

The Project Gutenberg eBook of Prussian Blue, by Paul Cameron Brown

This is a *copyrighted* Project Gutenberg eBook, details below.

Title: Prussian Blue

Author: Paul Cameron Brown

Release Date: March 5, 2010 [EBook #31514]

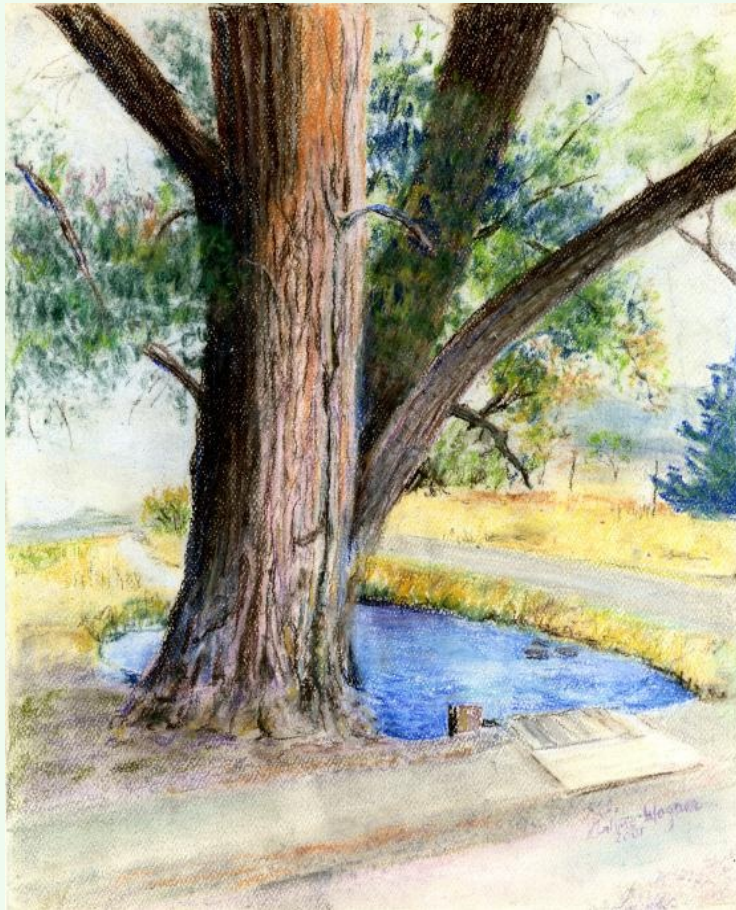
Language: English

*** START OF THE PROJECT GUTENBERG EBOOK PRUSSIAN BLUE ***

Prussian Blue

By

Paul Cameron Brown



Contents

- 7 Not So Much
- 8 Serpentine
- 9 Lithuanian Dolls/Consulate Front
- 10 Begin And Beguile
- 11 Fire Bush
- 12 Skootematta
- 13 Animals And The Stars
- 14 And Then Some
- 15 Woodsy Backwoods Poem
- 16 Corner Store Fifties Reveille
- 17 Trout Lake Hotel

- 18 Northwoods Poem
- 19 Orange Lichens
- 20 Six Owlets
- 21 Twillingate
- 22 Bravura
- 23 Whisky Girl
- 24 High Frequency Draw (High Alert)
- 25 Red Fox (Red Horse Lake)
- 26 When I was a Much Younger Man

Not So Much

I evaded capture today
with only a handful of dust
to escape that Old Sandman Death.

Certainly, those maroon berries,
so large & luscious,
crowded on their fat stems
had something to do with it
as did the ground fog
leaving its burrow as so many boll-weevils
their crowded nests.

And there might be something to the fact
the moonlight sat
fat & confidant in the night sky
as surely
as my head rests on this pillow
and the poem invites itself
into my lair of thoughts,
much as nestlings charge the
entrance to the runway
of a tree.

I walked flat out
in an instance
as standing urine
held its own stench
and the grim splash within the pond
dead center in the wilderness
underscores the tone of this warning.

One thought encapsulates wonder
though suggestive evil hides
leaden leaves buried in lake mud
down the corner eaves of someone's
fire hydrant mind.

When you pray for someone
an Angel sits on their shoulder,
when that same someone hates you
does that Angel die of grief?

Serendipity is a flower
and those clouds
re-arranging the breeze
harbingers of forbidden things
not so much like these boulders
use hand-held scissors to open twilight
and watch this fading light ebb forth
tip-I-toe like a bird
squeezed thru an opening
in its cage.

[7]

Serpentine

More fragment of tree
than serpent
clothed in wet
he mirrors me
bedraggled in stone
cloak or so it seems
this cavernous ledge coven.

Is he witch's totem
swimming at yard's length

I can web reach him
startling darts of rain
cutting lagoon's edge
this sedge & eel grass dragon.

[8]

Lithuanian Dolls/Consulate Front

These eyes of dolls seem leaden stones
not canisters of the Faith
but cannon-balls engraved
in tome-like stares so much
waxen shapes, these dust cloths
& spidery webs.

Dolls with eyes stare
lidless & forlorn
such eyes are cracks
minden shapes or basement eves
hogans of the human form.
I'm interested in the priapic
silence of such dolls—their
indolent aura in time
one long amber twilight
& the results are in
the shadows have produced twins
...hazy silhouettes rough-housing
in the dark, come passing headlights
although the stampede of noises
affects nought.

Ticker-tape & collage
in quick thick barrage
these lonesome dolls
slouching half-pinned
in their stalls—
a cat transcends crouching his spine
then pelvic thrusts and tableaux change.

People are divisive, dolls less so.
the dolls know nothing of that.

[9]

Begin And Beguile

If brains be gables & minds, say, the shutters
in a derelict New England Mansion
then intuition is in the
eaves & casements
the well-springs seeping into turrets & cupolas
of all other nether spaces.

These big, wide entrances are ourselves in all their splendor,
notwithstanding the Winchester Mansions
or Vanderbilt Estates where our
very personalities are laid bare
see antics give rise to attics
feed in onto themselves
where the Astor's of our alter-egos
are resplendent in rich pride of self
longing to manifest in lavish architecture
so redolent of wealth
yet see-sawing in, squabbling
their thread-bare servant quarters
where murderous passions
bare dingy walls and where stained,
yellowing wallpaper is harbinger to
further heart-felt quarrels &
what is unspeakable, gilded and more.

Manifold and many, recant and lament. Repent.

[10]

Fire Bush

If flies be dragons
and they may you know.
In large desiccated brambles
 where wasps go
involuntary blue-green coelacanths
these Devil's Darning Needles
 wedge in Flying Circuses
frame pale diaphanous wet green sky
 as shooting columns
 twig and Rock Face.

There, fire-bush
entrance scrapes paler wax
 green fronds then
Blue Holes into canopies
 thru the stars.

[11]

Skootematta

Sheldrake, a magician
 —the mandrake
a mythic plant whose shriek
 drove listeners wild...
 this lake, Sheldrake
and its windsong-heartswoon
 counterpart, Skootematta
 with Shabomeka &
a whiff of Buckshot Lake to boot,
 waves lapping the
 prayerful stones—
 water's edge
 the earth's bones....
 Lakes an art-form
 hardscrabble scribble
shorthand on a blessed land.

The mysticism of basic shadows,
 occult shapes of ourselves.

[12]

Animals And The Stars

Crickets are a strange place,
 cricks of dew hemmed
 with hoar-frost
mushrooming by a door.

The glens are fashions of a loom
 eerie pads
are nightly rooms.

The padlocks
 remove the key
 as grass-hoppers
keep the meadow free.

A twilight world
 along the edge
 at rapier's length
this light, this point
 at end of the void.

[13]

And Then Some

The anger past
as a cat arches her back

a thickly rich robust anger
blackest coffee in a thick
earthen mug
this thug & mugger with sufficient
silk thread.

Yet the assassin is back
with catcalls & hiss
cortisol adrenalin that
lunge like that cat
rapid-fire along the back garden fence
this patio stroll
my senses black.

And time luxuriating like a thick veil.

That dread pack with
anger in the lead
—what provokes it—
obviously really
a pack of violent
running lies—wolves
hell-bent running over
intent on deceit,
thievery, then some.

A narrative with a long reach.

[14]

Woodsy Backwoods Poem

I saw Bear
shopping with Santa Claus
at the North of 7 Plaza
only he wasn't wearing a bib—
only a cotton-wool imitation synthetic
polystyrene white fluffy instead.

I saw the Bear
gracing a wall at the
Old Trout Lake Hotel
(part-time job),
looking self-satisfied,
smug back of the Mosque Lake Road
but a self-starter, no less,
lacking the wherewithal, nonetheless,
to be a serious shit-disturber
accolades & kudos aside, still
circus Work is hard &
good dancing difficult to come by,
poor dish of custard, sticky stuffed bastard.

yet the pay-off begins
when Bear gets home
with only grubs in the bank
and maggots to show
for his life's work, alas,
no fireworks for free
in the big grin as you den,
leaf-off frenzy
witch begins October
month of orange zen
zip up only can ya please.

[15]

Corner Store Fifties Reveille

I met Bear at the 5 n' dime
sipping a Cream Soda
he was voluble &
needed to talk...
"I got a shit-load on my mind,"
mumbling something about some
run-in with a Mountie—tampering
with Crown Evidence, the purloined Honey Jar,
in question, Jimmy Dean was there, too,

polishing his coolness though he would
have his own Run-In later in the evening.

As Marilyn had left,
I decided to forgo Bear's company,
still slurping his Soda &
crying into the bubbles,
some things never change.

[16]

Trout Lake Hotel

The walls don't lack sincerity, here,
or be accused of "ordinary,"
what with the bleached remains
of a carbon skull, a yellowing pike head
of uncertain girth, adder-like fangs
positioned like the Bear Head
gasping for the night air
one wall over or
the old pool table
that's seen as many games
as ghosts fly by or drinks downed
in the penumbra Shooters
flaming elixir stars,
a shooting gallery of exotica and potent portions—
crimson Garter, Pink Panties,
the men in this lounge live up to that
with cigarettes bullying the air, chortles,
one doesn't expect to see southern good ole boys
in the North Backwoods with no 'gators
or Biloxi Blues but a gallows to good intentions,
nonetheless.

[17]

Northwoods Poem

Watermelon,
ears of skeleton
wet nose with marshmallow
I saw the Bear leaning on
Santa for a favor.

II

Here's Bear, week's growth of beard,
long bushy eyebrows
still reeking of gin
apparently wanted the penny-strapped Claus'
to dump Rudolph,
spray-paint his coat white
use Bear's fleshy drinker's nose
to lead the sleigh
that crazy night.

III

A tiff erupted
Rudolph almost lost it
santa ended paying Hibernation fees
though Bear grumbled he wasn't
bedding Next to no knot of worms garter snakes.

[18]

Orange Lichens

Orange lichens, in sun-like clusters,
entomb the Rockface wall
a sheer ascent from the waterline
into glassy viscous green--
the plummet from skyward
to lake face
passes breathless squadrons
of Dragon Flies
—devil's Darning Needles

threading the air
where Wolf Spiders
bivouac in web-castles,
thin Draculas to their insect host
each hairy mantle black
with burrow moats at high watermark;
yet unforeseen are the funnel lairs
for bull snakes
each water thrasher
gracing the rotund, behemoth Rock
lunging like a Spirit Presence up
from this watery chalice.

[19]

Six Owlets

Six owlets sitting in a tree,
six cats in effigy,
six of both in a boat
the leeward lives in Innisfree.

Six women marching
through a park,
six lanterns at rest
six cauldrons to
six walking abreast.

In the still of the morning
I'd hazard a guess
there's a little less.

[20]

Twillingate

We all end up badly and
it's not the season nor the salt
rather, I suspect but type of gherkin used.

We all end, badly, at least
the more modest of us do.
the old salts they dine on
limericks anyways.

We all end up, sadly, the distances
and the wiles only last up,
sideways, and barely with
the edge-ways of a smile.

Some of us, sadly,
limit our losses
call off the posse
quit deals, the
quicksilver steals.

Some of us, gladly,
surrender or catch
a slow boat to Twillingate,
if not willingly,
at least painstakingly.

[21]

Bravura

Memory as embankment,
a mudslide at High Tide
with shades up...
my avocado green brethren
pleasures the soil.

Memory as enchantment
a Belle at a Soiree,
pureed, Gaston at a Dinner Party.

Napanee suggests sympathy,
a serendipity...
as water winders its way
to clay in a moonlight
turn of the bottle,
I shall find a way.
that's ironclad.

[22]

Whisky Girl

I like'em ragged round the rim,
rough drawn at dawn
panting at the edge,
belly-button ring
tattooed naval
drinking silk panties shooters,
not much in between
if you know
What I mean

[23]

High Frequency Draw

(High Alert)

Les bougies sur les tombeaux
(The candles on the graves)
antilles dread locks ...
french chocolate it is not.

[24]

Red Fox

(Red Horse Lake)

A magnificent Red Devil
splayed out in his tracks;
this tumultuous soul, baron of the backwoods
with his provenance unknown ...
this compromise to individuality
abandons him to chorome death
under a canopy-canapé dream-coated rock dome.

Trepanned, empire of trees, dark matter
& a castle of leaves,
a fish-hawk for a tomahawk
in his thermo-cline eyes ...
dithyrambic young osprey in the offering,
candelabra under stars.

Going inland for freshwater prawns,
sandalwood and tortoiseshells
finding bewitchment amid moving cars.

[25]

When I was a Much Younger Man

When I was a much younger man,
my spiritual homeland was a scrub-mile of bush with thicket
leaves the size of your palms.

Saucer-size holes of white air enveloped the edge of trees
and the sky was large, an upturned pitcher
placed upon its ears...

edge-wise cicadas & June Beetles let out long throbs
and the people rounded out lives between the farmhouse & the barn.
This ennobled them and they were famously resilient and, in turn,
redolent with firmness & the gladness of life.

There was a Drive House, a pig pen, sheds & a chicken coop and, by
night, stars became the earlier evening swallows gulping the space left in
the train of the moon. There was no one Empress of the Night anymore
than a Prince or Kings towered across the landscape.
Stillness and the largeness of things, predominated, and a hill cascading
between the fields & pond held both largess and chaos in nature.

A fence line divided the dynasties, then Regencies across an orchard
& what seemed to many an enchanted bridge to the woods.

It was here a boy made his stand.

The language of rock/hillside/lakes & nettle stands like the back of my hand
to fill a calendar wall, their musical sounds are brave arias in waves
with sonatas first in strength, then pleasure.

This Frontenac Axis as fortress, strong-hold, its booty lichens, moss,
legends such as Meyer's Cave, John Meyers murdered for silver,
Mazinaw Rock, the Mugwumps
more water in this Davy Jones locker than all Araby,
this wonder & merriment all strung in a violin string
as webs of beads these lakes
silver cistern,
lovely listening,
this necklace of forest wreath,
placid leaf fingering wide-eyed watershed rich in Massasauga serpents
like daggers in that tarn, karst topography lime-stone carapace
Painted Turtle hemorrhaging as orange leaves in Sumac troves,
copses as sky counts, lakes like the back of my hand ache with the wish
I could swim them all, wallow in their own restless energy.
Snapping Turtle Point, a pail of water and a beast three bucket sizes
with a yellow underbelly like an alligator, claws, black raven mouth
lunging his neck as some gladiator's sword primitive in his ferocity.
Nigh near lacerated my hand, no wish, here, to leave digits there as new
Finger Lakes.

Names masculine to the touch and their roundness—Mississageon,
Buckshot could pepper a listener or blur in seconds turning effete,
Shabomeeka, Sharbot or learn likeness and leisure in the form of the
lute, Kashwakemak, sound brittle—Rogue's Hollow, Marbank,
Lime Lake, the Claire River disappearing into a swamp & muskeg
where one maps out one's personal Mythology—
Napanee is and as Anthology.

[26]

The End

*** END OF THE PROJECT GUTENBERG EBOOK PRUSSIAN BLUE ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

This particular work is one of the few individual works protected by copyright law in the United States and most of the remainder of the world, included in the Project Gutenberg collection with the permission of the copyright holder. Information on the copyright owner for this particular work and the terms of use imposed by the copyright holder on this work are set forth at the beginning of this work.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

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

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.