

Stories from The Arabian Nights

Stories from The Arabian Nights

MAKUR

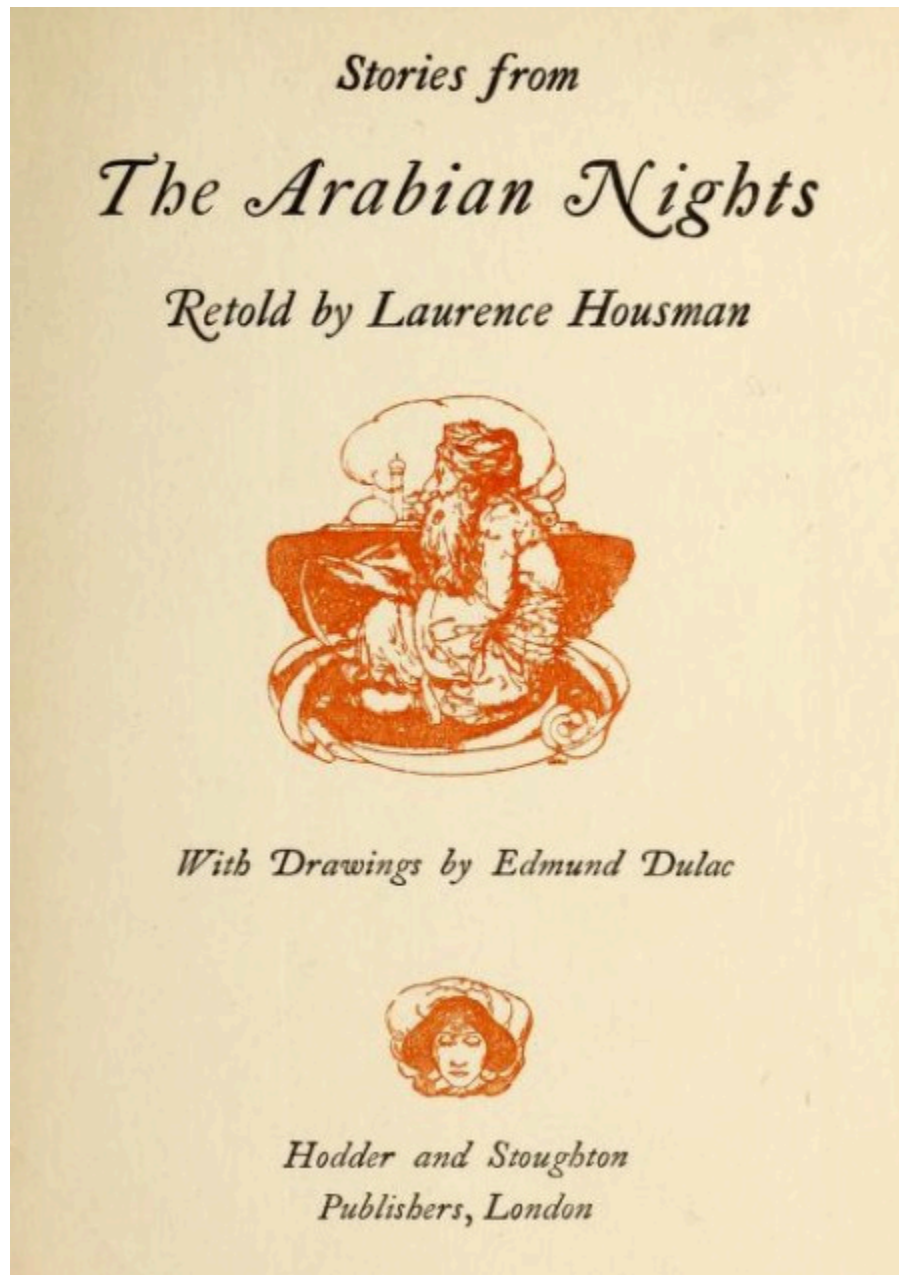


This work ([Stories from The Arabian Nights](#) by Project Gutenberg) is free of known copyright restrictions.

Contents

Cover	vii
Table of Content	viii
Preface	1
THE FISHERMAN AND THE GENIE	5
THE STORY OF THE KING OF THE EBONY ISLES	18
About the Book	29
Appendix	30
Project Gutenberg License	39

A Journey into The Arabian Nights



Cover of Stories from The Arabian Nights

Table of Content

CONTENTS

1. [The Fisherman and the Genie](#)
2. [The Story of the King of the Ebony Isles](#)
3. Ali Baba and the Forty Thieves
4. The Story of the Magic Horse
5. The Story of the Wicked Half-Brothers
6. The Story of the Princess of Deryabar

Note: There will be interactive H5P activities throughout the chapters.

Preface



PREFACE

Scheherazadè, the heroine of the Thousand and one Nights, ranks among the great story-tellers of the world much as does Penelope among the weavers. Procrastination was the basis of her art; for though the task she accomplished was splendid and memorable, it is rather in the quantity than the quality of her invention—in the long spun-out performance of what could have been done far more shortly—that she becomes a figure of dramatic interest. The idea which binds the stories together is greater and more romantic than the stories themselves; and though, both in the original and in translation, the diurnal interruption of their flow is more and more taken for granted, we are never quite robbed of the sense that it is Scheherazadè who is speaking—Scheherazadè, loquacious and self-possessed, sitting up in bed at the renewed call of dawn to save her neck for the round of another day. Here is a figure of romance worth a dozen of the prolix stories to which it has been made sponsor; and often we may have followed the fortunes of some shoddy hero and heroine chiefly to determine at what possible point of interest the narrator could have left hanging that frail thread on which for another twenty-four hours her life was to depend.

Yes, the idea is delightful; and, with the fiction of Scheherazadè to colour them, the tales acquire a rank which they would not otherwise deserve; their prolixity is then the crowning point of their art, their sententious truisms have a flavor of ironic wit, their repetitions become humorous, their trivialities a mark of light-hearted courage; even those deeper indiscretions, which Burton has so faithfully recorded, seem then but a wise adaptation of vile means to a noble end. And yet we know that it is not so; for, as a matter of fact, the “Arabian Nights Entertainment” is but a miscellany gathered from various sources, of various dates, and passing down to us, even in its collocated form, under widely differing versions. None but scholars can know how little of the unadulterated originals has come into our possession; and only those whose pious opinions shut their eyes to obvious facts can object in principle to the simplification of a form which, from the point of view of mere story-telling, can so easily be bettered. Even the more accurate of the versions ordinarily available are full of abridgment, alteration, and suppression; and if you have to eliminate Scheherazadè and select your stories mainly with a view to illustration, then you have very largely done away with the reasons for treating tenderly that prolixity which in an impatient age tends to debar readers from an old classic.

And so, in the present version, whoever shall care to make comparison will find that the original material has been treated with considerable freedom in the direction of brevity, and with an almost uniform departure from the exact text, save where essentials of plot or character or local colour required a closer, accuracy. In the case also of conflicting versions, there has been no reluctance to choose and combine in order to secure a livelier result; and a further freedom has sometimes been taken of giving to an incident more meaning and connexion than has been allowed to it in the original. That is, perhaps, the greatest license of all, but it is the one that

does least harm in formal result; for no one can read the majority of the tales in their accepted versions without perceiving that, as regards construction and the piecing of event with event, they are either incredibly careless or discredibly perfunctory. We have to reckon with them as the product of a race keenly alive to the value of colour and pictorial description, but a race whose constructive imagination was feeble and diffuse, lacking almost entirely that great essential for the development of art in its finer forms—the economy of means toward ends.

But because they contain, though at a low pressure, the expression of so much life, habit and custom, so many coloured and secluded interiors, so quaint a commingling of crowds, so brilliant and moving a pageantry of Eastern mediævalism, because of all these things the “Arabian Nights” will still retain their perennial charm. Those of us who read are all travelers; and never is our traveling sense so awakened perhaps, as when we dip into a book such as this where the incredible and the common-place are so curiously blended, and where Jinn and Efreet and Magician have far less interest for us now than the silly staring crowds, and the bobbing camels in the narrow streets, and Scheherazadè spinning her poor thin yarn of wonders that she may share for another night the pillow of a homicidal maniac.

THE FISHERMAN AND THE GENIE

There was once an old fisherman who lived in great poverty with a wife and three children. But though poorer than others he ever toiled in humble submission to the decrees of Providence, and so, at the same hour each day, he would cast his net four times into the sea, and whatever it brought up to him therewith he rested content.

One day, having cast for the first time, he found his net so heavy that he could scarcely draw it in; yet when at last he got it to shore all that it contained was the carcase of an ass.

He cast a second time, and found the draught of the net even heavier than before. But again he was doomed to disappointment, for this time it contained nothing but a large earthenware jar full of mud and sand. His third attempt brought him only a heap of broken old bottles and potsherds: fortune seemed to be against him. Then, committing his hope to Providence, he cast for the fourth and last time; and once more the weight of the net was so great that he was unable to haul it. When at last he got it to land, he found that it contained a brazen vessel, its mouth closed with a leaden stopper, bearing upon it the seal of King Solomon.

The sight cheered him. "This," thought he, "I can sell in the market, where I may get for it enough to buy a measure of corn; and, if one is to judge by weight, what lies within may prove yet more valuable."



And there in its midst stood a mighty Genie

Thus reckoning, he prised out the stopper with his knife, and turning the vessel upside down looked for the contents to follow. Great was his astonishment when nothing but smoke came out of it. The smoke rose in a thick black column and spread like a mist between earth and sky, till

presently, drawing together, it took form; and there in its midst stood a mighty Genie, whose brows touched heaven while his feet rested upon ground. His head was like a dome, his hands were like flails, and his legs like pine trees; his mouth was black as a cavern, his nostrils were like trumpets, his eyes blazed like torches, and his wings whirled round and over him like the simoom of the desert.

At so fearful a sight all the fisherman's courage oozed out of him; but the Genie, perceiving him, cried with a loud voice, "O, Solomon, Prophet of God, slay me not, for never again will I withstand thee in word or deed!"

"Alas!" said the fisherman, "I am no prophet; and as for Solomon, he has been dead for nearly two thousand years. I am but a poor fisherman whom chance has knocked by accident against thy door."

"In that case," answered the Genie, "know that presently thou wilt have to die."

"Heaven forbid!" cried the fisherman; "or, at least, tell me why! Surely it might seem that I had done thee some service in releasing thee."

"Hear first my story," said the Genie, "then shalt thou understand."

"Well, if I must!" said the fisherman, resigning himself to the inevitable; "but make it short, for truly I have small stomach left in me now for the hearing of tales."

"Know, then," said the Genie, "that I am one of those spirits which resisted the power and dominion of Solomon; and when, having brought into submission all the rest of my race, he could not make me yield to him either reverence or service, he caused me to be shut up in this bottle, and sealing it with his own seal cast it down into the depths of the sea.



When having brought into submission all the rest of my race

“Now when I had lain there prisoner for a hundred years, I swore in my heart that I would give to the man that should release me all the treasures attainable in heaven or earth. But when none came to earn so great a reward in all the hundred years that followed, then I swore that I would give to my liberator earthly riches only; and when this gift also had lain despised for yet another hundred years, then would I promise no more than the fulfilment of three wishes. But thereafter finding that all promises and vows were vain, my heart became consumed with rage, and I swore by Allah that I would only grant to the fool that should release me his own choice of the most cruel

form of death by which he should die. Now therefore accept that mercy which I still offer and choose thy penalty!"

When the fisherman heard this he gave himself up for lost, yet he did not the less continue by prayer and supplication to entreat the Genie from his purpose. But when he found that there was no heart left in him to be moved, then for the first time he bestirred his wits, and remembering how that which is evil contains far less wisdom than that which is good, and so falls ever the more readily into the trap prepared for it, he spoke thus: "O Genie, since thou art determined on my death, there is yet a certain thing touching thine honour that I would first know. So, by the Ineffable Name, which is the seal of Solomon, I will ask thee one question, and do thou swear to answer it truly."

The Genie was ready enough to give the oath as desired. Then said the fisherman, "How is it that one so great as thou art, whose feet o'er-step the hills and whose head out-tops the heaven—how can such an one enter into so small a vessel to dwell in it? Truly, though mine eyes tell me I have seen it, I cannot any longer believe so great a marvel."

"What?" cried the Genie, "dost thou not believe what I have already told thee?"

Not till I have seen it done can I believe it," said the fisherman.

Thereupon, without more waste of words, the Genie, drawing his limbs together and folding himself once more in a thick veil of smoke, descended from his vast altitude into the narrow neck of the brazen vessel till not one shred or film of him remained to view. Then the fisherman with a quick hand replaced the leaden stopper, and laughing, cried to the Genie, "Choose now, thou in thy turn, by what manner of death thou wilt die."

The Genie, hearing himself thus mocked, made violent efforts to escape; but the power of the seal of Solomon held him fast, and the fisherman, ceasing not all the while to revile him for the treachery and baseness which were now to receive their due reward, began to carry the vessel back to the sea's brink. "Now," said he, "thou shalt return to the place whence I drew thee! And here on the shore I will build myself a hut, and to every fisherman that comes near I will say, 'Look that you fish not in these waters, for herein lies bound a wicked genie that has sworn to put to a cruel death whoever dares to release him.'"

"Nay, nay," cried the Genie, "I did not mean what I said! Ask of me now, and I will give you all the treasures that the world contains, or that your heart can find in it to desire, if only you will set me free!"

The fisherman, being of a mild spirit and with no heart for revenge, sat down to consider what he should do, and all the while the imprisoned Genie continued to appeal to him for compassion with loud promise and lamentation. So at last, the fisherman, having the fear of God before his eyes, after he had extracted from the Genie a most solemn vow to leave him unharmed, drew out the stopper of lead and released him.

No sooner was he out and restored to his true form than the Genie, turning himself about, lifted his foot and with his full strength smote the brazen vessel far out to sea; and the fisherman, beholding that act, began to repent him of his mercy and to tremble again for dear life.

But the Genie, seeing his fear, broke into huge laughter, and striding on ahead of him cried, "Come, fisherman, and follow me, for now I will lead you to fortune!"

Meekly at his heels went the old fisherman, and leaving behind them the habitations of men they ascended a mountain and entered upon a desert tract guarded by four hills, in the centre of which lay a broad lake. Here the Genie stopped, and pointing to a place where fish were swimming in

abundance bade the fisherman cast in his net. The fisherman did as he was told, and when he drew in his net he found that it contained four fish each of a different colour, a red, a white, a blue, and a yellow: never in his life had he seen the like of them. The Genie bade him take and offer them to the Sultan, assuring him that if he did so they should bring him both fortune and honours. Then he struck the ground with his foot, and immediately the earth opened its mouth and swallowed him as the dry desert swallows the rain.

The fisherman, wondering no less at his safe deliverance than at the marvel of these occurrences, made his way in haste to the city; and there presenting himself at the palace he begged that the four fish might be laid at the Sultan's feet, as a humble offering from the poorest of his subjects.

No sooner had the monarch seen them, so strange of form and so brilliant and diverse in hue, than his longing to taste of them became strongly awakened; so, by the hand of his Vizier, he sent them to the cook to be prepared forthwith for the royal table. As for the poor fisherman, he received no fewer than four hundred pieces of gold from the Sultan's bounty, and returned to his family rejoicing in an affluence which surpassed his utmost expectations.



No sooner had the monarch seen them, so strange of form and so brilliant and diverse in hue.

INTERACTIVE EXERCISE



An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.uiowa.edu/makur3/?p=115>

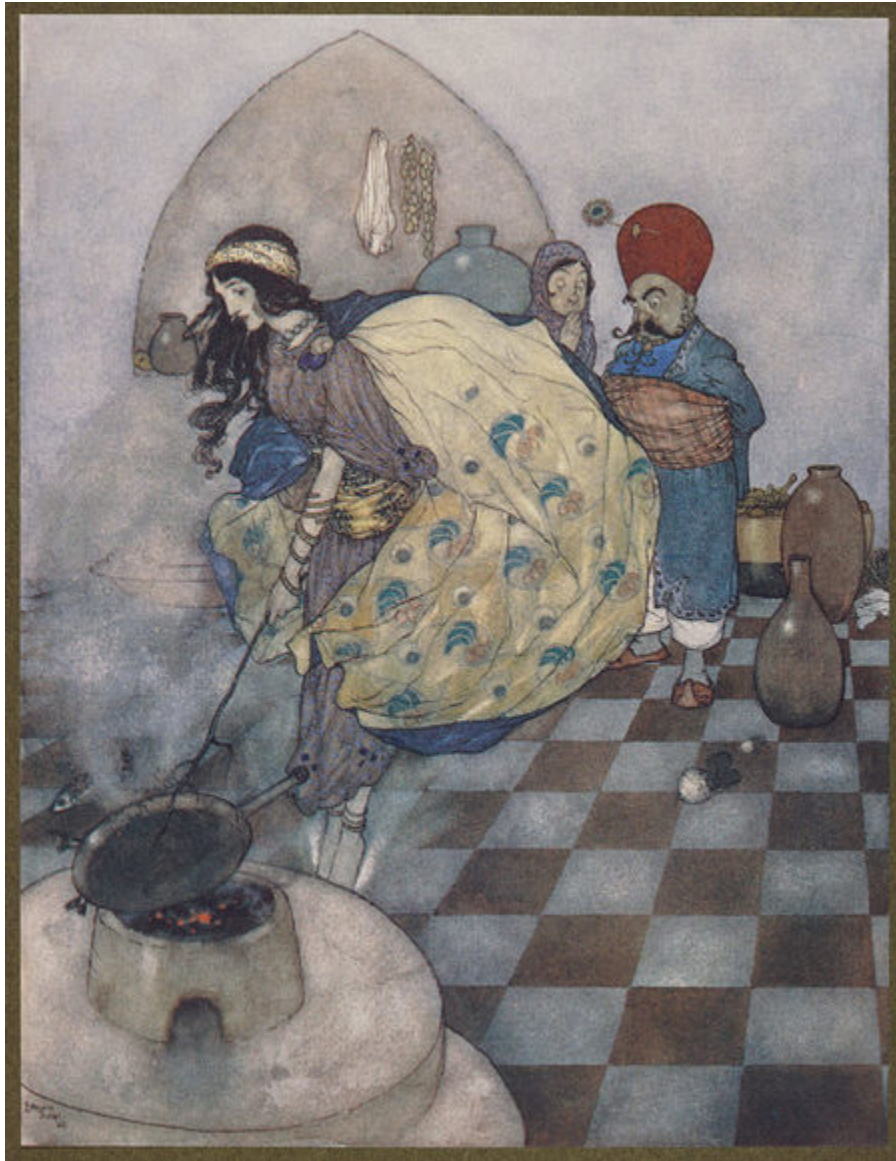
The cook meanwhile, proud of an opportunity to exhibit her culinary skill on dainties so rare, scaled and cleaned the fish and laid them in a frying-pan over the fire. But scarcely had she done so when the wall of the kitchen divided, and there issued forth from it a damsel of moon-like beauty richly apparelled, holding a rod of myrtle in her hand. With this she struck the fish that lay in the frying-pan, and cried—

“O fish of my pond,
Are ye true to your bond?”

And immediately the four fishes lifted their heads from the frying fat and answered—

“Even so, the bond holds yet;
Paid by thee, we pay the debt.
With give and take is the reckoning met.”

Thereupon the damsel upset the pan into the fire and retired through the wall in the same way that she had come, leaving the four fish all charred to a cinder.



Whereupon one upset the pan into the fire

The cook, beholding her labour thus brought to naught, began to weep and bewail herself, expecting no less than instant dismissal, and was still loud in her lamentations when the Vizier arrived to see if the fish were ready.



Recalling the fisherman by a swift messenger

On hearing her account of what had occurred, the Vizier was greatly astonished, but feared to bring so strange a report to the Sultan's ears while the cravings of the royal appetite were still unsatisfied; so recalling the fisherman by a swift messenger, he bade him procure in all haste four more fish of the same kind, promising to reward him according to the speed with which he accomplished the task. So spurred, and by the additional favour of fortune, the fisherman fulfilled his mission in an astonishingly short space of time; but no sooner was the second lot of fish placed upon the fire in the Vizier's presence than once again the wall opened, and the damsel, appearing as before, struck the frying-pan with her rod, and cried—

“O fish of my pond,
Are ye true to your bond?”

And immediately the fish stood up on their tails in the frying fat and replied—

“Even so, the bond holds yet;
Paid by thee, we pay the debt.
With give and take is the reckoning met.”

Whereupon she upset the pan into the fire and departed as she had come.

The Vizier, perceiving that so strange an event might no longer be kept from the royal knowledge, went and informed the Sultan of all that had occurred; and the monarch, as soon as he had heard the tale, now rendered more eager for the satisfaction of his eyes than he had previously

been for the indulgence of his appetite, sent for the fisherman, and promised him yet another four hundred pieces of gold if he could within a given time procure four more fishes similar to those he had already brought on the previous occasions. If the fisherman had been prompt at the Vizier's bidding, he made even greater speed to fulfil the royal command, and before the day was over—this time in the presence of the Sultan himself—four fish, of four diverse colours like to the first, were cleaned and laid into the pan ready for frying. But scarcely had they touched the fat when the wall opened in a clap like thunder, and there came forth with a face of rage a monstrous negro the size of a bull, holding in his hand the rod of myrtle. With this he struck the frying-pan, and cried in a terrible voice—

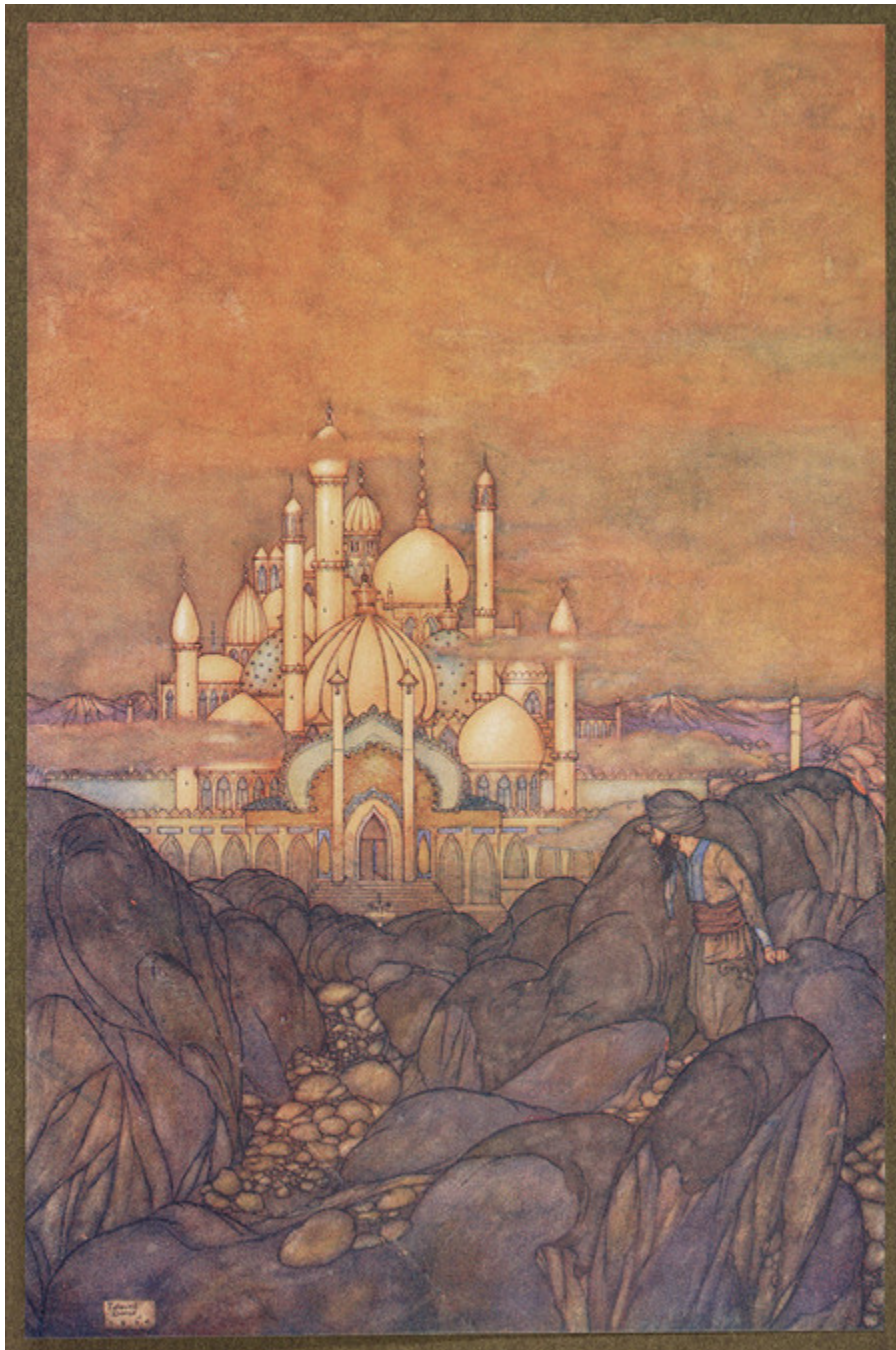
“O fish from the pond,
Are ye true to your bond?”

And when the fish had returned the same answer that the others had made before them, without more ado the negro overturned the pan upon the fire and departed as he had come.

When the Sultan's eyes had seen that marvel, he said to his Vizier, “Here is mystery set before us! Surely these fish that talk have a past and a history. Never shall I rest satisfied until I have learned it.” So causing the fisherman to be brought before him, he inquired whence the fish came. The fisherman answered, “From a lake between four hills upon the mountain overlooking the city.” The Sultan inquired how many days' journey it might be, and the fisherman replied that it was but a matter of a few hours going and returning. Then to the Sultan and his court it seemed that the old man was mocking them, for none had heard tell of any lake lying among the hills so near to that city; and the fisherman, seeing his word doubted, began to fear that the Genie was playing him a trick; for if the lake were now suddenly to vanish away, he might find his fortunes more undone at the end than at the beginning.

Yet the Sultan, though his Vizier and all his court sought to dissuade him, was firmly resolved on putting the matter to the proof; so he gave orders that an escort and camping tents should be immediately got ready, and, with the fisherman to guide, set forth to find the place that was told of.

And, sure enough, when they had ascended the mountain which all knew, they came upon a desert tract on which no man had previously set eyes; and there in its midst lay the lake filled with four kinds of fish, and beyond it stretched a vast and unknown country.



He arrived within sight of a palace of shining marble

At this sight, so mysterious and unaccountable, of a strange region lying unbeknownst at the gates of his own capital, the monarch was seized with an overwhelming desire to press forward in solitary adventure to the discovery of its secret. To the cautious counsels of his Vizier he turned a deaf ear; but since it would not be safe for his subjects to know of his departure on an errand so perilous, it was given out that he had been stricken by sudden sickness. The door of the royal tent

was closed, and at the dead of night the Sultan, admitting none but the Vizier into his confidence, set out secretly on his adventure.

Journeying by night and resting by day, he arrived on the third morning within sight of a palace of shining marble which, with its crowd of domes and minarets, stood solitary among the hills. No sign of life was about it, and when he drew near and knocked at the gates none came to answer him. Then, finding the doors unfastened, he took courage and entered; and advancing through chambers where gold lay as dust, and by fountains wherein pearls lay poured out like water, he found only solitude to greet him.

Wandering without aim among innumerable treasures unguarded and left to waste, the Sultan grew weary, and sat down in an embrasure to rest. Then it seemed to him that not far off he could hear a sorrowful voice chant verses of lamentation. Following the sounds with wonder he came to a curtained doorway, and passing through found himself in the presence of a fair youth richly dressed, seated upon a couch and bearing upon his countenance tokens of extreme grief and despondency. To the Sultan's proffered greeting the youth returned salutation, but did not stir from his seat. "Pardon me," he said, "for not rising; but my miserable condition makes it impossible." Having said this he again broke into doleful lamentation; and when the Sultan inquired as to the cause of so many tears, "See for yourself," he cried, "what I am now made into!" And lifting the skirt of his robe he revealed himself all stone from his waist to the soles of his feet, while from the waist upwards he was as other men. Then as he observed upon his visitor's countenance the expression of a lively curiosity and astonishment, "Doubtless," he went on, "as you now know the secret of my miserable condition you will wish also to hear my story." And he related it as follows:—

INTERACTIVE EXERCISE



An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.uiowa.edu/makur3/?p=115>

[Watch Arabian Nights \(1942\) movie on Archive.org](#)

THE STORY OF THE KING OF THE EBONY ISLES



The Queen of the Ebony Isles

“My father was king of the city which once stood about this palace. He was lord also of the Ebony Isles that are now the four hills which you passed on your way hither. When I succeeded to the throne upon his death, I took to wife my own cousin, the daughter of my uncle, with whom I lived for five years in the utmost confidence and felicity, continually entertained by the charm of her conversation and the beauty of her person, and happy in the persuasion that she found in me an equal satisfaction.



Supposing me asleep they began to talk

“One day, however, it chanced, in the hour before dinner when the queen was gone to bathe and adorn herself, that I lay upon a couch beside which two female slaves sat fanning me; and they, supposing me to be asleep, began to talk concerning me and their mistress. ‘Ah!’ said one, ‘how little our lord knows where our mistress goes to amuse herself every night while he lies dreaming!’ ‘How should he know?’ returned the other, ‘seeing that the cup of wine which she gives him each night contains a sleeping-draught, that causes him to sleep sound however long she is absent. Then at daybreak when she returns she burns perfumes under his nostrils, and he waking and finding her there guesses nothing. Pity it is that he cannot know of her treacherous ways, for surely it is a shame that a king’s wife should go abroad and mix with base people.’



The cup of wine which she gives him each night contains a sleeping-draught.

“Now when I heard this the light of day grew dark before my eyes; but I lay on and made no sign, awaiting my wife’s return. And she coming in presently, we sat down and ate and drank together according to custom; and afterwards, when I had retired and lain down, she brought me with her own hands the cup of spiced wine, inviting me to drink. Then I, averting myself, raised it to my lips, but instead of drinking, poured it by stealth into my bosom, and immediately sank down as though overcome by its potency, feigning slumber. Straightway the queen rose up from my side, and having clothed herself in gorgeous apparel and anointed herself with perfumes, she made her way secretly from the palace, and I with equal secrecy followed her.

“Soon, passing by way of the narrower streets, we arrived before the city gates; and immediately at a word from her the chains fell and the gates opened of their own accord, closing again behind us as soon as we had passed. At last she came to a ruined hut, and there entering I saw her presently with her veil laid aside, seated in familiar converse with a monstrous negro, the meanest and most vile of slaves, offering to him in abject servility dainties which she had carried from the royal table, and bestowing upon him every imaginable token of affection and regard.

“At this discovery I fell into a blind rage, and drawing my sword I rushed in and struck the slave from behind a blow upon the neck that should have killed him. Then believing that I had verily slain him, and before the queen found eyes to realize what had befallen, I departed under cover of night as quickly as I had come, and returned to the palace and my own chamber.

“On awaking the next morning I found the queen lying beside me as though nothing had happened, and at first I was ready to believe it had all been an evil dream; but presently I perceived her eyes red with weeping, her hair dishevelled, and her face torn by the passion of a grief which she strove to conceal. Having thus every reason to believe that my act of vengeance had not fallen short of its purpose, I held my tongue and made no sign.

“But the same day at noon, while I sat in council, the queen appeared before me clad in deep mourning, and with many tears informed me how she had received sudden news of the death of her father and mother and two brothers, giving full and harrowing details of each event. Without any show of incredulity I heard her tale; and when she besought my permission to go into retirement and mourn in a manner befitting so great a calamity, I bade her do as she desired.

“So for a whole year she continued to mourn in a privacy which I left undisturbed; and during that time she caused to be built a mausoleum or Temple of Lamentation—the same whose dome you see yonder—into which she withdrew herself from all society; while I, believing the cause of my anger removed and willing to humour the grief which my act had caused her, waited patiently for her return to a sane and reasonable state of mind.

“But, as I learned too late, matters had not so fallen: for though in truth the negro was grievously wounded, being cut through the gullet and speechless, it was not the will of Heaven that he should die; and the queen having by her enchantments kept him in a sort of life, no sooner was the mausoleum finished than she caused him to be secretly conveyed thither, and there night and day tended him, awaiting his full recovery.

“At length, when two years were over and her mourning in no wise abated, my curiosity became

aroused; so going one day to the Temple of Lamentation I entered unannounced, and placing myself where I might see and not be seen, there I discovered her in an abandonment of fond weeping over her miserable treasure whose very life was a dishonour to us both. But no sooner in my just resentment had I started to upbraid her, than she—as now for the first time realizing the cause of her companion's misfortune—began to heap upon me terms of the most violent and shameful abuse; and when, carried beyond myself, I threatened her with my sword, she stood up before me, and having first uttered words of unknown meaning she cried,—

‘Be thou changed in a moment’s span;
Half be marble, and half be man!’



She went on to vent her malice upon the city and islands

And at the word I became even as you see me now—dead to the waist, and above living yet bound. Yet even so her vengeance was not satisfied. Having reduced me to this state she went on to vent her malice upon the city and islands over which I ruled, and the unfortunate people who were my

subjects. Thus by her wicked machinations the city became a lake, and the islands about it the four hills which you have seen; as for the inhabitants, who were of four classes and creeds, Moslems, Christians, Jews, and Persians, she turned them into fish of four different colours: the white are the Moslems, the red are Persian fire-worshippers, the yellow are Jews, and the blue Christians. And now having done all this she fails not every day to inflict upon me a hundred lashes with a whip which draws blood at every stroke: and when these are accomplished she covers my torn flesh with hair-cloth and lays over it these rich robes in mockery. Of a surety it is the will of Heaven that I should be the most miserable and despised of mortals!"



Began to heap upon me terms of the most violent and shameful abuse

Thus the youth finished his story, nor when he had ended could he refrain from tears. The Sultan also was greatly moved when he heard it, and his heart became full of a desire to avenge such injuries upon the doer of them. "Tell me," he said, "where is now this monster of iniquity?" "Sir,"

answered the youth, "I doubt not she is yonder in the mausoleum with her companion, for thither she goes daily so soon as she has measured out to me my full meed of chastisement: and as for this day my portion has been served to me, I am quit of her till to-morrow brings, the hour of fresh scourgings."



Thus by her wicked machinations the city became a lake

Now when this was told him the Sultan saw his way plain. "Be of good cheer," he said to the youth,

“and endure with a quiet spirit yet once more the affliction she causes thee; for at the price of that single scourging I trust, by the will of Heaven, to set thee free.”

So on the morrow the Sultan lay in close hiding until sounds reached him which told that the whippings had begun; then he arose and went in haste to the mausoleum, where amid rich hangings and perfumes and the illumination of a thousand candles, he found the black slave stretched mute upon a bed awaiting in great feebleness the recovered use of his sawn gullet. Quickly, with a single sword-stroke, the avenger took from him that poor remnant of life which enchantment alone had made possible: then having thrown the body into a well in the courtyard below, he lay down in the dead man’s place, drawing the coverlet well over him. Soon after, fresh from her accustomed task of cruelty, the enchantress entered, and falling upon her knees beside the bed she cried, “Has my lord still no voice wherewith to speak to his servant? Surely, for lack of that sound, hearing lies withered within me!” Then the Sultan, taking to himself the thick speech of a negro, said, “There is no strength or power but in God alone!”

On hearing those words, believing that her companion’s speech was at last restored to him, the queen uttered a cry of joy! But scarcely had she begun to lavish upon him the tokens of her affection when the pretended negro broke out against her in violent abuse. “What!” he cried, “dost thou expect favour at my hands, when it is because of thee that for two years I have lain dumb and prostrate? How dar’st thou speak to me or look for any recompense save death! Nay!” he went on in answer to her astonished protests, “have not the cries and tears and groans of thy husband kept me continually from rest: and has not Heaven smitten me for no other reason than because thou wouldst not cease from smiting him? So has the curse which thou didst seek to lay upon him fallen doubly upon me.”

“Alas!” cried the enchantress, “have I unknowingly caused thee so great an ill? If it be so, then let my lord give command, and whatever be his desire it shall be satisfied.”

Then said the Sultan, “Go instantly and release thy husband from spell and torment: and when it is done, return hither with all speed.”

Thus compelled, in great fear and bewilderment and sorely against her will, the queen sped to the chamber in the palace where her husband lay spell-bound. Taking a vessel of water she pronounced over it certain words which caused it instantly to boil as though it had been set on a fire: then throwing the water over him, she cried—

“Spell be loosed, and stone grow warm,
Yield back flesh to the human form.”

And immediately on the word his nature came to him again, and he leaped and stood upon his feet. But the queen’s hatred towards him was by no means abated. “Go hence quickly,” she cried, “since a better will than mine releases thee! But if thou tarry or if thou return, thou shalt surely die!” Thankful for his deliverance the youth stayed not to question, but departing went and hid himself without, while the queen returned in haste to the mausoleum where her supposed lover awaited her. There, eager for restoration to favour, she informed him of what she had done, supposing that to be all.

“Nay,” said the other, still speaking with the thick voice of a negro; “though thou hast lopped the branch of the evil thou hast not destroyed the root. For every night I hear a jumping of fishes in the lake that is between the four hills, and the sound of their curses on thee and me comes to disturb

my rest. Go instantly and restore all things to their former state, then come back and give me thy hand and I shall rise up a sound man once more.”



Great was the astonishment of the Vizier and the Sultan's escort

Rejoicing in that promise and the expectations it held out to her of future happiness, the queen went with all speed to the border of the lake. There taking a little water into her hand, and uttering strange words over it, she sprinkled it this way and that upon the surface of the lake and the roots of the four hills, and immediately where had been the lake a city appeared, and instead of fishes inhabitants, and in place of the four hills four islands. As for the palace it stood no longer removed far away into the desert but upon a hill overlooking the city.

Great was the astonishment of the Vizier and the Sultan's escort which had lain encamped beside the lake to find themselves suddenly transported to the heart of a populous city, with streets and walls and the hum of reawakened life around them; but a greater and more terrible shock than this awaited the queen upon her return to the mausoleum to enjoy the reward of her labours. “Now,” she cried, “let my lord arise, since all that he willed is accomplished!”

“Give me thy hand!” said the Sultan, still in a voice of disguise; “come nearer that I may lean on thee!” And as she approached he drew forth his sword which had lain concealed beside him in the bed, and with a single blow cleft her wicked body in twain.

Then he rose and went quickly to where in hiding lay the young king her husband, who learned

with joy of the death of his cruel enemy. He thanked the Sultan with tears of gratitude for his deliverance, and invoked the blessings of Heaven upon him and his kingdom. “On yours too,” said the Sultan, “let peace and prosperity now reign! And since your city is so near to mine, come with me and be my guest that we may rejoice together in the bonds of friendship.”

“Nay,” answered the young king, “that would I do willingly, but your country lies many a day’s journey from my own. I fear the breaking of the spell which held me and my subjects has brought you further than you wished.”

It was in fact true that the Ebony Isles had now returned to the place from which they had originally come. The Sultan put a smiling face upon the matter: “I can well put up with the tedium of my journey,” said he, “if only you will be my companion. Nay, let me speak frankly to one whose demeanour in affliction has won my heart; I am childless and have no heir. Come with me and be my son, and when I am dead unite our two kingdoms under a single ruler.” The young king, who had conceived for his deliverer an equal affection, could not withstand so noble and generous an offer: and so with a free exchange of hearts on both sides the matter was arranged.

After a journey of some months the Sultan arrived again at his own capital, where he was welcomed with great rejoicings by the people, who had long mourned over his strange and unexplained absence.

As for the old fisherman who had been the immediate cause of the young king’s deliverance the Sultan loaded him with honours and gave his daughters in marriage to sons of the blood royal, so that they all continued in perfect happiness and contentment to the end of their days.

[Listen to the New Arabian Nights by Robert Louis Stevenson.](#)

Consider how stories have evolved over time.



An interactive or media element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.uiowa.edu/makur3/?p=140>

About the Book

Project Gutenberg's Stories from The Arabian Nights, by Laurence Housman

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.org/license

Title: Stories from The Arabian Nights

Author: Laurence Housman

Illustrator: Edmund Dulac

Release Date: March 13, 2016 [EBook #51432]

Language: English

Character set encoding: ISO-8859-1

Produced by Madeleine Fournier. Images are from The Internet Archive. Plates are kindly provided by the National Library of New Zealand.

Appendix

End of the Project Gutenberg EBook of Sindbad the Sailor & Other Stories
from The Arabian Nights, by Edmund Dulac

*** END OF THIS PROJECT GUTENBERG EBOOK SINDBAD THE SAILOR, OTHER STORIES ***

***** This file should be named 47285-h.htm or 47285-h.zip *****

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

<http://www.gutenberg.org/4/7/2/8/47285/>

Produced by Chris Curnow, Emmy and the Online Distributed
Proofreading Team at <http://www.pgdp.net> (This file was
produced from images generously made available by The
Internet Archive)

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-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 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-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 www.gutenberg.org/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 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-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 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'll have to check the laws of the country where you are located before using this ebook.

1.E.2. If an individual Project Gutenberg-tm 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-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.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-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 The Project Gutenberg Trademark LLC, 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 works not protected by U.S. copyright law 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 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-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 are 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 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 principal office is in Fairbanks, Alaska, with the mailing address: PO Box 750175, Fairbanks, AK 99775, 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 contact links and up to date contact information can be found at the Foundation's web site and

official page at www.gutenberg.org/contact

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
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 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-tm electronic works.

Professor Michael S. Hart was the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For forty 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 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 Web site which has the main PG search facility: www.gutenberg.org

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.

Project Gutenberg License

Produced by Madeleine Fournier. Images are from The Internet Archive. Plates are kindly provided by the National Library of New Zealand.

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.org/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.org/license

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.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-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 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-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, are 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.pglaaf.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://pglaaf.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@pglaaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaaf.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gnewby@pglaaf.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 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.

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

<http://www.gutenberg.org>

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.