

# Captains All

## Captains All, Part 1.

W.W. Jacobs

The Project Gutenberg EBook of Captains All, by W.W. Jacobs

This eBook is for the use of anyone anywhere 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.net](http://www.gutenberg.net)

Title: Captains All  
Captains All, Part 1.

Author: W.W. Jacobs

Release Date: February 20, 2004 [EBook #11181]

Language: English

Character set encoding: ASCII

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK CAPTAINS ALL \*\*\*

Produced by David Widger

CAPTAINS ALL

By W.W. Jacobs

CAPTAINS ALL

[Illustration: "Captains All."]

Every sailorman grumbles about the sea, said the night-watchman, thoughtfully. It's human nature to grumble, and I s'pose they keep on grumbling and sticking to it because there ain't much else they can do. There's not many shore-going berths that a sailorman is fit for, and those that they are--such as a night-watchman's, for instance--wants such a good character that there's few as are to equal it.

Sometimes they get things to do ashore. I knew one man that took up butchering, and 'e did very well at it till the police took him up. Another man I knew gave up the sea to marry a washerwoman, and they hadn't been married six months afore she died, and back he 'ad to go to sea agin, pore chap.

A man who used to grumble awful about the sea was old Sam Small--a man I've spoke of to you before. To hear 'im go on about the sea, arter he

'ad spent four or five months' money in a fortnight, was 'artbreaking. He used to ask us wot was going to happen to 'im in his old age, and when we pointed out that he wouldn't be likely to 'ave any old age if he wasn't more careful of 'imself he used to fly into a temper and call us everything 'e could lay his tongue to.

One time when 'e was ashore with Peter Russet and Ginger Dick he seemed to 'ave got it on the brain. He started being careful of 'is money instead o' spending it, and three mornings running he bought a newspaper and read the advertisements, to see whether there was any comfortable berth for a strong, good-'arted man wot didn't like work.

He actually went arter one situation, and, if it hadn't ha' been for seventy-nine other men, he said he believed he'd ha' had a good chance of getting it. As it was, all 'e got was a black eye for shoving another man, and for a day or two he was so down-'arted that 'e was no company at all for the other two.

For three or four days 'e went out by 'imself, and then, all of a sudden, Ginger Dick and Peter began to notice a great change in him. He seemed to 'ave got quite cheerful and 'appy. He answered 'em back pleasant when they spoke to 'im, and one night he lay in 'is bed whistling comic songs until Ginger and Peter Russet 'ad to get out o' bed to him. When he bought a new necktie and a smart cap and washed 'imself twice in one day they fust began to ask each other wot was up, and then they asked him.

"Up?" ses Sam; "nothing."

"He's in love," ses Peter Russet.

"You're a liar," ses Sam, without turning round.

"He'll 'ave it bad at 'is age," ses Ginger.

Sam didn't say nothing, but he kept fidgeting about as though 'e'd got something on his mind. Fust he looked out o' the winder, then he 'ummed a tune, and at last, looking at 'em very fierce, he took a tooth-brush wrapped in paper out of 'is pocket and began to clean 'is teeth.

"He is in love," ses Ginger, as soon as he could speak.

"Or else 'e's gorn mad," ses Peter, watching 'im. "Which is it, Sam?"

Sam made believe that he couldn't answer 'im because o' the tooth-brush, and arter he'd finished he 'ad such a raging toothache that 'e sat in a corner holding 'is face and looking the pictur' o' misery. They couldn't get a word out of him till they asked 'im to go out with them, and then he said 'e was going to bed. Twenty minutes arterwards, when Ginger Dick stepped back for 'is pipe, he found he 'ad gorn.

He tried the same game next night, but the other two wouldn't 'ave it, and they stayed in so long that at last 'e lost 'is temper, and, arter wondering wot Ginger's father and mother could ha' been a-thinking about, and saying that he believed Peter Russet 'ad been changed at birth for a sea-sick monkey, he put on 'is cap and went out. Both of 'em follered 'im sharp, but when he led 'em to a mission-hall, and actually went inside, they left 'im and went off on their own.

They talked it over that night between themselves, and next evening they went out fust and hid themselves round the corner. Ten minutes arterwards old Sam came out, walking as though 'e was going to catch a train; and smiling to think 'ow he 'ad shaken them off. At the corner of Commercial Road he stopped and bought 'imself a button-hole for 'is coat, and Ginger was so surprised that 'e pinched Peter Russet to make sure that he wasn't dreaming.

Old Sam walked straight on whistling, and every now and then looking down at 'is button-hole, until by-and-by he turned down a street on the right and went into a little shop. Ginger Dick and Peter waited for 'im at the corner, but he was inside for so long that at last they got tired o' waiting and crept up and peeped through the winder.

It was a little tobacconist's shop, with newspapers and penny toys and such-like; but, as far as Ginger could see through two rows o' pipes and the Police News, it was empty. They stood there with their noses pressed against the glass for some time, wondering wot had 'appened to Sam, but by-and-by a little boy went in and then they began to 'ave an idea wot Sam's little game was.

As the shop-bell went the door of a little parlour at the back of the shop opened, and a stout and uncommon good-looking woman of about forty came out. Her 'ead pushed the \_Police News\_ out o' the way and her 'and came groping into the winder arter a toy.

Ginger 'ad a good look at 'er out o' the corner of one eye, while he pretended to be looking at a tobacco-jar with the other. As the little boy came out 'im and Peter Russet went in.

"I want a pipe, please," he ses, smiling at 'er; "a clay pipe--one o' your best." The woman handed 'im down a box to choose from, and just then Peter, wot 'ad been staring in at the arf-open door at a boot wot wanted lacing up, gave a big start and ses, "Why! Halloa!"

"Wot's the matter?" ses the woman, looking at 'im.

"I'd know that foot anywhere," ses Peter, still staring at it; and the words was hardly out of 'is mouth afore the foot 'ad moved itself away and tucked itself under its chair. "Why, that's my dear old friend Sam Small, ain't it?"

"Do you know the captin?" ses the woman, smiling at 'im.

"Cap----?" ses Peter. "Cap----? Oh, yes; why, he's the biggest friend I've got." "'Ow strange!" ses the woman.

"We've been wanting to see 'im for some time," ses Ginger. "He was kind enough to lend me arf a crown the other day, and I've been wanting to pay 'im."

"Captin Small," ses the woman, pushing open the door, "here's some old friends o' yours."

Old Sam turned 'is face round and looked at 'em, and if looks could ha' killed, as the saying is, they'd ha' been dead men there and then.

"Oh, yes," he ses, in a choking voice; "'ow are you?"

"Pretty well, thank you, captin," ses Ginger, grinning at 'im; "and 'ow's yourself arter all this long time?"

He held out 'is hand and Sam shook it, and then shook 'ands with Peter Russet, who was grinning so 'ard that he couldn't speak.

"These are two old friends o' mine, Mrs. Finch," ses old Sam, giving 'em a warning look; "Captin Dick and Captin Russet, two o' the oldest and best friends a man ever 'ad."

"Captin Dick 'as got arf a crown for you," ses Peter Russet, still grinning.

"There now," ses Ginger, looking vexed, "if I ain't been and forgot it; I've on'y got arf a sovereign."

"I can give you change, sir," ses Mrs. Finch. "P'r'aps you'd like to sit down for five minutes?"

Ginger thanked 'er, and 'im and Peter Russet took a chair apiece in front o' the fire and began asking old Sam about 'is 'ealth, and wot he'd been doing since they saw 'im last.

"Fancy your reckemizing his foot," ses Mrs. Finch, coming in with the change.

"I'd know it anywhere," ses Peter, who was watching Ginger pretending to give Sam Small the 'arf-dollar, and Sam pretending in a most lifelike manner to take it.

Ginger Dick looked round the room. It was a comfortable little place, with pictures on the walls and antimacassars on all the chairs, and a row of pink vases on the mantelpiece. Then 'e looked at Mrs. Finch, and thought wot a nice-looking woman she was.

"This is nicer than being aboard ship with a crew o' nasty, troublesome sailormen to look arter, Captin Small," he ses.

"It's wonderful the way he manages 'em," ses Peter Russet to Mrs. Finch. "Like a lion he is."

"A roaring lion," ses Ginger, looking at Sam. "He don't know wot fear is."

Sam began to smile, and Mrs. Finch looked at 'im so pleased that Peter Russet, who 'ad been looking at 'er and the room, and thinking much the same way as Ginger, began to think that they was on the wrong tack.

"Afore 'e got stout and old," he ses, shaking his 'ead, "there wasn't a smarter skipper afloat."

"We all 'ave our day," ses Ginger, shaking his 'ead too.

"I dessay he's good for another year or two afloat, yet," ses Peter Russet, considering. "With care," ses Ginger.

Old Sam was going to say something, but 'e stopped himself just in time. "They will 'ave their joke," he ses, turning to Mrs. Finch and trying to smile. "I feel as young as ever I did."

Mrs. Finch said that anybody with arf an eye could see that, and then she looked at a kettle that was singing on the 'ob.

"I s'pose you gentlemen wouldn't care for a cup o' cocoa?" she ses, turning to them.

Ginger Dick and Peter both said that they liked it better than anything else, and, arter she 'ad got out the cups and saucers and a tin o' cocoa, Ginger held the kettle and poured the water in the cups while she stirred them, and old Sam sat looking on 'elpless.

"It does seem funny to see you drinking cocoa, captin," ses Ginger, as old Sam took his cup.

"Ho!" ses Sam, firing up; "and why, if I might make so bold as to ask?"

"'Cos I've generally seen you drinking something out of a bottle," ses Ginger.

"Now, look 'ere," ses Sam, starting up and spilling some of the hot cocoa over 'is lap.

"A ginger-beer bottle," ses Peter Russet, making faces at Ginger to keep quiet.

"Yes, o' course, that's wot I meant," ses Ginger.

Old Sam wiped the cocoa off 'is knees without saying a word, but his weskit kept going up and down till Peter Russet felt quite sorry for 'im.

"There's nothing like it," he ses to Mrs. Finch. "It was by sticking to ginger-beer and milk and such-like that Captain Small 'ad command of a ship afore 'e was twenty-five."

"Lor!" ses Mrs. Finch.

She smiled at old Sam till Peter got uneasy agin, and began to think p'r'aps 'e'd been praising 'im too much.

"Of course, I'm speaking of long ago now," he ses.

"Years and years afore you was born, ma'am," ses Ginger.

Old Sam was going to say something, but Mrs. Finch looked so pleased that 'e thought better of it. Some o' the cocoa 'e was drinking went the wrong way, and then Ginger patted 'im on the back and told 'im to be careful not to bring on 'is brownchitis agin. Wot with temper and being afraid to speak for fear they should let Mrs. Finch know that 'e wasn't a captin, he could 'ardly bear 'imself, but he very near broke out when Peter Russet advised 'im to 'ave his weskit lined with red flannel. They all stayed on till closing time, and by the time they left they 'ad made theirselves so pleasant that Mrs. Finch said she'd be pleased to see them any time they liked to look in.

Sam Small waited till they 'ad turned the corner, and then he broke out so alarming that they could 'ardly do anything with 'im. Twice policemen spoke to 'im and advised 'im to go home afore they altered their minds; and he 'ad to hold 'imself in and keep quiet while Ginger and Peter Russet took 'is arms and said they were seeing him 'ome.

He started the row agin when they got in-doors, and sat up in 'is bed smacking 'is lips over the things he'd like to 'ave done to them if he could. And then, arter saying 'ow he'd like to see Ginger boiled alive like a lobster, he said he knew that 'e was a noble-'arted feller who wouldn't try and cut an old pal out, and that it was a case of love at first sight on top of a tram-car.

"She's too young for you," ses Ginger; "and too good-looking besides."

"It's the nice little bisness he's fallen in love with, Ginger," ses Peter Russet. "I'll toss you who 'as it."

Ginger, who was siting on the foot o' Sam's bed, said "no" at fust, but arter a time he pulled out arf a dollar and spun it in the air.

That was the last 'e see of it, although he 'ad Sam out o' bed and all the clothes stripped off of it twice. He spent over arf an hour on his 'ands and knees looking for it, and Sam said when he was tired of playing bears p'r'aps he'd go to bed and get to sleep like a Christian.

They 'ad it all over agin next morning, and at last, as nobody would agree to keep quiet and let the others 'ave a fair chance, they made up their minds to let the best man win. Ginger Dick bought a necktie that

took all the colour out o' Sam's, and Peter Russet went in for a collar so big that 'e was lost in it.

They all strolled into the widow's shop separate that night. Ginger Dick 'ad smashed his pipe and wanted another; Peter Russet wanted some tobacco; and old Sam Small walked in smiling, with a little silver brooch for 'er, that he said 'e had picked up.

It was a very nice brooch, and Mrs. Finch was so pleased with it that Ginger and Peter sat there as mad as they could be because they 'adn't thought of the same thing.

"Captain Small is very lucky at finding things," ses Ginger, at last.

"He's got the name for it," ses Peter Russet.

"It's a handy 'abit," ses Ginger; "it saves spending money. Who did you give that gold bracelet to you picked up the other night, captin?" he ses, turning to Sam.

"Gold bracelet?" ses Sam. "I didn't pick up no gold bracelet. Wot are you talking about?"

"All right, captin; no offence," ses Ginger, holding up his 'and. "I dreamt I saw one on your mantelpiece, I s'pose. P'r'aps I oughtn't to ha' said anything about it."

Old Sam looked as though he'd like to eat 'im, especially as he noticed Mrs. Finch listening and pretending not to. "Oh! that one," he ses, arter a bit o' hard thinking. "Oh! I found out who it belonged to. You wouldn't believe 'ow pleased they was at getting it back agin."

Ginger Dick coughed and began to think as 'ow old Sam was sharper than he 'ad given 'im credit for, but afore he could think of anything else to say Mrs. Finch looked at old Sam and began to talk about 'is ship, and to say 'ow much she should like to see over it.

"I wish I could take you," ses Sam, looking at the other two out o' the corner of his eye, "but my ship's over at Dunkirk, in France. I've just run over to London for a week or two to look round."

"And mine's there too," ses Peter Russet, speaking a'most afore old Sam 'ad finished; "side by side they lay in the harbour."

"Oh, dear," ses Mrs. Finch, folding her 'ands and shaking her 'cad. "I should like to go over a ship one artemoon. I'd quite made up my mind to it, knowing three captins."

She smiled and looked at Ginger; and Sam and Peter looked at 'im too, wondering whether he was going to berth his ship at Dunkirk alongside o' theirs.

"Ah, I wish I 'ad met you a fortnight ago," ses Ginger, very sad. "I gave up my ship, the High flyer, then, and I'm waiting for one my owners are 'aving built for me at New-castle. They said the High flyer wasn't big enough for me. She was a nice little ship, though. I believe I've got 'er picture somewhere about me!"

He felt in 'is pocket and pulled out a little, crumpled-up photograph of a ship he'd been fireman aboard of some years afore, and showed it to 'er.

"That's me standing on the bridge," he ses, pointing out a little dot with the stem of 'is pipe.

"It's your figger," ses Mrs. Finch, straining her eyes. "I should know it anywhere."

"You've got wonderful eyes, ma'am," ses old Sam, choking with 'is pipe.

"Anybody can see that," ses Ginger. "They're the largest and the bluest I've ever seen."

Mrs. Finch told 'im not to talk nonsense, but both Sam and Peter Russet could see 'ow pleased she was.

"Truth is truth," ses Ginger. "I'm a plain man, and I speak my mind."

"Blue is my fav'rit' colour," ses old Sam, in a tender voice. "True blue."

Peter Russet began to feel out of it. "I thought brown was," he ses.

"Ho!" ses Sam, turning on 'im; "and why?"

"I 'ad my reasons," ses Peter, nodding, and shutting 'is mouth very firm.

"I thought brown was 'is fav'rit colour too," ses Ginger. "I don't know why. It's no use asking me; because if you did I couldn't tell you."

"Brown's a very nice colour," ses Mrs. Finch, wondering wot was the matter with old Sam.

"Blue," ses Ginger; "big blue eyes—they're the ones for me. Other people may 'ave their blacks and their browns," he ses, looking at Sam and Peter Russet, "but give me blue."

They went on like that all the evening, and every time the shop-bell went and the widow 'ad to go out to serve a customer they said in w'ispers wot they thought of each other; and once when she came back rather sudden Ginger 'ad to explain to 'er that 'e was showing Peter Russet a scratch on his knuckle.

Ginger Dick was the fust there next night, and took 'er a little chiney teapot he 'ad picked up dirt cheap because it was cracked right acrost the middle; but, as he explained that he 'ad dropped it in hurrying to see 'er, she was just as pleased. She stuck it up on the mantelpiece, and the things she said about Ginger's kindness and generosity made Peter Russet spend good money that he wanted for 'imself on a painted flower-pot next evening.

With three men all courting 'er at the same time Mrs. Finch had 'er hands full, but she took to it wonderful considering. She was so nice and kind to 'em all that even arter a week's 'ard work none of 'em was really certain which she liked best.

They took to going in at odd times o' the day for tobacco and such-like. They used to go alone then, but they all met and did the polite to each other there of an evening, and then quarrelled all the way 'ome.

Then all of a sudden, without any warning, Ginger Dick and Peter Russet left off going there. The fust evening Sam sat expecting them every minute, and was so surprised that he couldn't take any advantage of it; but on the second, beginning by squeezing Mrs. Finch's 'and at ha'-past seven, he 'ad got best part of his arm round 'er waist by a quarter to ten. He didn't do more that night because she told him to be'ave 'imself, and threatened to scream if he didn't leave off.

He was arf-way home afore 'e thought of the reason for Ginger Dick and Peter Russet giving up, and then he went along smiling to 'imself to such

an extent that people thought 'e was mad. He went off to sleep with the smile still on 'is lips, and when Peter and Ginger came in soon arter closing time and 'e woke up and asked them where they'd been, 'e was still smiling.

"I didn't 'ave the pleasure o' seeing you at Mrs. Finch's to-night," he ses.

"No," ses Ginger, very short. "We got tired of it."

"So un'healthy sitting in that stuffy little room every evening," ses Peter.

Old Sam put his 'ead under the bedclothes and laughed till the bed shook; and every now and then he'd put his 'ead out and look at Peter and Ginger and laugh agin till he choked.

"I see 'ow it is," he ses, sitting up and wiping his eyes on the sheet. "Well, we cant all win."

"Wot d'ye mean?" ses Ginger, very disagreeable.

"She wouldn't 'ave you, Sam, thats wot I mean. And I don't wonder at it. I wouldn't 'ave you if I was a gal."

"You're dreaming, ses Peter Russet, sneering at 'im.

"That flower-pot o' yours'll come in handy," ses Sam, thinking 'ow he 'ad put 'is arm round the widow's waist; "and I thank you kindly for the teapot, Ginger.

"You don't mean to say as you've asked 'er to marry you?" ses Ginger, looking at Peter Russet.

"Not quite; but I'm going to," ses Sam, "and I'll bet you even arf-crowns she ses 'yes.'"

Ginger wouldn't take 'im, and no more would Peter, not even when he raised it to five shillings; and the vain way old Sam lay there boasting and talking about 'is way with the gals made 'em both feel ill.

"I wouldn't 'ave her if she asked me on 'er bended knees," ses Ginger, holding up his 'ead.

"Nor me," ses Peter. "You're welcome to 'er, Sam. When I think of the evenings I've wasted over a fat old woman I feel----"

"That'll do," ses old Sam, very sharp; "that ain't the way to speak of a lady, even if she 'as said 'no.'"

"All right, Sam," ses Ginger. "You go in and win if you think you're so precious clever."

Old Sam said that that was wot 'e was going to do, and he spent so much time next morning making 'imself look pretty that the other two could 'ardly be civil to him.

He went off a'most direckly arter breakfast, and they didn't see 'im agin till twelve o'clock that night. He 'ad brought a bottle o' whisky in with 'im, and he was so 'appy that they see plain wot had 'appened.

"She said 'yes' at two o'clock in the artemoon," ses old Sam, smiling, arter they had 'ad a glass apiece. "I'd nearly done the trick at one o'clock, and then the shop-bell went, and I 'ad to begin all over agin. Still, it wasn't unpleasant."

"Do you mean to tell us you've asked 'er to marry you?" ses Ginger, 'olding out 'is glass to be filled agin.

"I do," ses Sam; "but I 'ope there's no ill-feeling. You never 'ad a chance, neither of you; she told me so."

Ginger Dick and Peter Russet stared at each other.

"She said she 'ad been in love with me all along," ses Sam, filling their glasses agin to cheer 'em up. "We went out arter tea and bought the engagement-ring, and then she got somebody to mind the shop and we went to the Pagoda music-'all."

"I 'ope you didn't pay much for the ring, Sam," ses Ginger, who always got very kind-'arted arter two or three glasses o' whisky. "If I'd known you was going to be in such a hurry I might ha' told you before."

"We ought to ha' done," ses Peter, shaking his 'ead.

"Told me?" ses Sam, staring at 'em. "Told me wot?"

"Why me and Peter gave it up," ses Ginger; "but, o' course, p'r'aps you don't mind."

"Mind wot?" ses Sam.

"It's wonderful 'ow quiet she kept it," ses Peter.

Old Sam stared at 'em agin, and then he asked 'em to speak in plain English wot they'd got to say, and not to go taking away the character of a woman wot wasn't there to speak up for herself.

"It's nothing agin 'er character," ses Ginger. "It's a credit to her, looked at properly," ses Peter Russet.

"And Sam'll 'ave the pleasure of bringing of 'em up," ses Ginger.

"Bringing of 'em up?" ses Sam, in a trembling voice and turning pale; "bringing who up?"

"Why, 'er children," ses Ginger. "Didn't she tell you? She's got nine of 'em."

Sam pretended not to believe 'em at fust, and said they was jealous; but next day he crept down to the greengrocer's shop in the same street, where Ginger had 'appened to buy some oranges one day, and found that it was only too true. Nine children, the eldest of 'em only fifteen, was staying with different relations owing to scarlet-fever next door.

Old Sam crept back 'ome like a man in a dream, with a bag of oranges he didn't want, and, arter making a present of the engagement-ring to Ginger--if 'e could get it--he took the fust train to Tilbury and signed on for a v'y'ge to China.

End of the Project Gutenberg EBook of Captains All, by W.W. Jacobs

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK CAPTAINS ALL \*\*\*

\*\*\*\*\* This file should be named 11181.txt or 11181.zip \*\*\*\*\*

This and all associated files of various formats will be found in:

<http://www.gutenberg.net/1/1/1/8/11181/>

Produced by David Widger

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

Creating the works from public domain print editions 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-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away—you may do practically ANYTHING with public domain eBooks. 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-tm 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-tm License (available with this file or online at <http://gutenberg.net/license>).

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

1.A. By reading or using any part of this Project Gutenberg-tm 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-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm 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-tm 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-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm 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-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain 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-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm 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-tm 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-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside 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-tm License must appear prominently whenever any copy of a Project Gutenberg-tm 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 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.net](http://www.gutenberg.net)

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (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-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm 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-tm 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-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

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-tm 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-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site ([www.gutenberg.net](http://www.gutenberg.net)), 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-tm 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-tm 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-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm 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-tm 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-tm 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-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm 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 public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm 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-tm trademark, and any other party distributing a Project Gutenberg-tm 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 F3. 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-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm 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-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

## Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm 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, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm 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-tm 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 web page at <http://www.pglaf.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. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. 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 principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email [business@pglaf.org](mailto:business@pglaf.org). Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:

Dr. Gregory B. Newby  
Chief Executive and Director  
[gbnewby@pglaf.org](mailto:gbnewby@pglaf.org)

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

Project Gutenberg-tm depends upon and cannot survive without wide spread 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 <http://pglaf.org>

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 including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

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

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

Each eBook is in a subdirectory of the same number as the eBook's eBook number, often in several formats including plain vanilla ASCII, compressed (zipped), HTML and others.

Corrected EDITIONS of our eBooks replace the old file and take over the old filename and etext number. The replaced older file is renamed. VERSIONS based on separate sources are treated as new eBooks receiving new filenames and etext numbers.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.net>

This Web site includes information about Project Gutenberg-tm, 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.

EBooks posted prior to November 2003, with eBook numbers BELOW #10000, are filed in directories based on their release date. If you want to download any of these eBooks directly, rather than using the regular search system you may utilize the following addresses and just download by the etext year.

<http://www.gutenberg.net/etext06>

(Or /etext 05, 04, 03, 02, 01, 00, 99, 98, 97, 96, 95, 94, 93, 92, 91 or 90)

EBooks posted since November 2003, with etext numbers OVER #10000, are filed in a different way. The year of a release date is no longer part of the directory path. The path is based on the etext number (which is identical to the filename). The path to the file is made up of single digits corresponding to all but the last digit in the filename. For example an eBook of filename 10234 would be found at:

<http://www.gutenberg.net/1/0/2/3/10234>

or filename 24689 would be found at:

<http://www.gutenberg.net/2/4/6/8/24689>

An alternative method of locating eBooks:

<http://www.gutenberg.net/GUTINDEX.ALL>