves would not bear him, but whelm'd him, I trow:  
Thy murder, Brown William, fills Mona with woe.

p. 8

And now, if a few of the seed do remain,  
They're vile as the thistles and briars of the plain;  
They ply for their neighbours the pick and the hoe:  
Thy murder, Brown William, fills Mona with woe.

Should ye walk through all Man you'll find no one, I reckon,  
To mourn for the name that was once in Beemachan;  
But thousands of poor who rejoice that 'tis low:  
Thy murder, Brown William, fills Mona with woe.

Proceed to Creganyn, and Balla-logh green,  
But where's there a Colcad to bid ye walk in?  
By strangers their homes and their lands are held now:  
Thy murder, Brown William, fills Mona with woe.

p. 9

Great Scarlett, in wealth who dwelt down by the bay,  
Must toil now with paupers for sixpence a-day;  
And oft, as I've heard, has no morsel to chew:  
Thy murder, Brown William, fills Mona with woe.

The band by whose weapons the great Cæsar died  
Were hunted by foes, and all peace were denied;  
Not one died the death of kind Nature, O, no!  
Thy murder, Brown William, fills Mona with woe.

So it fared with the band by whom Willie did die,  
Their lands are a waste, their names stink to the sky;  
They melted like rime in the ruddy sun's glow:  
Thy murder, Brown William, fills Mona with woe.

p. 10

But comfort I take, for 'tis common report  
There are shoots of dear Will who are sitting at court,  
Who have punished his foes by king's mandate, although  
Thy murder, Brown William, fills Mona with woe.

O, 'tis pleasant to think, when one's wither'd and grey,  
There's race of Brown William in fair Ronaldsway,  
That his foemen are crush'd, and their faces can't show,  
While the clan of Christeen have no trouble or woe. <sup>[10]</sup>

To the counsellors false, both in church and in state,  
Bear the public of Mona both loathing and hate,  
Who set man against man, and the peace would break now,  
As thy murder, Brown William, broke hearts long ago.

p. 11

The lord of our island, Duke Athol the great,  
They would gladly persuade, with their parle and their prate,  
The corner-stones high of his house to lay low,  
And to King, Duke and Mona are foemen, I trow.

## THE POWER OF THE HARP

p. 12

Sir Peter would forth from the castle ride,  
Grieving and weeping did sit his young bride.  
*Belov'd of my heart, wherefore sorrowest thou so?*

"Art grieving for saddle, or steed black or white,  
Or because I have wed thee art thou in this plight?"  
*Belov'd of my heart, wherefore sorrowest thou so?*

"I grieve not for saddle, or steed black or white,  
Nor because thou hast wed me am I in this plight."  
*Belov'd of my heart, wherefore sorrowest thou so?*

"Dost sorrow because little wealth I have got,  
Or dost sorrow because thine equal I'm not?"  
*Belov'd of my heart, wherefore sorrowest thou so?*

p. 13

"I sorrow not because little of wealth thou hast got,  
Nor grieve I because thou mine equal art not."  
*Belov'd of my heart, wherefore sorrowest thou so?*

"Dost sorrow because thy fond father is dead,  
Or dost sorrow because thou'rt no longer a maid?"  
*Belov'd of my heart, wherefore sorrowest thou so?*

"I grieve not because my dear father is dead,  
Nor sorrow I because that I am not a maid."  
*Belov'd of my heart, wherefore sorrowest thou so?*

"I grieve and I weep, and to grieve I have need,  
I know but too well what for me is decreed."  
*Belov'd of my heart, wherefore sorrowest thou so?*

"For the bridge, the broad bridge, I sorrow much more,  
For oh! my five sisters together fell o'er."  
*Belov'd of my heart, wherefore sorrowest thou so?*

p. 14

"I think of the stream, and I sorrow much more,  
My sisters sank in it and never rose more."  
*Belov'd of my heart, wherefore sorrowest thou so?*

"My dearest, my dearest, cast sorrow aside,  
Before thee shall twelve of my merry men ride."  
*Belov'd of my heart, wherefore sorrowest thou so?*

"Before thee shall twelve of my merry men speed,  
And I will myself hold the reins of thy steed."  
*Belov'd of my heart, wherefore sorrowest thou so?*

And when they arrived in the green forest shade  
A hart they beheld at gold tables that played.  
*Belov'd of my heart, wherefore sorrowest thou so?*

All stopped at the strange brown hart to take heed,  
And allowed the young bride by herself to proceed.  
*Belov'd of my heart, wherefore sorrowest thou so?*

p. 15

And as the broad bridge she went galloping o'er,  
Stumbled her steed on his golden shoes four.  
*Belov'd of my heart, wherefore sorrowest thou so?*

Golden shoes four, each with golden nails three,  
And the bride was cast into the boiling sea.  
*Belov'd of my heart, wherefore sorrowest thou so?*

Sir Peter he turned at her terrified cry,

But the bride she had sunk 'neath the waters high.  
*Belov'd of my heart, wherefore sorrowest thou so?*

He called to his men as their hands they wring:  
"Bring quickly my harp with the golden string!"  
*Belov'd of my heart, wherefore sorrowest thou so?*

Sir Peter began with such sweetness to play,  
That the birds all sang as they sat on the spray.  
*Belov'd of my heart, wherefore sorrowest thou so?*

p. 16

The Merman rose from the depths of the sea,  
And the fair young bride by the hand led he.  
*Belov'd of my heart, wherefore sorrowest thou so?*

"Sir Peter, Sir Peter, thy playing give o'er,  
Thy beautiful bride to thy arms I restore."  
*Belov'd of my heart, wherefore sorrowest thou so?*

"For my bonny bride only I will not give o'er,  
Her five sisters also thou must restore."  
*Belov'd of my heart, wherefore sorrowest thou so?*

Anew 'gan Sir Peter so sweetly to play,  
That the birds came down from their seat on the spray.  
*Belov'd of my heart, wherefore sorrowest thou so?*

The Merman arose from the depth of the sea,  
Five pretty maids by the hand led he.  
*Belov'd of my heart, wherefore sorrowest thou so?*

p. 17

"Sir Peter, Sir Peter, thy playing give o'er,  
For in truth have I now no maidens more."  
*Belov'd of my heart, wherefore sorrowest thou so?*

From her anguish now is the Lady free,  
In the arm of Sir Peter each night sleeps she.  
*Belov'd of my heart, wherefore sorrowest thou so?*

## THE UNFORTUNATE MARRIAGE

p. 18

Hildebrand gave his sister away,  
Causing her many a mournful day.

She was given away and evilly wed,  
Joy from her bosom quickly fled.

On Sunday she was a graceful bride,  
On Monday a prisoner sad she sigh'd.

"O what, my Lord, have I done to thee?"  
"Woman, I had no gold with thee.

"This have I, Dame, to say to thee,  
Thou brought'st no silver home to me."

"Thou knowest I brought thee as my dower  
Eight full coffers to thy bower.

"Two filled with silver, white to see,  
And two with gold so ruddy of blee.

"Two filled with sable and mard skins rare,  
And two with pelts of deer and of bear.

"Upon thy father I bestow'd  
Gilded saddle and courser proud.

"Upon thy mother did I bestow  
Scarlet to place her feet below.

"To thy brother a ship from off the wave,  
To your sister gold from my breast I gave.

"All thy courtiers I have dight  
With little shirts as ivory white.

"No serving lass in the house is there  
But I gave her silk to snood her hair.

p. 19

"With what, my Lord, canst me upbraid,  
And why in durance am I laid?"

"Woman, to thee I've this to say,  
Thy brothers my father slew in fray."

"If my brothers a deed so dire did dare,  
I in that deed did in no ways share.

p. 20

"And thou for thy father's death wast paid  
Seven tons of silver, and golden braid.

"What more, my Lord, canst thou require,  
To remove from me thy anger dire?"

"Woman, with this I thee upbraid,  
Thou cam'st not into my bed a maid."

"So lend me, God, in my trouble aid,  
As I came into thy bed a maid!

"And may God never give me grace,  
If I came not a maid to thy embrace."

"To-day thou shall sit within and mourn,  
To-morrow at dawn on faggots burn."

There she sits and her hands she wrings,  
Till she heard the clang of the Raven's wings.

"O Raven, Raven, stay thy wing,  
Can'st thou the tune of the watchman sing?"

"O well can I, and well I ought,  
So little was I when the tune I caught."

p. 21

"Wilt fly for me, Raven, to Tonne town,  
For there my friends and kindred wone?"

"I'll give thee, Raven, a red gold band,  
To carry my message to Hildebrand.

"A red gold band I'll give to thee,  
To tell him the tale of my misery."

"Thy gold will do me little good,  
Dearer to me my raven food."

"O Raven, if thou wilt fly for me,  
My husband's eyes shall be thy fee."

Abroad his black wings the Raven threw,  
And over three kingly realms he flew.

The Raven into the chamber sped,  
Where Hildebrand drank the wine so red.

"Hear thou, Hildebrand the young,  
Thy sister's into durance flung.

"Here art thou sitting and drinking wine,  
To-morrow they'll burn sweet sister thine."

p. 22

Hildebrand sprang the table o'er,  
Dashing the wine on the marble floor.

Hildebrand hies him into the stall,  
There he beholds the coursers all.

He viewed the brown, and the gray as well,  
On the black he laid the gilded selle.

"Blacklille, Blacklille, if me thou'lt bear,  
Thou on winnowed wheat all thy days shalt fare."

"Then willingly, willingly, thee I'll bear,  
But to breathe my name thou must not dare."

He placed himself Blacklille's back upon,  
And across the sea then away he ran.

And when to the midst of the Sound they came,  
He in evil hour uttered Blacklille's name.

Blacklille quickly swam to the land,

But down to the bottom sank Hildebrand.

On the Ting stood the damsel at break of day,  
Then heard she afar off Blacklille neigh.

p. 23

Blacklille ran towards the Ting in wrath,  
Back scattered both women and men from his path.

Blacklille he kicked, the Raven he hewed,  
With the blood of men was his beak embrued.

Black took on his back the fair young dame,  
He went from the Ting and with her was tame.

And when they reached the yellow sand,  
Upon it was standing Hildebrand.

"Welcome, sweet Kirsten, dear sister mine,  
Why is so pallid that cheek of thine?"

"The reason my cheek so pale is seen,  
Is because I've far from my dear home been."

"Now let no honest man," she said,  
"Into foreign lands his daughter wed.

"Of gold perhaps he may get a store,  
But her happiness goeth for evermore."

Hildebrand kissed her o'er and o'er:  
"My darling sister, pray sorrow no more.

p. 24

"Kirsten, I pray thee, pardon me  
For bringing thee into this misery."

Then spake Blacklille as he stood:  
"I've saved thee by shedding human blood.

"Give me, Kirsten, one little kiss,  
And the Raven one on that beak of his."

On their mouths she kissed them both with glee—  
From hideous thrall were they both set free.

She kissed them both with good will, I ween,  
They changed to her brothers who lost had been.

They all pressed her fondly to their breast,  
From sorrow and woe she is now at rest.

## THE WRESTLING-MATCH

p. 25

As one day I wandered lonely, in extreme distress of mind,  
I a pleasant garden entered, hoping comfort there to find.  
Up and down I paced the garden till an open space I spied,  
There I saw a crowd of people, and I heard a voice that cried:  
"Come and see what Love is doing, here is Love performing more  
Wondrous feats than e'er were witnessed at Olympian games of yore:  
This he conquers, that he conquers, young and old before him lie,  
Great and small alike he conquers, none with him a fall must try.

Hearing this at once I entered 'midst the crowd collected there,  
Some of whom no doubt were eager like myself to banish care.  
I would fain behold this being, this same wondrous lad survey,  
Who 'twas said in each encounter bore with ease the prize away.  
Quickly I the crowd divided, soon I pierced the multitude,  
And this Love stood full before me, and what think you 'twas I view'd?  
Why a boy, a little darling, full of captivating grace,  
Rather roguish were his glances, but how lovely was his face!

p. 26

Soon as I beheld this warrior gibings I began to throw  
At the wretches who had suffered fell defeat from such a foe.  
Then, to me his visage turning, of the conquered standing by  
One replied, and in replying tears he shed abundantly:  
"O, poor youth," 'twas thus he answered, "little, little dost thou know  
That in coming here thou comest not to joy, but bitter woe.  
Tears, and pains, and wounds most ghastly, wounds for which there is no cure,  
Every kind of evil treatment such as no one can endure."

p. 27

When these words I heard him utter I was filled with bitter rage,  
And forthwith made preparation with the warrior to engage.  
“Hearken, Master Love,” I shouted, “from this spot stir not away,  
You and I must have a battle, must engage in deadly fray;  
That it may be known for certain which is strongest of us two.”  
Then into the arena bounding there I stood in all men’s view,  
In the midst of it expecting firm the onset of the foe,  
Doubting not should he attack me him at once to overthrow.  
Love he was not slow to follow with a blythe and joyous air,  
Crying out, “My dearest fellow, for the fight yourself prepare!  
Round the waist each other clasping now let’s strive like wrestlers true,  
Do your best and I will show you what young Master Love can do.”

p. 28

Then around the waist I clasped him, he his arms around me wound,  
Long we hugged and hugged each other, each his match in t’other found.  
Said at length the urchin to me: “Sadly tired, friend, am I,  
Very much fatigued and weary, really friend just fit to die.  
Therefore take from me, I prythee, what thou anxiously hast sought,  
And for which in this arena with me gallantly hast fought.”

p. 29

Then a blast of wild consuming fire he breathed into my breast,  
Straight my breast it quick enkindled, all deprived was I of rest,  
Then he ran away exulting to some other wretched wight,  
Such a zest he has for conflict, in such fray is his delight.

As for me I fell half senseless on the fatal, fatal spot,  
Fierce consuming fire within me, never sure was one so hot.  
Rising up I followed shrieking, “Oh have mercy, Love, on me!  
See my tears, my sad affliction, cure me of my misery!”

p. 30

Then he cried, “Dost not remember all the boasts thy lips out-pour’d?  
Know henceforth in every region Love is Conqueror and Lord.”

Thus he cried, and proudly left me, and wherever now I rove,  
I reproach myself for thinking I could vanquish mighty Love.

## **THE WARRIOR** *From the Arabic.*

p. 31

Thou lov’st to look on myrtles green,  
And the narcissus bright of hue;  
I love the blaze of sabres keen,  
I love the dagger’s flash to view.

Thou, thou may’st drink the rosy wine  
From golden goblets sculptured o’er;  
From foemen’s skulls the joy be mine  
To drink my foemen’s reeking gore.

\*\*\*\*\*

LONDON  
Printed for THOMAS J. WISE, Hampstead, N.W.  
*Edition limited to Thirty Copies.*

p. 32

## **Footnotes:**

[10] Here the old ballad—I speak of the original Manx—concludes. The two following stanzas are comparatively modern.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK BROWN WILLIAM, THE POWER OF THE HARP, AND OTHER BALLADS \*\*\*

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.