

Advice to Young Musicians. Musikalische Haus- und Lebens-Regeln

Robert Schumann



Project Gutenberg

The Project Gutenberg EBook of Advice to Young Musicians. Musikalische Haus- und Lebens-Regeln, by Robert Schumann

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

Title: Advice to Young Musicians. Musikalische Haus- und Lebens-Regeln

Author: Robert Schumann

Translator: Henry Hugo Pierson

Release Date: February 28, 2009 [EBook #28219]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK ADVICE TO YOUNG MUSICIANS ***

Produced by Brian Foley, Constanze Hofmann, Jana Srna and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This book was produced from scanned images of public domain material from the Google Print project.)

Transcriber's Note:

This is a two-language e-book. It first contains the [English](#), and then the [German](#) text.

Every effort has been made to replicate this text as faithfully as possible; changes (corrections of spelling and punctuation) made to the original text are marked [like this](#). The original text appears when hovering the cursor over the marked text.

Anmerkungen zur Transkription:

Dieses e-Book ist zweisprachig. Es enthält zuerst den [englischen](#)

und dann den [deutschen](#) Text.

Schreibweise und Interpunktion des Originaltextes wurden übernommen; lediglich offensichtliche Druckfehler wurden korrigiert. Änderungen sind im Text [gekennzeichnet](#), der Originaltext erscheint beim Überfahren mit der Maus.

ADVICE TO YOUNG MUSICIANS,

TRANSLATED BY

HENRY HUGO PIERSON.

LEIPSIC & NEW-YORK.
J. SCHUBERTH & CO.

LONDON,
ENT. ST. HALL. EWER & CO.

(This work is copyright.)

Entered according to act of congress AD. 1860 by
J. SCHUBERTH & CO.
in the clerks office of the District Court of the Southern District of New-York.

The cultivation of the Ear is of the greatest importance.—Endeavour early to distinguish each several tone and key. Find out the exact notes sounded by the bell, the glass, the cuckoo, etc.

Practise frequently the scale and other finger exercises; but this alone is not sufficient. There are many people who think to obtain grand results in this way, and who up to a mature age spend many hours daily in mechanical labour. That is about the same, as if we tried every day to pronounce the alphabet with greater volubility! You can employ your time more usefully.

There are such things as mute pianoforte-keyboards; try them for a while, and you will discover that they are useless. Dumb people cannot teach us to speak.

Play strictly in time! The playing of many a virtuoso resembles the walk of an intoxicated person. Do not take such as your model.

Learn betimes the fundamental principles of Harmony.

Do not be afraid of the words Theory, Thoroughbass, Counterpoint, etc.; you will understand their full meaning in due time.

Never jingle! Play always with energy and do not leave a piece unfinished.

You may play too slow or too fast; both are faults.

Endeavour to play easy pieces well and with elegance; that is better than to play difficult pieces badly.

Take care always to have your instrument well tuned.

It is not only necessary that you should be able to play your pieces on the instrument, but you should also be able to hum the air without the piano. Strengthen your imagination so, that you may not only retain the melody of a composition, but even the harmony which belongs to it.

Endeavour, even with a poor voice, to sing at first sight without the aid of the instrument; by these means your ear for music will constantly improve: but in case you are endowed with a good voice, do not hesitate a moment to cultivate it; considering it at the same time as the most valuable gift which heaven has granted you!

You must be able to understand a piece of music upon paper.

When you play, never mind who listens to you.

Play always as if in the presence of a master.

If any one should place before you a composition to play at sight, read it over before you play it.

When you have done your musical day's work and feel tired, do not exert yourself further. It is better to rest than to work without pleasure and vigour.

In maturer years play no fashionable trifles. Time is precious. We should need to live a hundred lives, only to become acquainted with all the good works that exist.

With sweetmeats, pastry and confectionary we cannot bring up children in sound health. The mental food must be as simple and nourishing as the bodily. Great composers have sufficiently provided for the former; keep to their works.

All bravura-music soon grows antiquated. Rapid execution is valuable only when used to perfect the performance of real music.

Never help to circulate bad compositions; on the contrary, help to suppress them with earnestness.

You should neither play bad compositions, nor, unless compelled, listen to them.

Do not think velocity, or passage-playing, your highest aim. Try to produce such an impression with a piece of music as was intended by the composer; all further exertions are caricatures.

Think it a vile habit to alter works of good composers, to omit parts of them, or to insert new-fashioned ornaments. This is the greatest insult you can offer to Art.

As to choice in the study of your pieces, ask the advice of more experienced persons than yourself; by so doing, you will save much time.

You must become acquainted by degrees with all the principal works of the more celebrated masters.

Do not be elated by the applause of the multitude; that of artists is of greater value.

All that is merely modish will soon go out of fashion, and if you practise it in age, you will appear a fop whom nobody esteems.

Much playing in society is more injurious than useful. Suit the taste and capacity of your audience; but never play anything which you know is trashy and worthless.

Do not miss an opportunity of practising music in company with others; as for example in Duets, Trios, etc.; this gives you a flowing and elevated style of playing, and self-possession.—Frequently accompany singers.

If all would play first violin, we could not obtain an orchestra. Therefore esteem every musician in his place.

Love your peculiar instrument, but be not vain enough to consider it the greatest and only one. Remember that there are others as fine as yours. Remember also that singers exist, and that numbers, both in Chorus and Orchestra, produce the most sublime music; therefore do not overrate any Solo.

As you grow up, become more intimate with scores (or partitions) than with virtuosi.

Frequently play the fugues of good masters, above all, those by J. Seb. Bach. Let his “Well-tempered Harpsichord” be your daily bread. By these means you will certainly become a proficient.

Let your intimate friends be chosen from such as are better informed than yourself.

Relieve the severity of your musical studies by reading poetry. Take many a walk in the fields and woods!

From vocalists you may learn much, but do not believe all that they say.

Remember, there are more people in the world than yourself. Be modest! You have not yet invented nor thought anything which others have not thought or invented before. And should you really have done so, consider it a gift of heaven which you are to share with others.

You will be most readily cured of vanity or presumption by studying the history of music, and by hearing the master pieces which have been produced at

different periods.

A very valuable book you will find that: On Purity in Music, by Thibaut, a German Professor. Read it often, when you have come to years of greater maturity.

If you pass a church and hear an organ, go in and listen. If allowed to sit on the organ bench, try your inexperienced fingers and marvel at the supreme power of music.

Do not miss an opportunity of practising on the organ; for there is no instrument that can so effectually correct errors or impurity of style and touch as that.

Frequently sing in choruses, especially the middle parts, this will help to make you a real m u s i c i a n.

What is it to be m u s i c a l? You will not be so, if your eyes are fixed on the notes with anxiety and you play your piece laboriously through; you will not be so, if (supposing that somebody should turn over two pages at once) you stop short and cannot proceed. But you will be so if you can almost foresee in a new piece what is to follow, or remember it in an old one,—in a word, if you have not only music in your fingers, but also in your head and heart.

But how do we become musical? This, my young friend, is a gift from above; it consists chiefly of a fine ear and quick conception. And these gifts may be cultivated and enhanced. You will not become musical by confining yourself to your room and to mere mechanical studies, but by an extensive intercourse with the musical world, especially with the Chorus and the Orchestra.

Become in early years well informed as to the extent of the human voice in its four modifications. Attend to it especially in the Chorus, examine in what tones its highest power lies, in what others it can be employed to affect the soft and tender passions.

Pay attention to national airs and songs of the people; they contain a vast assemblage of the finest melodies, and open to you a glimpse of the character of the different nations.

Fail not to practise the reading of old clefs, otherwise many treasures of past times will remain a closed fountain to you.

Attend early to the tone and character of the various instruments; try to impress their peculiar sound on your ear.

Do not neglect to attend good Operas.

Highly esteem the Old, but take also a warm interest in the New. Be not prejudiced against names unknown to you.

Do not judge a composition from the first time of hearing; that which pleases you at the first moment, is not always the best. Masters need to be studied. Many things will not become clear to you till you have reached a more advanced age.

In judging of compositions, discriminate between works of real art and those merely calculated to amuse amateurs. Cherish those of the former description, and do not get angry with the others.

Melody is the battle-cry of amateurs, and certainly music without melody is nothing. Understand, however, what these persons mean by it: a simple, flowing and pleasing rhythmical tune; this is enough to satisfy them. There are, however, others of a different sort, and whenever you open Bach, Mozart, Beethoven, or any real master, their melodies meet you in a thousand different shapes. I trust you will soon be tired of the inferior melodies, especially those out of the new Italian operas; and of all vulgar ones.

If, while at the piano, you attempt to form little melodies, that is very well; but if they come into your mind of themselves, when you are not practising, you may be still more pleased; for the internal organ of music is then roused in you. The fingers must do what the head desires; not the contrary.

If you begin to compose, work it out in your head. Do not try a piece on your instrument, except when you have fully conceived it. If your music came from your heart and soul, and did you feel it yourself,—it will operate on others in the same manner.

If Heaven has bestowed on you a fine imagination, you will often be seated at your piano in solitary hours, as if attached to it; you will desire to express the feelings of your heart in harmony, and the more clouded the sphere of harmony may perhaps be to you, the more mysteriously you will feel as if drawn into magic circles. In youth these may be your happiest hours. Beware, however, of abandoning yourself too often to the influence of a talent that induces you to lavish powers and time, as it were, upon phantoms. Mastery over the forms of composition and a clear expression of your ideas can only be attained by constant writing. Write, therefore, more than you improvise.

Acquire an early knowledge of the art of conducting music. Observe often the best conductors, and conduct along with them in your mind. This will give you clearness of perception and make you accurate.

Look deeply into life, and study it as diligently as the other arts and sciences.

The laws of morals are those of art.

By means of industry and perseverance you will rise higher and higher.

From a pound of iron, that costs little, a thousand watch-springs can be made, whose value becomes prodigious. The pound you have received from the Lord,—use it faithfully.

Without enthusiasm nothing great can be effected in art.

The object of art is not to produce riches. Become a great artist, and all other desirable accessories will fall to your lot.

The Spirit will not become clear to you, before you understand the Forms of composition.

Perhaps genius alone understands genius fully.

It has been thought that a perfect musician must be able to see, in his mind's eye, any new, and even complicated, piece of orchestral music as if in full score lying before him! This is indeed the greatest triumph of musical intellect that can be imagined.

There is no end of learning.

Musikalische
Haus- und Lebens-Regeln,

verfaßt von

Robert Schumann.

Eigenthum der Verleger

J. Schuberth & Co.

Leipzig & New-York.

Die Bildung des Gehörs ist das Wichtigste. Bemühe dich frühzeitig, Tonart und Ton zu erkennen. Die Glocke, die Fensterscheibe, der Kukul – forsche nach, welche Töne sie angeben.

Du sollst Tonleitern und andere Fingerübungen fleißig spielen. Es giebt aber viele Leute, die meinen, damit Alles zu erreichen, die bis in ihr hohes Alter täglich viele Stunden mit mechanischem Ueben hinbringen. Das ist ungefähr ebenso, als bemühte man sich täglich das A-B-C möglichst schnell und immer schneller auszusprechen. Wende die Zeit besser an.

Man hat sogenannte »stumme Claviaturen« erfunden; versuche sie eine Weile lang, um zu sehen, daß sie zu nichts taugen. Von Stummen kann man nicht sprechen lernen.

Spiele im Takte! Das Spiel mancher Virtuosen ist wie der Gang eines Betrunknen. Solche nimm dir nicht zum Muster.

Lerne frühzeitig die Grundgesetze der Harmonie.

Fürchte dich nicht vor den Worten: Theorie, Generalbaß, Contrapunkt &c.; sie kommen dir freundlich entgegen, wenn du dasselbe thust.

Klimpere nie! Spiele immer frisch zu, und n i e ein Stück halb!

Schleppen und eilen sind gleich große Fehler.

Bemühe dich, leichte Stücke gut und schön zu spielen; es ist besser, als schwere mittelmäßig vorzutragen.

Du hast immer auf ein rein gestimmtes Instrument zu halten.

Nicht allein mit den Fingern mußt du deine Stückchen können, du mußt sie dir auch ohne Clavier vorträllern können. Schärfe deine Einbildungskraft so, daß du nicht allein die Melodie einer Composition, sondern auch die dazu gehörige Harmonie im Gedächtniß festzuhalten vermagst.

Bemühe dich, und wenn du auch nur wenig Stimme hast, ohne Hülfe des Instrumentes vom Blatt zu singen; die Schärfe deines Gehörs wird dadurch immer zunehmen. Hast du aber eine klangvolle Stimme, so säume keinen Augenblick sie auszubilden, betrachte sie als das schönste Geschenk, das dir der Himmel verliehen!

Du mußt es so weit bringen, daß du eine Musik auf dem Papier verstehst.

Wenn du spielst, kümmere dich nicht darum, wer dir zuhört.

Spiele immer, als hörte dir ein Meister zu.

Legt dir jemand eine Composition zum ersten Mal vor, daß du sie spielen sollst, so überlies sie erst.

Hast du dein musikalisches Tagewerk gethan und fühlst dich ermüdet, so streng dich nicht zu weiterer Arbeit an. Besser rasten, als ohne Lust und Frische arbeiten.

Spiele, wenn du älter wirst, nichts Modisches. Die Zeit ist kostbar. Man müßte hundert Menschenleben haben, wenn man nur alles Gute, was da ist, kennen lernen wollte.

Mit Süßigkeiten, Back- und Zuckerwerk zieht man keine Kinder zu gesunden Menschen. Wie die leibliche, so muß die geistige Kost einfach und kräftig sein. Die Meister haben hinlänglich für die letztere gesorgt; haltet euch an diese.

Aller Passagenkram ändert sich mit der Zeit; nur wo die Fertigkeit höheren Zwecken dient, hat sie Werth.

Schlechte Compositionen mußst du nicht verbreiten, im Gegentheil sie mit aller Kraft unterdrücken helfen.

Du sollst schlechte Compositionen weder spielen, noch, wenn du nicht dazu gezwungen bist, sie anhören.

Such' es nie in der Fertigkeit, der sogenannten Bravour. Suche mit einer Composition den Eindruck hervorzubringen, den der Componist im Sinne hatte; mehr soll man nicht; was darüber ist, ist Zerrbild.

Betrachte es als etwas Abscheuliches, in Stücken guter Tonsetzer etwas zu ändern, wegzulassen, oder gar neumodische Verzierungen anzubringen. Dies ist die größte Schmach, die du der Kunst anthust.

Wegen der Wahl im Studium deiner Stücke befrage Aeltere, du ersparst dir dadurch viel Zeit.

Du mußt nach und nach alle bedeutenderen Werke aller bedeutenden Meister kennen lernen.

Laß dich durch den Beifall, den sogenannte große Virtuosen oft erringen, nicht irre machen. Der Beifall der Künstler sei dir mehr werth, als der des großen Haufens.

Alles Modische wird wieder unmodisch, und treibst du's bis in das Alter, so wirst du ein Geck, den Niemand achtet.

Viel Spielen in Gesellschaften bringt mehr Schaden, als Nutzen. Sieh dir die Leute an; aber spiele nie Etwas, dessen du dich in deinem Innern zu schämen hättest.

Versäume aber keine Gelegenheit, wo du mit Anderen zusammen musiciren kannst, in Duo's, Trio's &c. Dies macht dein Spiel fließend, schwungvoll. Auch Sängern accompagnire oft.

Wenn Alle erste Violine spielen wollten, würden wir kein Orchester zusammen bekommen. Achte daher jeden Musiker an seiner Stelle.

Liebe dein Instrument, halte es aber nicht in Eitelkeit für das höchste und einzige. Bedenke, daß es noch andere und ebenso schöne giebt. Bedenke auch, daß es Sänger giebt, daß im Chor und Orchester das Höchste der Musik zur Aussprache kommt.

Wenn du größer wirst, verkehre mehr mit Partituren, als mit Virtuosen.

Spiele fleißig Fugen guter Meister, vor Allen von Joh. Seb. Bach. Das »wohltemperirte Clavier« sei dein täglich Brod. Dann wirst du gewiß ein tüchtiger Musiker.

Suche unter deinen Kameraden die auf, die mehr als du wissen.

Von deinen musikalischen Studien erhole dich fleißig durch Dichterlectüre. Ergehe dich oft im Freien!

Von Sängern und Sängerinnen läßt sich Manches lernen, doch glaube ihnen auch nicht Alles!

Hinter den Bergen wohnen auch Leute. Sei bescheiden! Du hast noch nichts erfunden und gedacht, was nicht Andere vor dir schon gedacht und erfunden. Und hättest du's, so betrachte es als ein Geschenk von Oben, das du mit Anderen zu theilen hast.

Das Studium der Geschichte der Musik, unterstützt vom lebendigen Hören

der Meisterwerke der verschiedenen Epochen, wird dich am schnellsten von Eigendünkel und Eitelkeit curiren.

Ein schönes Buch über Musik ist das: »Ueber Reinheit der Tonkunst« von Thibaut. Lies es oft, wenn du älter wirst.

Gehst du an einer Kirche vorbei und hörst Orgel darin spielen, so gehe hinein und höre zu. Wird es dir gar so wohl, dich selbst auf die Orgelbank setzen zu dürfen, so versuche deine kleinen Finger und staune vor dieser Allgewalt der Musik.

Versäume keine Gelegenheit, dich auf der Orgel zu üben; es giebt kein Instrument, das am Unreinen und Unsauberen im Tonsatz wie im Spiel alsogleich Rache nähme, als die Orgel.

Singe fleißig im Chor mit, namentlich Mittelstimmen. Dies macht dich musikalisch.

Was heißt denn aber musikalisch sein? Du bist es nicht, wenn du, die Augen ängstlich auf die Noten gerichtet, dein Stück mühsam zu Ende spielst; du bist es nicht, wenn du (es wendet dir Jemand etwa zwei Seiten auf einmal um) stecken bleibst und nicht fort kannst. Du bist es aber, wenn du bei einem neuen Stück das, was kommt, ohngefähr ahnest, bei einem dir bekannten auswendig weißt, – mit einem Worte, wenn du Musik nicht allein in den Fingern, sondern

auch im Kopf und Herzen hast.

Wie wird man aber musikalisch? Liebes Kind, die Hauptsache, ein scharfes Ohr, schnelle Auffassungskraft, kommt, wie in allen Dingen, von Oben. Aber es läßt sich die Anlage bilden und erhöhen. Du wirst es nicht dadurch, daß du dich einsiedlerisch Tage lang absperst und mechanische Studien treibst, sondern dadurch, daß du dich in lebendigem, vielseitig-musikalischem Verkehr erhältst, namentlich dadurch, daß du viel mit Chor und Orchester verkehrst.

Mache dich über den Umfang der menschlichen Stimme in ihren vier Hauptarten frühzeitig klar; belausche sie namentlich im Chor, forsche nach, in welchen Intervallen ihre höchste Kraft liegt, in welchen andern sie sich zum Weichen und Zarten verwenden lassen.

Höre fleißig auf alle Volkslieder; sie sind eine Fundgrube der schönsten Melodien und öffnen dir den Blick in den Charakter der verschiedenen Nationen.

Uebe dich frühzeitig im Lesen der alten Schlüssel. Viele Schätze der Vergangenheit bleiben dir sonst verschlossen.

Achte schon frühzeitig auf Ton und Charakter der verschiedenen Instrumente; suche ihre eigenthümliche Klangfarbe deinem Ohr einzuprägen.

Gute Opern zu hören, versäume nie.

Ehre das Alte hoch, bringe aber auch dem Neuen ein warmes Herz entgegen.
Gegen dir unbekannte Namen hege kein Vorurtheil.

Urtheile nicht nach dem Erstenmalhören über eine Composition; was dir im ersten Augenblick gefällt, ist nicht immer das Beste. Meister wollen studirt sein. Vieles wird dir erst im höchsten Alter klar werden.

Bei Beurtheilung von Compositionen unterscheide, ob sie dem Kunstfach angehören, oder nur dilettantische Unterhaltung bezwecken. Für die der ersten Art stehe ein; wegen der anderen erzürne dich nicht!

»Melodie« ist das Feldgeschrei der Dilettanten, und gewiß, eine Musik ohne Melodie ist gar keine. Verstehe aber wohl, was jene darunter meinen; eine leichtfaßliche, rhythmisch-gefällige gilt ihnen allein dafür. Es giebt aber auch andere anderen Schlages, und wo du Bach, Mozart, Beethoven aufschlägst, blicken sie dich in tausend verschiedenen Weisen an; des dürftigen Einerlei's namentlich neuerer italienischer Opernmelodien wirst du hoffentlich bald überdrüssig.

Suchst du dir am Clavier kleine Melodien zusammen, so ist das wohl hübsch; kommen sie dir aber einmal von selbst, nicht am Clavier, dann freue dich noch mehr, dann regt sich in dir der innere Tonsinn. – Die Finger müssen

machen, was der Kopf will, nicht umgekehrt.

Fängst du an zu componiren, so mache Alles im Kopf. Erst wenn du ein Stück ganz fertig hast, probire es am Instrumente. Kam dir deine Musik aus dem Innern, empfandest du sie, so wird sie auch so auf Andere wirken.

Verlieh dir der Himmel eine rege Phantasie, so wirst du in einsamen Stunden wohl oft wie festgebannt am Flügel sitzen, in Harmonien dein Inneres aussprechen wollen, und um so geheimnißvoller wirst du dich wie in magische Kreise gezogen fühlen, je unklarer dir vielleicht das Harmonienreich noch ist. Der Jugend glücklichste Stunden sind diese. Hüte dich indessen, dich zu oft einem Talente hinzugeben, das Kraft und Zeit gleichsam an Schattenbilder zu verschwenden dich verleitet. Die Beherrschung der Form, die Kraft klarer Gestaltung gewinnst du nur durch das feste Zeichen der Schrift. Schreibe also mehr, als du phantasirst.

Verschaffe dir frühzeitig Kenntniß vom Dirigiren, sieh dir gute Dirigenten oft an; selbst im Stillen mit zu dirigiren, sei dir unverwehrt. Dies bringt Klarheit in dich.

Sieh dich tüchtig im Leben um, wie auch in anderen Künsten und Wissenschaften.

Die Gesetze der Moral sind auch die der Kunst.

Durch Fleiß und Ausdauer wirst du es immer höher bringen.

Aus einem Pfund Eisen, das wenig Groschen kostet, lassen sich viele tausend Uhrfedern machen, deren Werth in die Hunderttausend geht. Das Pfund, das du von Gott erhalten, nütze es treulich.

Ohne Enthusiasmus wird nichts Rechtes in der Kunst zu Wege gebracht.

Die Kunst ist nicht da, um Reichthümer zu erwerben. Werde nur ein immer größerer Künstler; alles Andere fällt dir von selbst zu.

Nur erst, wenn dir die Form ganz klar ist, wird dir der Geist klar werden.

Vielleicht versteht nur der Genius den Genius ganz.

Es meinte Jemand, ein vollkommener Musiker müsse im Stande sein, ein zum ersten Mal gehörtes, auch complicirteres Orchesterwerk wie in leibhafter Partitur vor sich zu sehen. Das ist das Höchste, was gedacht werden kann.

Es ist des Lernens kein Ende.

Druck von Ferber & Seydel in Leipzig.

End of the Project Gutenberg EBook of Advice to Young Musicians.
Musikalische Haus- und Lebens-Regeln, by Robert Schumann

*** END OF THIS PROJECT GUTENBERG EBOOK ADVICE TO YOUNG MUSICIANS ***

***** This file should be named 28219-h.htm or 28219-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/2/8/2/1/28219/>

Produced by Brian Foley, Constanze Hofmann, Jana Srna and
the Online Distributed Proofreading Team at
<http://www.pgdp.net> (This book was produced from scanned
images of public domain material from the Google Print
project.)

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

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), 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 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
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.

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.