

# **The Story of the Siren**

**E. M. Forster**

# THE STORY OF THE SIREN

BY

E. M. FORSTER



*Printed by Leonard & Virginia Woolf at  
The Hogarth Press, Paradise Road, Richmond  
1920*

Forster

This eBook is for the use of anyone anywhere in the United States and

most other parts of the world at no cost and with almost no restrictions

whatsoever. You may copy it, give it away or re-use it under the terms

of the Project Gutenberg License included with this eBook or online at

[www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you'll

have to check the laws of the country where you are located before using

this ebook.

Title: The Story of the Siren

Author: E. M. Forster

Release Date: December 31, 2018 [EBook #58581]

Language: English

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK THE STORY OF THE SIREN

\*\*\*

Produced by Carlos Colón, the University of Toronto and

the Online Distributed Proofreading Team at

<http://www.pgdp.net> (This file was produced from images

generously made available by The Internet Archive/Canadian Libraries)

Transcriber's Notes:

Blank pages have been eliminated.

Variations in spelling and hyphenation have been left as in the original.

A few typographical errors have been corrected.

The cover page was created by the transcriber and can be considered public domain.

## **THE STORY OF THE SIREN**

BY

E. M. FORSTER

*Printed by Leonard & Virginia Woolf at*

*The Hogarth Press, Paradise Road, Richmond*

1920

## **THE STORY OF THE SIREN**

Few things have been more beautiful than my note book on the Deist Controversy as it fell downward through the waters of the Mediterranean. It dived, like a piece of black slate, but opened soon, disclosing leaves of pale green, which quivered into blue. Now it had vanished, now it was a piece of magical india rubber stretching out to infinity, now it was a book again, but bigger than the book of all knowledge. It grew more fantastic as it reached the bottom, where a

puff of sand welcomed it and obscured it from view. But it reappeared, quite sane though a little tremulous, lying decently open on its back, while unseen fingers fidgeted among its leaves.

"It is such a pity" said my aunt, "that you will not finish your work in the Hotel. Then you would be free to enjoy yourself and this would never have happened."

"Nothing of it but will change into something rich and strange,"

warbled the chaplain, while his sister said "Why it's gone into the water." As for the boatmen, one of them laughed, while the other, without a word of warning, stood up and began to take his clothes off.

"Holy Moses!" cried the Colonel. "Is the fellow mad?"

"Yes, thank him dear," said my aunt: "that is to say tell him he is very kind, but perhaps another time."

"All the same I do want my book back," I complained. "It's for my Fellowship Dissertation. There won't be much left of it by another time."

"I have an idea," said some woman or other through her parasol. "Let us leave this child of nature to dive for the book while we go on to the other grotto. We can land him either on this rock or on the ledge inside, and he will be ready when we return."

The idea seemed good; and I improved it by saying I would be left behind too, to lighten the boat. So the two of us were deposited outside the little grotto on a great sunlit rock that guarded the harmonies within. Let us call them blue, though they suggest rather the spirit of what is clean, cleanliness passed from the domestic to the sublime, the cleanliness of all the sea gathered together and radiating light. The Blue Grotto at Capri contains only more blue water, not bluer water. That colour and that spirit is the heritage of

every cave in the Mediterranean into which the sun can shine and the sea flow.

As soon as the boat left I realised how imprudent I had been to trust myself on a sloping rock with an unknown Sicilian. With a jerk he became alive, seizing my arm and saying "Go to the end of the Grotto and I will show you something beautiful."

He made me jump off the rock on to the ledge over a dazzling crack of sea, he drew me away from the light till I was standing on the tiny beach of sand which emerged like powdered turquoise at the further end. There he left me with his clothes, and returned swiftly to the summit of the entrance-rock. For a moment he stood naked in the brilliant sun, looking down at the spot where the book lay. Then he crossed himself, raised his hands above his head, and dived.

If the book was wonderful, the man is past all description. His effect was that of a silver statue, alive beneath the sea, through whom life throbbed in blue and green. Something infinitely happy, infinitely

wise—but it was impossible that it should emerge from the depths sunburnt and dripping, holding the note book on the Deist Controversy between its teeth.

A gratuity is generally expected by those who bathe. Whatever I offered, he was sure to want more, and I was disinclined for an argument in a place so beautiful and also so solitary. It was a relief that he should say in conversational tones "In a place like this one might see the Siren."

I was delighted with him for thus falling into the key of his surroundings. We had been left together in a magic world, apart from all the commonplaces that are called reality, a world of blue whose floor was the sea and whose walls and roof of rock trembled with the sea's reflections. Here, only the fantastic would be tolerable, and it was in that spirit that I echoed his words. "One might easily see the Siren."

He watched me curiously while he dressed. I was parting the sticky leaves of the note book as I sat on the strip of sand.

"Ah!" he said at last. "You may have read the little book that was printed last year. Who would have thought that our Siren would have given the foreigners pleasure!"

(I read it afterwards. Its account is, not unnaturally, incomplete, in spite of there being a woodcut of the young person, and the words of her song.)

"She comes out of this blue water, doesn't she," I suggested "and sits on the rock at the entrance, combing her hair."

I wanted to draw him out, for I was interested in his sudden gravity, and there was a suggestion of irony in his last remark that puzzled me.

"Have you ever seen her?"

"Often and often."

"I never."

"But you have heard her sing!"

He put on his coat and said impatiently, "How can she sing under the water? Who could? She sometimes tries, but nothing comes from her but great bubbles."

"She should climb on to the rock then."

"How can she?" he cried again, quite angry. "The priests have blessed the air, so she cannot breathe it, and blessed the rocks, so that she cannot sit on them. But the sea no man can bless, because it is too big, and always changing. Therefore she lives in the sea."

I was silent.

At this his face took a gentler expression. He looked at me as though something was on his mind, and going out to the entrance rock, gazed at the external blue. Then returning into our twilight he said "As a rule only good people see the Siren."

I made no comment. There was a pause, and he continued. "That is a very strange thing, and the priests do not know how to account for it; for she of course is wicked. Not only those who fast and go to mass are in danger, but even those who are merely good in daily life. No one in the village had seen her for two generations. I am not surprised.

We all cross ourselves before we enter the water, but it is unnecessary.

Giuseppe, we thought, was safer than most. We loved him, and many of us he loved: but that is a different thing to being good."

I asked who Giuseppe was.

"That day—I was seventeen and my brother was twenty and a great deal stronger than I was and it was the year when the visitors, who

have brought such prosperity and so many alterations into the village, first began to come. One English lady in particular, of very high birth, came, and has written a book about the place, and it was through her that the Improvement Syndicate was formed, which is about to connect the hotels with the station by means of a Funicular railway."

"Don't tell me about that lady in here," I observed.

"That day we took her and her friends to see the grottoes. As we rowed close under the cliffs I put out my hand, as one does, and caught a little crab, and having pulled off its claws offered it as a curiosity. The ladies groaned, but a gentleman was pleased, and held out money. Being inexperienced, I refused it, saying that his pleasure was sufficient reward! Giuseppe, who was rowing behind,



was very angry with me and reached out with his hand and hit me on the side of the mouth, so that a tooth cut my lip, and I bled. I tried to hit him back, but he always was too quick for me, and as I stretched round he kicked me under the arm pit, so that for a moment I could not even row. There was a great noise among the ladies, and I heard afterwards that they were planning to take me away from my brother and train me as a waiter. That at all events never came to pass.

"When we reached the grotto—not here, but a larger one—the gentleman was very anxious that one of us should dive for money, and the ladies consented, as they sometimes do. Giuseppe who had discovered how much pleasure it gives foreigners to see us in the water, refused to dive for anything but silver, and the gentleman threw in a two lira piece.

"Just before my brother sprang off he caught sight of me holding my bruise, and crying, for I could not help it. He laughed and said 'this time, at all events, I shall not see the Siren!' and went into the blue water without crossing himself. But he saw her."

He broke off, and accepted a cigarette. I watched the golden entrance

rock and the quivering walls, and the magic water through which great bubbles constantly rose. At last he dropped his hot ash into the ripples and turned his head away, and said:

"He came up without the coin. We pulled him into the boat, and he was so large that he seemed to fill it, and so wet that we could not dress him. I have never seen a man so wet. I and the gentleman rowed back, and we covered Giuseppe with sacking and propped him up in the stern."

"He was drowned, then?" I murmured, supposing that to be the point.

"He was not" he cried angrily. "He saw the Siren. I told you."

I was silenced again.

"We put him to bed, though he was not ill. The doctor came, and took money, and the priest came and took more and smothered him with incense and spattered him with holy water. But it was no good. He was too big—like a piece of the sea. He kissed the thumb-bones of San Biagio and they never dried till evening."

"What did he look like?" I ventured.

"Like anyone who has seen the Siren. If you have seen her 'often and often' how is it you do not know? Unhappy, unhappy, unhappy because he knew everything. Every living thing made him unhappy because he knew it would die. And all he cared to do was to sleep."

I bent over my note book.

"He did no work, he forgot to eat, he forgot whether he had his clothes on. All the work fell on me, and my sister had to go out to service. We tried to make him into a beggar, but he was too robust to inspire pity, and as for an idiot, he had not the right look in his eyes. He would stand in the street looking at people, and the more he looked at them

the more unhappy he became. When a child was born he would cover his face with his hands. If anyone was married—he was terrible then, and would frighten them as they came out of church. Who would have believed he would marry himself! I caused that, I. I was reading out of the paper how a girl at Ragusa had 'gone mad through bathing in the sea.' Giuseppe got up, and in a week he and that girl came in together.

"He never told me anything, but it seems that he went straight to her house, broke into her room, and carried her off. She was the daughter of a rich mine-owner, so you may imagine our peril. Her father came down, with a clever lawyer, but they could do no more than I. They argued and they threatened, but at last they had to go back and we lost nothing—that is to say, no money. We took

Giuseppe and Maria to the Church and had them married. Ugh! that wedding! The priest made no jokes afterwards and coming out the children threw stones.... I think I would have died to make her happy; but as always happens, one could do nothing."

"Were they unhappy together then?"

"They loved each other, but love is not happiness. We can all get love.

Love is nothing. Love is everywhere since the death of Jesus Christ. I had two people to work for now, for she was like him in everything

—

one never knew which of them was speaking. I had to sell our own boat and work under the bad old man you have to-day. Worst of all, people began to hate us. The children first—everything begins with them—and then the women and last of all the men. For the cause of every misfortune was—you will not betray me?"

I promised good faith, and immediately he burst into the frantic blasphemy of one who has escaped from supervision, cursing the priests, the lying filthy cheating immoral priests who had ruined his life, who had murdered his brother and the girl, whom he dared not murder back because they held the key of heaven and could ruin him

in the next life too. "Thus are we tricked!" was his cry and he stood up and kicked at the azure ripples with his feet, till he had obscured them with a cloud of sand.

I too was moved. The story of Giuseppe, for all its absurdity and superstition, came nearer to reality than anything I had known before.

I don't know why, but it filled me with desire to help others—the greatest of all our desires I suppose, and the most fruitless. The desire soon passed.

"She was about to have a child. That was the end of everything.

People said to me 'When will your charming nephew be born? What a cheerful attractive child he will be, with such a father and mother!' I kept my face steady and replied 'I think he may be. Out of sadness shall come gladness'—it is one of our proverbs. And my answer frightened them very much, and they told the priests, who were frightened too. Then the whisper started that the child would be Anti-Christ: you need not be afraid: he was never born.

"An old witch began to prophesy, and no one stopped her. Giuseppe and the girl, she said, had silent devils, who could do little harm. But the child would always be speaking and laughing and perverting, and last of all he would go into the sea and fetch up the Siren into the air and all the world would see her and hear her sing. As soon as she sang, the Seven Vials would be opened and the Pope would die and Mongibello flame, and the veil of Santa Agata would be burnt. Then the boy and the Siren would marry, and together they would rule the world, for ever and ever.

"The whole village was in tumult, and the hotel keepers became alarmed, for the tourist season was just beginning. They met together and decided that Giuseppe and the girl must be sent inland until the child was born, and they subscribed the money. The night before they were to start there was a full moon and wind from the east, and all

along the coast the sea shot up over the cliffs in silver clouds. It is a wonderful sight, and Maria said she must see it once more.

"Do not go,' I said. 'I saw the priest go by, and someone with him.

And the hotel keepers do not like you to be seen, and if we displease them also we shall starve.'

"I want to go,' she replied. 'The sea is stormy, and I may never feel it again.'

"No, he is right' said Giuseppe. 'Do not go—or let one of us go with you.'

"I want to go alone,' she said; and she went alone.

"I tied up their luggage in a piece of cloth, and then I was so unhappy at thinking I should lose them that I went and sat down by my brother and put my arm round his neck, and he put his arm round me, which he had not done for more than a year, and we remained thus I don't remember how long.

"Suddenly the door flew open and moon-light and wind came in together, and a child's voice said laughing 'They have pushed her over the cliffs into the sea.'

"I stepped to the drawer where I keep my knives, and the child ran away.

"Sit down again' said Giuseppe—Giuseppe of all people! 'If she is dead, why should others die too?'

'I guess who it is,' I cried, 'and I will kill him.'

"I was almost out of the door but he tripped me up and kneeling upon me took hold of both my hands and sprained my wrists; first my right one, then my left. No one but Giuseppe would have thought of such a thing. It hurt more than you would suppose, and I fainted. When I

woke up, he was gone, and I have never seen him again."

But Giuseppe disgusted me.

"I told you he was wicked," he said. "No one would have expected him to see the Siren."

"How do you know he did see her then?"

"Because he did not see her 'often and often' but once."

"Why do you love him if he is wicked?"

He laughed for the first time. That was his only reply.

"Is that the end?" I asked, feeling curiously ashamed.

"I never killed her murderer, for by the time my wrists were well, he was in America; and one cannot kill a priest. As for Giuseppe, he went all over the world too, looking for someone else who has seen the Siren—either a man, or, better still, a woman, for then the child might still have been born. At last he came to Liverpool,—is the district probable?—and there he began to cough, and spat blood until he died.

"I do not suppose there is anyone living now who has seen her. There has seldom been more than one in a generation, and never in my life will there be both a man and a woman from whom that child can be born, who will fetch up the Siren from the sea, and destroy silence, and save the world!"

"Save the world?" I cried. "Did the prophecy end like that?"

He leant back against the rock, breathing deep. Through all the blue-green reflections I saw him colour. I heard him say: "Silence and loneliness cannot last for ever. It may be a hundred or a thousand years, but the sea lasts longer, and she shall come out of it and sing." I

would have asked him more, but at that moment the whole cave darkened, and there rode in through its narrow entrance the returning boat.

## **THE HOGARTH PRESS**

Telephone

Hogarth House

Richmond 496

Paradise Road

Richmond

Surrey

## **LIST OF PUBLICATIONS**

### NEW PUBLICATIONS

Reminiscences of Leo Nicolayevitch Tolstoi. By MAXIM GORKY.

Authorized translation from the Russian by S. S. Koteliansky and Leonard Woolf. 5s. net.

The Story of the Siren. By E. M. FORSTER. 2s. 6d. net.

### PREVIOUS PUBLICATIONS

Stories from the Old Testament. Retold by LOGAN PEARSALL

SMITH, author of *Trivia*. 4s. 6d. net.

Paris, a Poem. By HOPE MIRRLEES, author of *Madeleine*. 3s. net.

### VIRGINIA WOOLF

The Mark on the Wall. Second edition. 1s. 6d. net. Kew Gardens.  
With woodcuts by VANESSA BELL. Second

edition. 2s. net.

### KATHERINE MANSFIELD

Prelude. 3s. 6d. net.

### T. S. ELIOT

Poems. 2s. 6d. net.

J. MIDDLETON MURRY.

The Critic in Judgment. 2s. 6d. net.

LEONARD & VIRGINIA WOOLF.

Two Stories. *Out of print.*

End of the Project Gutenberg EBook of The Story of the Siren, by E.

M. Forster

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK THE STORY  
OF THE SIREN \*\*\*

\*\*\*\*\* This file should be named 58581-h.htm or 58581-h.zip \*\*\*\*\*

This and all associated files of various formats will be found in:  
<http://www.gutenberg.org/5/8/5/8/58581/>

Produced by Carlos Colón, the University of Toronto and

the Online Distributed Proofreading Team at

<http://www.pgdp.net> (This file was produced from images

generously made available by The Internet Archive/Canadian  
Libraries)

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](http://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](http://www.gutenberg.org). If you are not located in the United States, you'll have to check the laws of the country where you are located before using this ebook.

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](http://www.gutenberg.org)), you must, at no additional cost, fee or expense

to the user, provide a copy, a means of exporting a copy, or a means

of obtaining a copy upon request, of the work in its original

"Plain

Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-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](http://www.gutenberg.org) Section 3. Information about the Project

Gutenberg

Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the

state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary

Archive Foundation are tax deductible to the full extent permitted by

U.S. federal laws and your state's laws.

The Foundation's 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](http://www.gutenberg.org/contact)

For additional contact information:

Dr. Gregory B. Newby

Chief Executive and Director

[gnewby@pglaf.org](mailto:gnewby@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](http://www.gutenberg.org/donate)

While we cannot and do not solicit contributions from states where we

have not met the solicitation requirements, we know of no prohibition

against accepting unsolicited donations from donors in such states who

approach us with offers to donate.

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

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations.

To

donate, please visit: [www.gutenberg.org/donate](http://www.gutenberg.org/donate)

Section 5. General Information About Project Gutenberg-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](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.

# Document Outline

- [THE STORY OF THE SIREN](#)
- [THE STORY OF THE SIREN](#)
- [THE HOGARTH PRESS](#)
  - [LIST OF PUBLICATIONS](#)