

The Queen of the Pirate Isle

Bret Harte

The background of the lower half of the page is a teal color, overlaid with a complex, abstract pattern of purple geometric shapes. These shapes include various lines (horizontal, vertical, diagonal), circles, triangles, and arcs, some of which are solid and others that appear as outlines or partial shapes. The pattern is dense and non-repeating.

Project Gutenberg

The Project Gutenberg eBook of The Queen of the Pirate Isle, by Bret Harte

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: The Queen of the Pirate Isle

Author: Bret Harte

Illustrator: Kate Greenaway

Release Date: November 27, 2005 [EBook #17168]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK THE QUEEN OF THE PIRATE ISLE ***

Produced by Suzanne Shell, Cori Samuel and the Online Distributed Proofreading Team at <http://www.pgdp.net>

The Queen

OF THE

Pirate Isle

BY

BRET HARTE

ILLUSTRATED BY

KATE GREENAWAY

[Mrs Smith](#)

A FACSIMILE FROM THE ORIGINAL
PUBLICATION OF 1885

Harte, Bret, 1836-1902.

ISBN 0 86441 018 2.

LIST OF ILLUSTRATIONS

	PAGE
<u>MRS SMITH</u>	7
<u>POLLY</u>	10
<u>BEGGAR CHILD</u>	12
<u>SCHOOL MISTRESS</u>	12
<u>INDIAN MAIDEN</u>	13
<u>PROUD LADY</u>	14
<u>CHINESE JUNK</u>	15
<u>SWIMMING FOR HIS LIFE</u>	16
<u>A TENT</u>	17
<u>CAPTURE OF MERCHANTMAN</u>	18
<u>AT SUPPER</u>	20
<u>POLLY IN THE BRANCHES</u>	23
<u>PATSEY</u>	25
<u>SLUMGULLION</u>	28
<u>EACH OTHER'S HANDS</u>	30

<u>EDGE OF CLIFF</u>	31
<u>SLIDING DOWN HILL</u>	32
<u>PIG TAIL ROPE</u>	34
<u>FIREWORKS IN CAVE</u>	37
<u>LADY MARY'S HAIR GONE</u>	39
<u>INVISIBLE MEDICINE</u>	42
<u>CLAD IN DEEPEST MOURNING</u>	44
<u>BROTHER STEP-AND-FETCH-IT</u>	48
<u>WAN LEE</u>	54
<u>NOT ALWAYS PIRATES</u>	56
<u>POLLY BROUGHT HOME</u>	58
<u>ASLEEP WITH DOLL</u>	60

[Transcriber's Note: A larger version of each illustration can be viewed by clicking / selecting the thumbnail picture.]

[Polly](#)

THE QUEEN OF THE PIRATE ISLE.

I first knew her as the Queen of the Pirate Isle. To the best of my recollection she had no reasonable right to that title. She was only nine years old, inclined to plumpness and good humour, deprecated violence and had never been to sea. Need it be added that she did *not* live in an island and that her name was "Polly."

[Beggar Child](#) Perhaps I ought to explain that she had already known other experiences of a purely imaginative character. Part of her existence had been passed as a Beggar Child—solely indicated by a shawl tightly folded round her shoulders and chills,—as a Schoolmistress, unnecessarily severe; as a Preacher, singularly personal in his remarks, and once, after reading one of Cooper's novels, as an Indian Maiden. This was, I believe, the only instance when she had borrowed from another's fiction. Most of the characters that she assumed for days and sometimes weeks at a time were purely original in conception; some so much so as to be vague to the general understanding. [School Mistress](#) I remember that her personation of a certain Mrs. Smith, whose individuality was supposed to be sufficiently represented by a sun-bonnet worn wrong side before and a weekly addition to her family, was never perfectly appreciated by her own circle although she lived the character for a month. Another creation known as "The Proud Lady"—a being whose excessive and unreasonable haughtiness was so pronounced as to give her features the expression of extreme nausea, caused her mother so much alarm that it had to be abandoned. This was easily effected. The Proud Lady was understood to have died. Indeed, most of Polly's impersonations were got rid of in this way, although it by no means prevented their subsequent reappearance. "I thought Mrs. Smith was dead," remonstrated her mother at the posthumous appearance of that lady with a new infant. "She was buried alive and kem to!" said Polly with a melancholy air. Fortunately, the representation of a resuscitated person required such extraordinary acting, and was, through some uncertainty of conception, so closely allied in facial expression to the Proud Lady, that Mrs. Smith was resuscitated only for a day.

[Indian Maiden](#) [Proud Lady](#)

The origin of the title of the Queen of the Pirate Isle, may be briefly stated as

follows:—

[Chinese Junk](#) An hour after luncheon, one day, Polly, Hickory Hunt, her cousin, and Wan Lee, a Chinese page, were crossing the nursery floor in a Chinese junk. The sea was calm and the sky cloudless. Any change in the weather was as unexpected as it is in books. Suddenly a West Indian Hurricane, purely local in character and unfelt anywhere else, struck Master Hickory and threw him overboard, whence, wildly swimming for his life and carrying Polly on his back, he eventually reached a Desert Island in the closet. Here the rescued party put up a tent made of a table cloth providentially snatched from the raging billows, and from two o'clock until four, passed six weeks on the island supported only by a piece of candle, a box of matches, and two peppermint lozenges. [Swimming For His Life](#) It was at this time that it became necessary to account for Polly's existence among them, and this was only effected by an alarming sacrifice of their morality; Hickory and Wan Lee instantly became *Pirates*, and at once elected Polly as their Queen. The royal duties, which seemed to be purely maternal, consisted in putting the Pirates to bed after a day of rapine and bloodshed, and in feeding them with liquorice water through a quill in a small bottle. Limited as her functions were, Polly performed them with inimitable gravity and unquestioned sincerity. Even when her companions sometimes hesitated from actual hunger or fatigue and forgot their guilty part, she never faltered. It was her *real* existence—her other life of being washed, dressed, and put to bed at certain hours by her mother was the *illusion*.

[A Tent](#) Doubt and scepticism came at last,—and came from Wan Lee! Wan Lee of all creatures! Wan Lee, whose silent, stolid, mechanical performance of a Pirate's duties—a perfect imitation like all his household work—had been their one delight and fascination!

It was just after the exciting capture of a merchantman with the indiscriminate slaughter of all on board—a spectacle on which the round blue eyes of the plump Polly had gazed with royal and maternal tolerance, and they were burying the booty—two table spoons and a thimble in the corner of the closet, when Wan Lee stolidly rose.

"Melican boy plenty foolee! Melican boy no Pilat!" said the little Chinaman, substituting "l's" for "r's" after his usual fashion.

"Wotcher say?" said Hickory, reddening with sudden confusion.

"Melican boy's papa heap lickee him—spose him leal Pilat," continued Wan Lee,

doggedly. "Melican boy Pilat *inside* housee; Chinee boy Pilat *outside* housee. First chop Pilat."

Staggered by this humiliating statement, Hickory recovered himself in character. "Ah! Ho!" he shrieked, dancing wildly on one leg, "Mutiny and Splordinashun! Way with him to the yard arm."

"Yald alm—heap foolee! Allee same clothes hoss for washee washee."

It was here necessary for the Pirate Queen to assert her authority, which, as I have before stated was somewhat confusingly maternal. "Go to bed instantly without your supper," she said, seriously. "Really, I never saw such bad pirates. Say your prayers, and see that you're up early to church to-morrow." It should be explained that in deference to Polly's proficiency as a preacher, and probably as a relief to their uneasy consciences, Divine Service had always been held on the Island. But Wan Lee continued:—

"Me no shabbee Pilat *inside* housee; me shabbee Pilat *outside* housee. Spose you lun away longside Chinee boy—Chinee boy makee you Pilat."

[Capture of Merchantman](#)

Hickory softly scratched his leg while a broad, bashful smile, almost closed his small eyes. "Wot!" he asked.

"Mebbee you too frightened to lun away. Melican boy's papa heap lickee."

This last infamous suggestion fired the corsair's blood. "Dy'ar think we daresent," said Hickory, desperately, but with an uneasy glance at Polly. "I'll show yer to-morrow."

[At Supper](#) The entrance of Polly's mother at this moment put an end to Polly's authority and dispersed the pirate band, but left Wan Lee's proposal and Hickory's rash acceptance ringing in the ears of the Pirate Queen. That evening she was unusually silent. She would have taken Bridget, her nurse, into her confidence, but this would have involved a long explanation of her own feelings, from which, like all imaginative children, she shrank. She, however, made preparation for the proposed flight by settling in her mind which of her two dolls she would take. A wooden creature with easy going knees and moveable hair seemed to be more fit for hard service and any indiscriminate scalping that might turn up hereafter. At supper, she timidly asked a question of Bridget. "Did ye ever hear the loikes uv that, Ma'am," said the Irish handmaid with affectionate

pride, "Shure the darlint's head is filled noight and day with ancient history. She's after asking me now if Queen's ever run away!" To Polly's remorseful confusion here her good father equally proud of her precocious interest and his own knowledge, at once interfered with an unintelligible account of the abdication of various Queens in history until Polly's head ached again. Well meant as it was, it only settled in the child's mind that she must keep the awful secret to herself and that no one could understand her.

[Polly In The Branches](#) The eventful day dawned without any unusual sign of importance. It was one of the cloudless summer days of the Californian foot hills, bright, dry, and as the morning advanced, hot in the white sunshine. The actual, prosaic house in which the Pirates apparently lived, was a mile from a mining settlement on a beautiful ridge of pine woods sloping gently towards a valley on the one side, and on the other falling abruptly into a dark deep olive gulf of pine trees, rocks, and patches of red soil. Beautiful as the slope was, looking over to the distant snow peaks which seemed to be in another world than theirs, the children found a greater attraction in the fascinating depths of a mysterious gulf, or "cañon," as it was called, whose very name filled their ears with a weird music. To creep to the edge of the cliff, to sit upon the brown branches of some fallen pine, and putting aside the dried tassels to look down upon the backs of wheeling hawks that seemed to hang in mid-air was a never failing delight. Here Polly would try to trace the winding red ribbon of road that was continually losing itself among the dense pines of the opposite mountains; here she would listen to the far off strokes of a woodman's axe, or the rattle of some heavy waggon, miles away, crossing the pebbles of a dried up water course. Here, too, the prevailing colours of the mountains, red and white and green, most showed themselves. There were no frowning rocks to depress the children's fancy, but everywhere along the ridge pure white quartz bared itself through the red earth like smiling teeth, the very pebbles they played with were streaked with shining mica like bits of looking-glass. The distance was always green and summer-like, but the colour they most loved, and which was most familiar to them, was the dark red of the ground beneath their feet everywhere. It showed itself in the roadside bushes; its red dust pervaded the leaves of the overhanging laurel, it coloured their shoes and pinafores; I am afraid it was often seen in Indian like patches on their faces and hands. That it may have often given a sanguinary tone to their fancies, I have every reason to believe.

[Patsey](#) It was on this ridge that the three children gathered at ten o'clock that morning. An earlier flight had been impossible on account of Wan Lee being

obliged to perform his regular duty of blacking the shoes of Polly and Hickory before breakfast,—a menial act which in the pure Republic of childhood was never thought inconsistent with the loftiest piratical ambition. On the ridge they met one "Patsey," the son of a neighbour, sun burned, broad-brimmed hatted, red handed, like themselves. As there were afterwards some doubts expressed whether he joined the Pirates of his own free will, or was captured by them, I endeavour to give the colloquy exactly as it occurred:—

Patsey. "Hallo, fellers."

The Pirates. "Hello!"

Patsey. "Goin' to hunt bars? Dad seed a lot o' tracks at sun up."

The Pirates (hesitating). "No—o—"

Patsey. "I am; know where I kin get a six-shooter."

The Pirates (almost ready to abandon piracy for bear hunting, but preserving their dignity). "Can't! We've runn'd away for real pirates."

Patsey. "Not for good!"

The Queen (interposing with sad dignity and real tears in her round blue eyes). "Yes!" (slowly and shaking her head). "Can't go back again. Never! Never! Never! The—the—eye is cast!"

Patsey (bursting with excitement). "No'o! Sho'o! Wanter know."

The Pirates (a little frightened themselves, but tremulous with gratified vanity). "The Perleese is on our track!"

Patsey. "Lemme go with yer!"

Hickory. "Wot'll yer giv?"

Patsey. "Pistol and er bananer."

Hickory (with judicious prudence). "Let's see 'em."

Patsey was off like a shot; his bare little red feet trembling under him. In a few minutes he returned with an old fashioned revolver known as one of "Allen's pepper boxes" and a large banana. He was at once enrolled and the banana eaten.

As yet they had resolved on no definite nefarious plan. Hickory looking down at Patsey's bare feet instantly took off his own shoes. The bold act sent a thrill through his companions. Wan Lee took off his cloth leggings, Polly removed her shoes and stockings, but with royal foresight, tied them up in her handkerchief. The last link between them and civilization was broken.

"Let's go to the Slumgullion."

[The Slumgullion](#) "Slumgullion" was the name given by the miners to a certain soft, half-liquid mud, formed of the water and finely powdered earth that was carried off by the sluice boxes during gold washing, and eventually collected in a broad pool or lagoon before the outlet. There was a pool of this kind a quarter of a mile away, where there were "diggings" worked by Patsey's father, and thither they proceeded along the ridge in single file. When it was reached they solemnly began to wade in its viscid paint-like shallows. Possibly its unctuousness was pleasant to the touch; possibly there was a fascination in the fact that their parents had forbidden them to go near it, but probably the principal object of this performance was to produce a thick coating of mud on the feet and ankles, which, when dried in the sun, was supposed to harden the skin and render their shoes superfluous. It was also felt to be the first real step towards independence; they looked down at their ensanguined extremities and recognized the impossibility of their ever again crossing (unwashed) the family threshold.

Then they again hesitated. There was a manifest need of some well defined piratical purpose. The last act was reckless and irretrievable, but it was vague. They gazed at each other. There was a stolid look of resigned and superior tolerance in Wan Lee's eyes. Polly's glance wandered down the side of the slope to the distant little tunnels or openings made by the miners who were at work in the bowels of the mountain. "I'd like to go into one of them funny holes," she said to herself, half aloud.

Wan Lee suddenly began to blink his eyes with unwonted excitement. "Catchee tunnel—heap gold," he said, quickly. "When manee come outside to catchee dinner—Pilats go inside catchee tunnel! Shabbee! Pilats catchee gold allee samee Melican man!"

[Each Other's Hands](#) "And take perseshiun," said Hickory.

"And hoist the Pirate flag," said Patsey.

"And build a fire, and cook, and have a family," said Polly.

The idea was fascinating to the point of being irresistible. The eyes of the four children became rounder and rounder. They seized each other's hands and swung them backwards and forwards, occasionally lifting their legs in a solemn rhythmic movement known only to childhood.

"Its orful far off!" said Patsey, with a sudden look of dark importance. "Pap sez its free miles on the road. Take all day ter get there."

The bright faces were overcast.

"Less go down er slide!" said Hickory, boldly.

[Edge Of Cliff](#) They approached the edge of the cliff. The "slide" was simply a sharp incline zigzagging down the side of the mountain used for sliding goods and provisions from the summit to the tunnel men at the different openings below. The continual traffic had gradually worn a shallow gulley half filled with earth and gravel into the face of the mountain which checked the momentum of the goods in their downward passage, but afforded no foothold for a pedestrian. No one had ever been known to descend a slide. That feat was evidently reserved for the Pirate band. They approached the edge of the slide hand in hand, hesitated—and the next moment disappeared!

[Sliding Down Hill](#)

Five minutes later the tunnel men of the Excelsior mine, a mile below, taking their luncheon on the rude platform of *débris* before their tunnel, were suddenly driven to shelter in the tunnel from an apparent rain of stones, and rocks, and pebbles, from the cliffs above. Looking up, they were startled at seeing four round objects revolving and bounding in the dust of the slide, which eventually resolved themselves into three boys and a girl. For a moment the good men held their breath in helpless terror. Twice, one of the children had struck the outer edge of the bank and displaced stones that shot a thousand feet down into the dizzy depths of the valley! and now, one of them, the girl, had actually rolled out of the slide and was hanging over the chasm supported only by a clump of chimasal to which she clung!

"Hang on by your eyelids, Sis! but don't stir for Heaven's sake!" shouted one of the men, as two others started on a hopeless ascent of the cliff above them.

[Pig Tail Rope](#) But a light childish laugh from the clinging little figure seemed to mock them! Then two small heads appeared at the edge of the slide; then a diminutive figure whose feet were apparently held by some invisible companion, was shoved over the brink and stretched its tiny arms towards the girl. But in vain, the distance was too great. Another laugh of intense youthful enjoyment followed the failure, and a new insecurity was added to the situation by the unsteady hands and shoulders of the relieving party who were apparently shaking with laughter. Then the extended figure was seen to detach what looked like a small black rope from its shoulders and throw it to the girl. There was another little giggle. The faces of the men below paled in terror. Then Polly—for it was she—hanging to the long pig-tail of Wan Lee, was drawn with fits of laughter back in safety to the slide. Their childish treble of appreciation was answered by a ringing cheer from below.

"Darned ef I ever want to cut off a Chinaman's pig-tail again, boys," said one of the tunnel men as he went back to dinner.

Meantime the children had reached the goal and stood before the opening of one of the tunnels. Then these four heroes who had looked with cheerful levity on the deadly peril of their descent became suddenly frightened at the mysterious darkness of the cavern and turned pale at its threshold.

"Mebbee a wicked Joss backside holee, He catchee Pilats," said Wan Lee, gravely.

Hickory began to whimper, Patsey drew back, Polly alone stood her ground, albeit with a trembling lip.

"Let's say our prayers and frighten it away," she said, stoutly.

"No! No!" said Wan Lee, with sudden alarm. "No frighten Spillits! You waitee! Chinee boy he talkee Spillit not to frighten you."

Note: The Chinese pray devoutly to the Evil Spirits *not* to injure them.

[Fireworks In Cave](#) Tucking his hands under his blue blouse, Wan Lee suddenly produced from some mysterious recess of his clothing a quantity of red paper slips which he scattered at the entrance of the cavern. Then drawing from the same inexhaustible receptacle certain squibs or fireworks, he let them off and threw them into the opening. There they went off with a slight fizz and splutter, a

momentary glittering of small points in the darkness and a strong smell of gunpowder. Polly gazed at the spectacle with undisguised awe and fascination. Hickory and Patsey breathed hard with satisfaction; it was beyond their wildest dreams of mystery and romance. Even Wan Lee appeared transfigured into a superior being by the potency of his own spells. But an unaccountable disturbance of some kind in the dim interior of the tunnel quickly drew the blood from their blanched cheeks again. It was a sound like coughing followed by something like an oath.

"He's made the Evil Spirit orful sick," said Hickory, in a loud whisper.

A slight laugh that to the children seemed demoniacal, followed.

"See," said Wan Lee, "Evil Spillet be likee Chinee, try talkee him."

The Pirates looked at Wan Lee not without a certain envy of this manifest favouritism. A fearful desire to continue their awful experiments, instead of pursuing their piratical avocations, was taking possession of them; but Polly, with one of the swift transitions of childhood, immediately began to extemporise a house for the party at the mouth of the tunnel, and, with parental foresight, gathered the fragments of the squibs to build a fire for supper. That frugal meal consisting of half a ginger biscuit, divided into five small portions each served on a chip of wood, and having a deliciously mysterious flavour of gunpowder and smoke, was soon over. It was necessary after this, that the Pirates should at once seek repose after a day of adventure, which they did for the space of forty seconds in singularly impossible attitudes and far too aggressive snoring. Indeed, Master Hickory's almost upright *pose*, with tightly folded arms, and darkly frowning brows was felt to be dramatic, but impossible for a longer period. The brief interval enabled Polly to collect herself and to look around her in her usual motherly fashion. Suddenly she started and uttered a cry. In the excitement of the descent she had quite overlooked her doll, and was now regarding it with round-eyed horror!

[Lady Mary's Hair Gone](#) "Lady Mary's hair's gone!" she cried, convulsively grasping the Pirate Hickory's legs.

Hickory at once recognised the battered doll under the aristocratic title which Polly had long ago bestowed upon it. He stared at the bald and battered head.

"Ha! ha!" he said, hoarsely; "skelped by Injins!"

For an instant the delicious suggestion soothed the imaginative Polly. But it was quickly dispelled by Wan Lee.

"Lady Maley's pig-tail hangee top side hillee. Catchee on big quartz stone allee same Polly, me go fetchee."

"No!" quickly shrieked the others. The prospect of being left in the proximity of Wan Lee's evil spirit, without Wan Lee's exorcising power, was anything but reassuring. "No, don't go!" Even Polly (dropping a maternal tear on the bald head of Lady Mary) protested against this breaking up of the little circle. "Go to bed," she said, authoritatively, "and sleep until morning."

[Sitting](#) Thus admonished, the pirates again retired. This time effectively, for worn by actual fatigue or soothed by the delicious coolness of the cave, they gradually, one by one, succumbed to real slumber. Polly withheld from joining them, by official and maternal responsibility sat and blinked at them affectionately.

Gradually she, too, felt herself yielding to the fascination and mystery of the place and the solitude that encompassed her. Beyond the pleasant shadows where she sat, she saw the great world of mountain and valley through a dreamy haze that seemed to rise from the depths below and occasionally hang before the cavern like a veil. Long waves of spicy heat rolling up the mountain from the valley brought her the smell of pine trees and bay and made the landscape swim before her eyes. She could hear the far off cry of teamsters on some unseen road; she could see the far off cloud of dust following the mountain stage coach, whose rattling wheels she could not hear. She felt very lonely, but was not quite afraid; she felt very melancholy, but was not entirely sad. And she could have easily awakened her sleeping companions if she wished.

[Invisible Medicine](#) No! She was a lone widow with nine children, six of whom were already in the lone churchyard on the hill, and the others lying ill with measles and scarlet fever beside her. She had just walked many weary miles that day, and had often begged from door to door for a slice of bread for the starving little ones. It was of no use now—they would die! They would never see their dear mother again. This was a favourite imaginative situation of Polly's, but only indulged when her companions were asleep, partly because she could not trust confederates with her more serious fancies, and partly because they were at such times passive in her hands. She glanced timidly round; satisfied that no one could observe her, she softly visited the bedside of each of her

companions, and administered from a purely fictitious bottle spoonfuls of invisible medicine. Physical correction in the form of slight taps, which they always required, and in which Polly was strong, was only withheld now from a sense of their weak condition. But in vain, they succumbed to the fell disease—(they always died at this juncture)—and Polly was left alone. She thought of the little church where she had once seen a funeral, and remembered the nice smell of the flowers; she dwelt with melancholy satisfaction on the nine little tombstones in the graveyard, each with an inscription, and looked forward with gentle anticipation to the long summer days when, with Lady Mary in her lap, she would sit on those graves clad in the deepest mourning. The fact that the unhappy victims at times moved as it were uneasily in their graves or snored, did not affect Polly's imaginative contemplation, nor withhold the tears that gathered in her round eyes.

Presently the lids of the round eyes began to droop, the landscape beyond began to grow more confused, and sometimes to disappear entirely and reappear again with startling distinctness. Then a sound of rippling water from the little stream that flowed from the mouth of the tunnel soothed her and seemed to carry her away with it, and then everything was dark.

[Clad In Deepest Mourning](#)

The next thing she remembered was that she was apparently being carried along on some gliding object to the sound of rippling water. She was not alone, for her three companions were lying beside her, rather tightly packed and squeezed in the same mysterious vehicle. Even in the profound darkness that surrounded her, Polly could feel and hear that they were accompanied, and once or twice a faint streak of light from the side of the tunnel showed her gigantic shadows walking slowly on either side of the gliding car. She felt the little hands of her associates seeking hers, and knew they were awake and conscious, and she returned to each a reassuring pressure from the large protecting instinct of her maternal little heart. Presently the car glided into an open space of bright light, and stopped. The transition from the darkness of the tunnel at first dazzled their eyes. It was like a dream.

They were in a circular cavern from which three other tunnels like the one they had passed through, diverged. The walls, lit up by fifty or sixty candles stuck at irregular intervals in crevices of the rock, were of glittering quartz and mica. But more remarkable than all were the inmates of the cavern, who were ranged round the walls; men, who like their attendants, seemed to be of extra stature; who had

blackened faces, wore red bandanna handkerchiefs round their heads and their waists, and carried enormous knives and pistols stuck in their belts. On a raised platform made of a packing box, on which was rudely painted a skull and cross bones, sat the chief or leader of the band covered with a buffalo robe; on either side of him were two small barrels marked "Grog" and "Gunpowder." The children stared and clung closer to Polly. Yet, in spite of these desperate and warlike accessories, the strangers bore a singular resemblance to "Christy Minstrels" in their blackened faces and attitudes that somehow made them seem less awful. In particular, Polly was impressed with the fact that even the most ferocious had a certain kindness of eye, and showed their teeth almost idiotically.

"Welcome," said the leader. "Welcome to the Pirate's Cave! The Red Rover of the North Fork of the Stanislaus River salutes the Queen of the Pirate Isle!" He rose up and made an extraordinary bow. It was repeated by the others with more or less exaggeration to the point of one humourist losing his balance!

"O, thank you very much," said Polly, timidly, but drawing her little flock closer to her with a small protecting arm; "but could you—would you—please—tell us—what time it is?"

"We are approaching the Middle of Next Week," said the leader, gravely; "but what of that? Time is made for slaves! The Red Rover seeks it not! Why should the Queen?"

"I think we must be going," hesitated Polly, yet by no means displeased with the recognition of her rank.

"Not until we have paid homage to your Majesty," returned the leader. "What ho! there! Let Brother Step-and-Fetch-It pass the Queen around that we may do her honour." Observing that Polly shrank slightly back, he added: "Fear nothing, the man who hurts a hair of Her Majesty's head, dies by this hand. Ah! ha!"

[Brother Step-and-Fetch-It](#) The others all said, ha! ha! and danced alternately on one leg and then on the other, but always with the same dark resemblance to Christy Minstrels. Brother Step-and-Fetch-It, whose very long beard had a confusing suggestion of being a part of the leader's buffalo robe, lifted her gently in his arms and carried her to the Red Rovers in turn. Each one bestowed a kiss upon her cheek or forehead, and would have taken her in his arms, or on his knees, or otherwise lingered over his salute, but they were sternly restrained by their leader. When the solemn rite was concluded, Step-and-Fetch-It paid his

own courtesy with an extra squeeze of the curly head, and deposited her again in the truck—a little frightened, a little astonished, but with a considerable accession to her dignity. Hickory and Patsey looked on with stupefied amazement. Wan Lee alone remained stolid and unimpressed, regarding the scene with calm and triangular eyes.

"Will Your Majesty see the Red Rover's dance?"

"No, if you please," said Polly, with gentle seriousness.

"Will Your Majesty fire this barrel of Gunpowder, or tap this breaker of Grog?"

"No, I thank you."

"Is there no command Your Majesty would lay upon us?"

"No, please," said Polly, in a failing voice.

"Is there anything Your Majesty has lost? Think again! Will Your Majesty deign to cast your royal eyes on this?"

He drew from under his buffalo robe what seemed like a long tress of blond hair, and held it aloft. Polly instantly recognized the missing scalp of her hapless doll.

"If you please, Sir, it's Lady Mary's. She's lost it."

"And lost it—Your Majesty—only to find something more precious! Would Your Majesty hear the story?"

A little alarmed, a little curious, a little self-anxious, and a little induced by the nudges and pinches of her companions, the Queen blushingly signified her royal assent.

"Enough. Bring refreshments. Will Your Majesty prefer winter-green, peppermint, rose, or accidulated drops? Red or white? Or perhaps Your Majesty will let me recommend these bull's eyes," said the leader, as a collection of sweets in a hat were suddenly produced from the barrel labelled "Gunpowder" and handed to the children.

"Listen," he continued, in a silence broken only by the gentle sucking of bull's eyes. "Many years ago the old Red Rovers of these parts locked up all their treasures in a secret cavern in this mountain. They used spells and magic to keep it from being entered or found by anybody, for there was a certain mark upon it

made by a peculiar rock that stuck out of it, which signified what there was below. Long afterwards, other Red Rovers who had heard of it, came here and spent days and days trying to discover it; digging holes and blasting tunnels like this, but of no use! Sometimes they thought they discovered the magic marks in the peculiar rock that stuck out of it, but when they dug there they found no treasure. And why? Because there was a magic spell upon it. And what was that magic spell? Why, this! It could only be discovered by a person who could not possibly know that he or she had discovered it, who never could or would be able to enjoy it, who could never see it, never feel it, never, in fact know anything at all about it! It wasn't a dead man, it wasn't an animal, it wasn't a baby!"

"Why," said Polly, jumping up and clapping her hands, "it was a Dolly."

"Your Majesty's head is level! Your Majesty has guessed it!" said the leader, gravely. "It was Your Majesty's own dolly, Lady Mary, who broke the spell! When Your Majesty came down the slide, the doll fell from your gracious hand when your foot slipped. Your Majesty recovered Lady Mary, but did not observe that her hair had caught in a peculiar rock, called the 'Outcrop,' and remained behind! When, later on, while sitting with your attendants at the mouth of the tunnel, Your Majesty discovered that Lady Mary's hair was gone; I overheard Your Majesty, and despatched the trusty Step-and-Fetch-It to seek it at the mountain side. He did so, and found it clinging to the rock, and beneath it—the entrance to the Secret Cave!"

Patsey and Hickory, who, failing to understand a word of this explanation, had given themselves up to the unconstrained enjoyment of the sweets, began now to apprehend that some change was impending, and prepared for the worst by hastily swallowing what they had in their mouths, thus defying enchantment, and getting ready for speech. Polly, who had closely followed the story, albeit with the embellishments of her own imagination, made her eyes rounder than ever. A bland smile broke on Wan Lee's face, as, to the children's amazement, he quietly disengaged himself from the group and stepped before the leader.

[Wan Lee](#) "Melican man plenty foolee Melican chillern. No foolee China boy! China boy knowee you. *You* no Led Lofer. *You* no Pilat—you allee same tunnel man—you Bob Johnson! Me shabbee you! You dressee up allee same as Led Lofer—but you Bob Johnson—allee same. My fader washee washee for you. You no payee him. You owee him folty dolla! Me blingee you billee. You no payee billee! You say, 'Chalkee up, John.' You say, 'Bimeby, John.' But me no

catchee folty dolla!"

A roar of laughter followed, in which even the leader apparently forgot himself enough to join. But the next moment springing to his feet, he shouted, "Ho! ho! A traitor! Away with him to the deepest dungeon beneath the castle moat!"

Hickory and Patsey began to whimper. But Polly, albeit with a tremulous lip, stepped to the side of her little Pagan friend. "Don't you dare to touch him," she said, with a shake of unexpected determination in her little curly head; "if you do, I'll tell my father, and he will slay you! All of you—there!"

"Your father! Then you are *not* the Queen!"

It was a sore struggle to Polly to abdicate her royal position, it was harder to do it with befitting dignity. To evade the direct question she was obliged to abandon her defiant attitude. "If you please, Sir," she said, hurriedly, with an increasing colour and no stops, "we're not always pirates, you know, and Wan Lee is only our boy what brushes my shoes in the morning, and runs of errands, and he doesn't mean anything bad, Sir, and we'd like to take him back home with us."

[Not Always Pirates](#) "Enough," said the leader, changing his entire manner with the most sudden and shameless inconsistency. "You shall go back together, and woe betide the miscreant who would prevent it. What say you brothers? What shall be his fate who dares to separate our noble Queen from her faithful Chinese henchman?"

"He shall die!" roared the others, with beaming cheerfulness.

"And what say you—shall we see them home?"

"We will!" roared the others.

Before the children could fairly comprehend what had passed, they were again lifted into the truck and began to glide back into the tunnel they had just quitted. But not again in darkness and silence; the entire band of Red Rovers accompanied them, illuminating the dark passage with the candles they had snatched from the walls. In a few moments they were at the entrance again. The great world lay beyond them once more with rocks and valleys suffused by the rosy light of the setting sun. The past seemed like a dream.

[Polly Brought Home](#) But were they really awake now? They could not tell. They accepted everything with the confidence and credulity of all children who

have no experience to compare with their first impressions and to whom the future contains nothing impossible. It was without surprise, therefore, that they felt themselves lifted on the shoulders of the men who were making quite a procession along the steep trail towards the settlement again. Polly noticed that at the mouth of the other tunnels they were greeted by men as if they were carrying tidings of great joy; that they stopped to rejoice together, and that in some mysterious manner their conductors had got their faces washed, and had become more like beings of the outer world. When they neared the settlement the excitement seemed to have become greater; people rushed out to shake hands with the men who were carrying them, and overpowered even the children with questions they could not understand. Only one sentence Polly could clearly remember as being the burden of all congratulations. "Struck the old lead at last!" With a faint consciousness that she knew something about it, she tried to assume a dignified attitude on the leader's shoulders even while she was beginning to be heavy with sleep.

And then she remembered a crowd near her father's house, out of which her father came smiling pleasantly on her, but not interfering with her triumphal progress until the leader finally deposited her in her mother's lap in their own sitting room. And then she remembered being "cross" and declining to answer any questions, and shortly afterwards found herself comfortably in bed. Then she heard her mother say to her father:—

"It really seems too ridiculous for any thing, John, the idea of these grown men dressing themselves up to play with children."

"Ridiculous or not," said her father, "these grown men of the 'Excelsior' mine have just struck the famous old lode of Red Mountain, which is as good as a fortune to everybody on the Ridge, and were as wild as boys! And they say it never would have been found if Polly hadn't tumbled over the slide directly on top of the outcrop, and left the absurd wig of that wretched doll of hers to mark its site."

"And that," murmured Polly sleepily to her doll as she drew it closer to her breast, "is all that they know of it."

Asleep With Doll

End of Project Gutenberg's The Queen of the Pirate Isle, by Bret Harte

*** END OF THIS PROJECT GUTENBERG EBOOK THE QUEEN OF THE PIRATE ISLE ***

***** This file should be named 17168-h.htm or 17168-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/1/7/1/6/17168/>

Produced by Suzanne Shell, Cori Samuel and the Online
Distributed Proofreading Team at <http://www.pgdp.net>

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, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pgla.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://pgla.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@pgla.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pgla.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pgla.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.

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)

linked image
[back](#)