

The Project Gutenberg eBook of Monkey Jack and Other Stories, by Palmer Cox

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Monkey Jack and Other Stories

Editor: Palmer Cox

Release date: April 1, 2004 [EBook #11877]

Most recently updated: December 26, 2020

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK MONKEY JACK AND OTHER STORIES ***

E-text prepared by Justin Gillbank
and Project Gutenberg Distributed Proofreaders
from images provided by The Internet Archive Children's Library



Monkey Jack and Other Stories

McLoughlin Bros
New York



MONKEY JACK

A lit-tle maid weeps pit-e-ous-ly,
In dire dis-tress de-mand-ing aid;
Her pre-cious ball is up a tree,
And ev-ery boy shrinks back a-fraid.

It hangs a-loft, a shin-ing thing,
Caught by the ve-ry top-most spray,
Where slen-der branch-es ta-per-ing
'Neath the light bur-den move and sway.

Hur-rah! he comes whom all ad-mire,
Whose nim-ble legs, and lis-som back,
And read-y pluck, that naught can tire,
Win him the name of "Mon-key Jack."

See how he leaps from bough to bough
To gain that most be-lov'd of balls!
His out-stretch'd hand has caught it now;
The branch gives way—the he-ro falls!

The fright-en'd chil-dren ut-ter cries,
But e-ven yet he does his best;
His vic-tor hand re-tains the prize,
And clasps it to his faith-ful breast.

Laid on his bed, com-pos'd, though sad,
With bro-ken leg and in-jured back,
We find a lit-tle pa-tient lad,
A-las, no long-er "Mon-key Jack!"



With books and toys, what-e'er is best,
His com-rades seek him, one and all,
And shy-ly peep-ing through the rest,
Poor lit-tle Ro-sa brings her ball.

Placed at the win-dow, day by day,
While pil-lows raise his wea-ry head,
His wist-ful eyes be-hold the play
Which once with joy-ous heart he led.

And in his hand the ball is laid,
And if to fling it is his whim,
The sig-nal is at once obey'd,
With ea-ger feet they run to him.



But more than this they glad-ly do—
Each coin they get they save with care,
And Ro-sa brings her six-pence, too,
To swell the splen-did treas-ure there.

Mon-ey can pur-chase any-thing.
The hap-py chil-dren send to town,
And to the crip-ple's bed they bring
A sur-geon of the first re-nown.

Oh, beau-ti-ful tri-um-phant day!
When light of heart and free from pain,
The pa-tient lad has slipped away,
And "Mon-key Jack" climbs trees again!



Here are a num-ber of lit-tle tots, and what do you think they are do-ing? I think the lit-tle girl on her knees is pay-ing for-feits.

A PAIR OF FRIENDS



Tab-by and Rover are very good friends, so that she is not at all a-fraid to eat out of his dish when-ev-er she has not din-ner e-nough of her own.

A RAIN-Y DAY

Rain, rain, rain! How it did rain! The great drops ran down the glass in streams. Tom, Jack, and lit-tle Meg watched it for a long time. "O dear!" they said at last, "do you think it will nev-er clear? We want to go out and play."



"Why do you not go up to the gar-ret, and play?" asked their mam-ma.

That struck them as a fine plan; and off they trooped, pound-ing up the bare stairs with their nois-y feet. They found three old brooms, and be-gan to play soldier,—Tom first, then Jack, with Meg last of all. The gar-ret was ver-y large; and their mam-ma could hear them as they tramped a-long, and could hear Tom's com-mand to right a-bout face when they had reached the farth-er end.

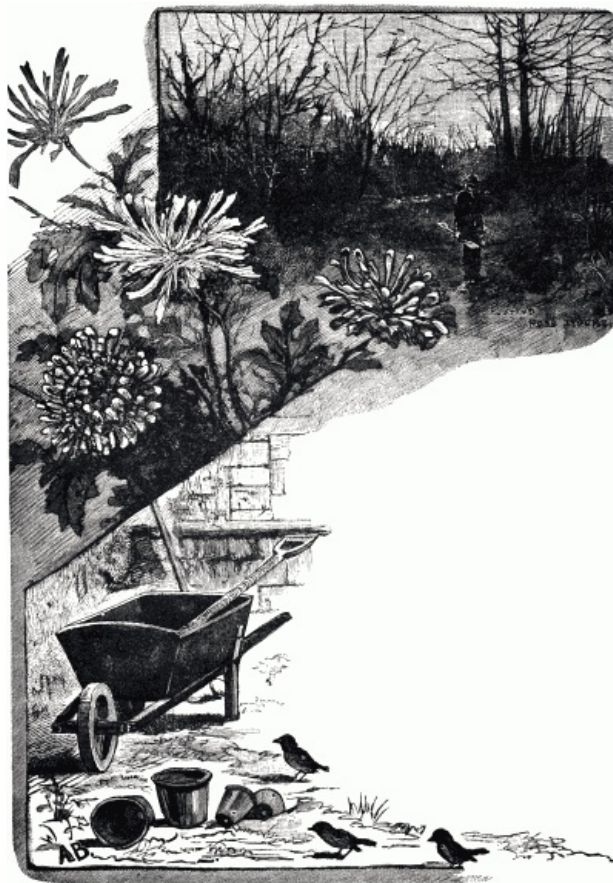
By and by they tired of play-ing sol-dier; and then they pulled down some old dress-es and hats that hung on a peg, and put them on, and made be-lieve that they were grown peo-ple. Then, out of an old box, they dragged a scrap-book full of pic-tures, and sat them down to look them o-ver.



Mean-time their friend Rose had come, all wrapped up, through the rain, to make them a call. She brought a bas-ket, in which were her two kit-tens.

"The chil-dren are in the gar-ret," said their mam-ma.

So Rose ran up to find them. She did find them; but what do you think?—they were fast a-sleep.



Sweet is the voice that calls
From bab-bling wa-ter-falls
 In mead-ows where the down-y
 seeds are fly-ing,
And soft the breez-es blow,
And ed-dy-ing come and go,
 In fad-ed gar-dens where the
 rose is dy-ing

THE QUARREL



Grace and Bell have had a quar-rel. Bell was most at fault, but now she is ver-y sor-ry for what she has done. So she kiss-es her sis-ter, and the trou-ble is all o-ver.

OLD WINTER



Old Win-ter is com-ing; a-lack, a-lack!
How i-cy and cold is he!
He's wrapped to the heels in a snow-y white sack;
The trees he has lad-en till read-y to crack;
He whis-tles his trills with a won-der-ful knock,
For he comes from a cold coun-tree.

A fun-ny old fel-low is Win-ter, I trow,
A mer-ry old fel-low for glee:
He paints all the no-ses a beau-ti-ful hue,
He counts all our fin-gers, and pinch-es them too;
Our toes he gets hold of through stock-ing and shoe;
For a fun-ny old fel-low is he.

Old Win-ter is blow-ing his gusts a-long,
And mer-ri-ly shak-ing the tree:
From morn-ing to night he will sing us his song,
Now moan-ing and short, now bold-ly and long;
His voice it is loud, for his lungs are so strong,
And a mer-ry old fel-low is he.

Old Win-ter's a rough old chap to some,
As rough as ev-er you'll see.
"I with-er the flow-ers when-ev-er I come,
I qui-et the brook that went laugh-ing a-long,
I drive all the birds off to find a new home
I'm as rough as rough can be."

A cun-ning old fel-low is Winter, they say,—
A cun-ning old fel-low is he:
He peeps in the crev-i-ces day by day,
To see how we're pass-ing our time a-way,
And mark all our do-ing from so-ber to gay;
I'm a-fraid he is peep-ing at me!



THE HARD LESSON



"I can nev-er, nev-er learn it," said Bell; and she burst in-to tears.

"Car-rie has learned it," said Miss Gray; "and I am sure you can. Try, try a-gain."

"Yes, Bell," said Car-rie; "and then per-haps we can have a romp in the hay-field. You will have to hur-ry, for the men are cart-ing it in-to the barn."

Thus urged, Bell made a fresh ef-fort; and soon the les-son was learned and re-cit-ed.

Off scam-pered the two girls to the hay-field. Soon Miss Gray fol-lowed, but there was noth-ing to be seen of them. She looked all a-bout, and at last walked up to the man who was load-ing the hay on the cart.



"Can you see an-y thing of two lit-tle girls from where you are?" she asked.

"I don't see them," he an-swered, stand-ing up and look-ing a-round.

Miss Gray turned a-way, when all at once she heard a laugh be-hind her. She looked back, and there were the laugh-ing fa-ces of Bell and Car-rie. They had been on the cart, all hid-den un-der the hay in or-der to play a lit-tle joke on Miss Gray. Then they scam-bled down, and came run-ning to her.

The man on the cart smiled to see their fun. Then he said sadly, "Dear me, I wish my lit-tle lass could run a-bout like that."



"Is she ill?" asked Car-rie.

"Yes," said the man; "but she is get-ting bet-ter now."

"We'll ask mam-ma to take us to see her," said Bell.

The ver-y next day their mam-ma did take them. They found Ruth sit-ting pil-lowed up in a chair, ver-y pale and white. Bell had picked her a bunch of flow-ers, which she seemed ver-y glad to get; and the three girls soon be-came good friends. Car-ree found a lit-tle gray kitten with which she played.

The vis-it seemed to do Ruth a great deal of good; for a pink flush came in her cheeks, and she e-ven laughed, which her moth-er said she had not done before for weeks.

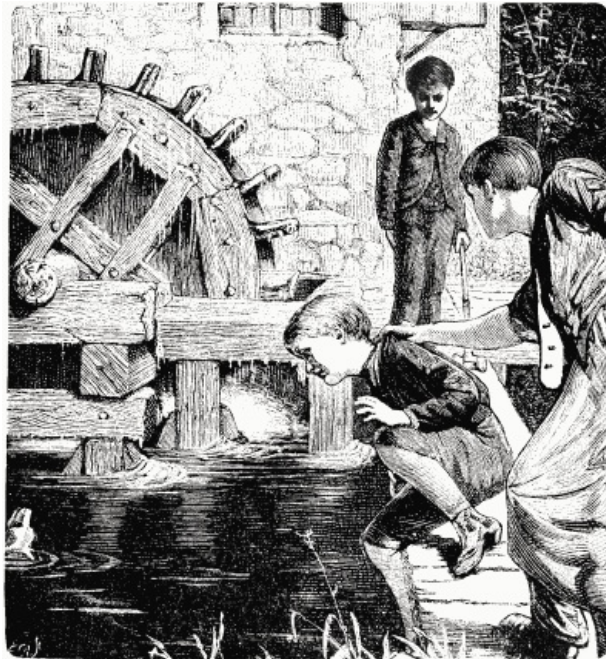
They came a-gain the ver-y next day. Miss Gray was with them, and car-ried a bas-ket on her arm in which were some dain-ties to tempt the sick girl's ap-pe-tite. She was glad to see them, and told them they should have the kit-ten for their ver-y own. So pus-sy went back in the bas-ket which had brought the dain-ties.

Near-ly ev-er-y day af-ter this the chil-dren went to see Ruth, for at least a week. By that time she was well e-nough to be out, and some-times came to see them.



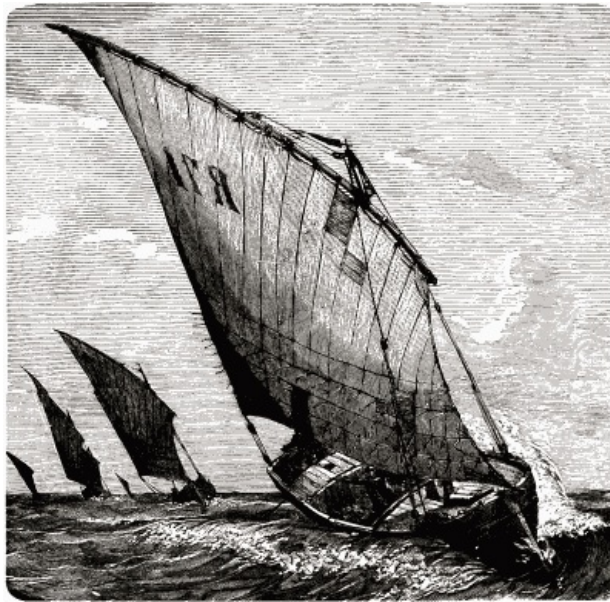
What is it that these little tots are all so anxious to see? It must be a Christmas-tree.

ROB JACKSON'S DOG



Rob Jackson's dog jumped off the little bridge into the mill pond to fetch a stick that Hal Jones threw for him. The wheel was in full motion, and Jack, for that was the dog's name, was drawn in toward it. Rob was afraid that Jack was going to be drowned and was just about to jump in after him, when one of the mill hands held him fast. "Wait a bit," said the man, and he held out a long pole to Jack who clutched it with his teeth and was drawn safely to land.

THE WIVES OF BRIXHAM



The merry boats of Brixham
Go out to search the seas;
A staunch and sturdy fleet are they,
Who love a swinging breeze;
And before the woods of Devon,
And the silver cliffs of Wales,
You may see, when summers evenings fall,
The light upon their sails.

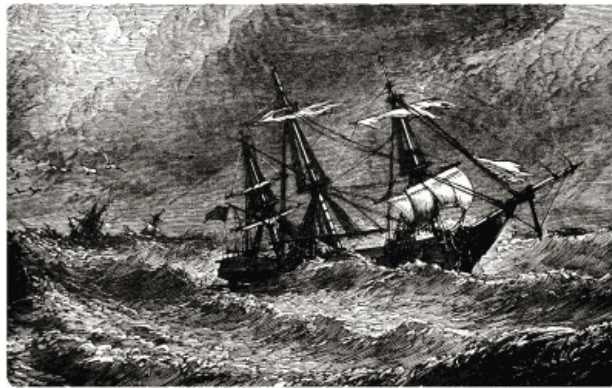
But when the year grows darker,
And gray winds hunt the foam,
They go back to Little Brixham,
And ply their toil at home.
And thus it chanced one winter's night,
When a storm began to roar,
That all the men were out at sea,
And all the wives on shore.

Then as the wind grew fiercer,
The women's cheeks grew white,
It was fiercer in the twilight.
And fiercest in the night.
The strong clouds set themselves like ice,
Without a star to melt,
The blackness of the darkness
Was darkness to be felt.

The storm like an assassin
Went on its wicked way,
And struck a hundred boats adrift,
To reel about the bay.
They meet, they crash—God keep the men!

God give a moment's light!
There is nothing but the tumult,
And the tempest and the night.

The men on shore were anxious,
They dreaded what they knew;
What do you think the women did?
Love taught them what to do!
Out spake a wife, "We've beds at home,
We'll burn them for a light:
Give us the men and the bare ground!
We want no more to-night."



They took the grandame's blanket,
Who shivered and bade them go;
They took the baby's pillow,
Who could not say them no;
And they heaped a great fire on the pier,
And knew not all the while
If they were heaping a bonfire,
Or only a funeral pile.

And fed with precious food, the flame
Shone bravely on the black,
Till a cry rang through the people,
"A boat is coming back!"
Staggering dimly through the fog,
Come shapes of fear and doubt,
But when the first prow strikes the pier,
Cannot you hear them shout?

Then all along the breadth of flame
Dark figures shrieked and ran,
With "Child, here comes your father!"
Or, "Wife, is this your man?"
And faint feet touch the welcome stone,
And wait a little while;

And kisses drop from frozen lips,
Too tired to speak or smile.

So, one by one they struggled in,
All that the sea would spare;
We will not reckon through our tears
The names that were not there;
But some went home without a bed,
When all the tale was told,
Who were too cold with sorrow
To know the night was cold.

Author of poem written for a child.

AGRIPPA



This is the picture of a kit-ten who lived once at a farm-house. He was such a pret-ty lit-tle cat as to be made a great pet and used to trot a-bout af-ter the peo-ple like a lit-tle dog. His name was A-grip-pa and he knew it quite well.

To this farm-house came a boy and girl named Ned and Lau-ra, to spend the sum-mer. Both were fond of pets and both played so much with A-grip-pa that he grew rath-er la-zy and did not try to catch ma-ny mice.

Ned and Lau-ra were ver-y good friends, but it happened now and then that both want-ed the same thing and then, sad to say, some loud words might be heard. Ned would say, "Give me Grip-pa," and Lau-ra would an-swer, "You shan't have Grip-pa!" and Ned would say a-gain, "I will have Grip-pa," and so it would go on till some-times poor Grip-pa would run a-way. But they al-ways made up and were friends a-gain.

Grip-pa grew up a large, fine cat, and lived some years. But he was at length

taken ill. He came no more to the house, but stayed in the barn and grew ver-y weak, till he could hard-ly walk. At last, one day he came walk-ing fee-bly to the house. He went in-to the kitch-en, then to the pan-try, then to the din-ing room. In-to all the rooms went Grip-pa, and in each room sat down and looked a-round, as if tak-ing a last fare-well; then slow-ly walked out of doors. It was in-deed his last vis-it. Next morn-ing poor Grip-pa was found dead.

FRANK'S BOY



Frank More had been out skat-ing near-ly the whole af-ter-noon, for there was no school this week, and the ice was in fine or-der. It was al-most dark, and he was go-ing home, skates in hand, when a poor boy a-bout as large as him-self came up and be-gan to beg from him.

"Go home with me," said Frank, "and you shall have some sup-per."

The boy went glad-ly, and on the way Frank asked him ma-n-y ques-tions. When they ar-rived, Frank took him to the kitch-en, where Jane the cook gave him a warm seat and plen-ty of sup-per, for his thin face made her feel sor-ry.



When Frank had seen him com-fort-a-bly set-tled, he went up stairs to tell his fa-ther and moth-er a-bout the lad.

"Don't you think, fa-ther," he said, "that grand-pa would like such a boy? He says he will be glad to work, and if moth-er will let me give him my old suit, I can take him to see grand-pa in the morning."

"Well, Frank, you may try," said his fa-ther. So poor Sam had a good bed to sleep in that night, and next morn-ing the two boys went to see a-bout work for him. Dressed in the warm clothes Frank's moth-er gave him, he looked like quite a dif-fer-ent boy, and was ve-ry grate-ful for her kind-ness.

It was soon set-tled that Sam should live at old Mr. More's. He had a good ma-ny things to do: to help take care of the chick-ens, the sheep and lambs, the cows and horses; and be-sides all this, he went to school, and with all the other boys, had great fun at coast-ing and skat-ing when school was out. But he worked as well as he played, and proved so trust-y, that grand-ma said: "Frank's boy was a boy worth hav-ing."

So Sam found a good home and Frank had the pleas-ure of know-ing that he had helped one boy to be both use-ful and hap-py.

JOEY'S EXPLOIT

Jo-ey Hart was a boy who was sent by his fath-er to spend the sum-mer with an un-cle in the coun-try. Jo-ey had been ill, and the doc-tor said that there was noth-ing like coun-try air to make him well a-gain.

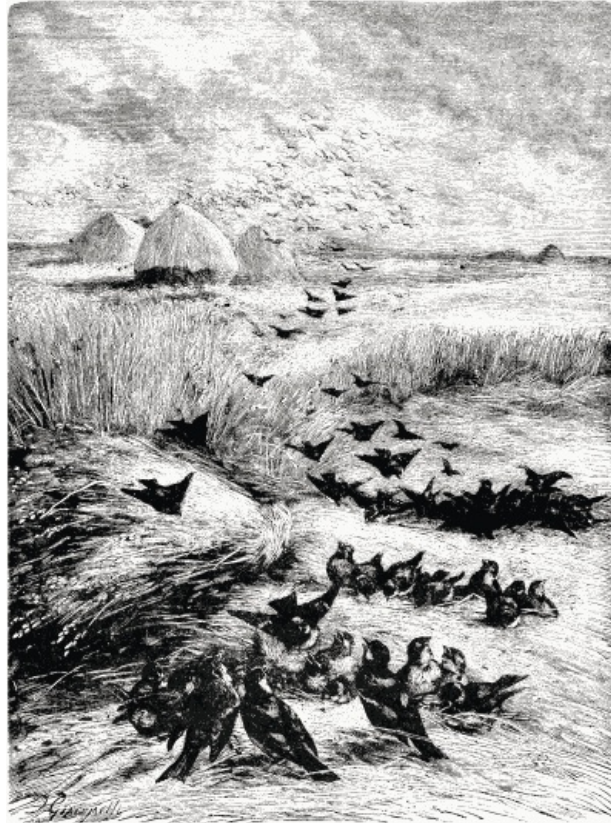
So he set off one bright morn-ing, and be-fore night was safe at his un-cle's farm. His pa-pa had thought that Jo-ey might go to school dur-ing the sum-mer, but when the doc-tor heard of it he said no. "Let the boy run wild for three months. He will learn twice as fast next win-ter."

He was wild with joy when he was at last at his un-cle's. He was so hun-gry, and the bread and but-ter and milk tast-ed so nice-ly, that he thought he should nev-

er have e-nough. Each day he was up with the sun, and by night had played so hard that al-most be-fore it was dark he was read-y to go to bed.

It was great fun to watch the men in the fields at work. Some-times his un-cle let him ride the mow-ing ma-chine, and at such times he was ve-ry proud. Then it was ve-ry ex-cit-ing to ride on the top of a great sway-ing load of hay, right in on to the barn floor.

La-ter on, when the hay was all gath-ered, the wheat be-gan to rip-en, and the men were bu-sy cut-ting it and gath-er-ing it in-to sheaves. The birds act-ed as if they thought it was cut for them on-ly, for they came in such swarms that it looked as if they would eat it all and leave none for the farm-er.



Some-times his aunt would ask him to take their lunch-eon to the men at work in the fields, for dur-ing hay-ing and har-vest when the work is heav-i-est the men al-ways have a lunch at ten in the morn-ing.

Now on one day when Jo-ey took his bas-ket and left the house for the fields, he got him-self in-to trou-ble, and this was the way. Close by his un-cle's house on the main street lived a gen-tle-man who had a fine gar-den. All a-round it was a high fence and a no-tice was post-ed up, "Tres-pas-sers will be pros-e-cu-ted." That no-tice was be-cause the school house was not far a-way, and the boys some-times helped them-selves to the old gen-tle-man's ap-ples.

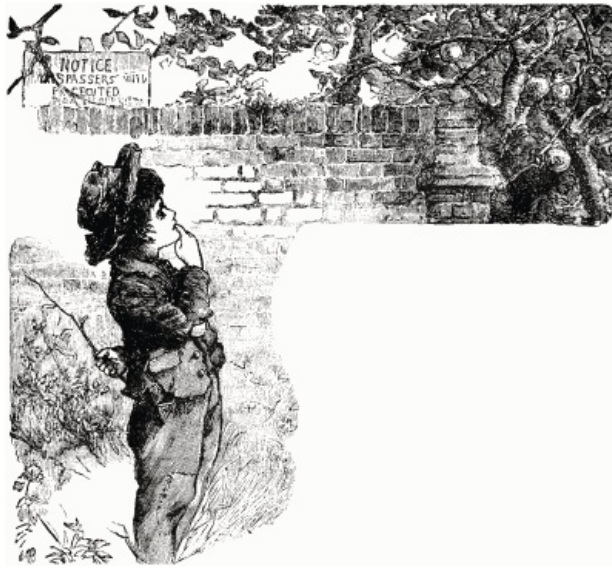
Jo-ey had to pass di-rect-ly by the gar-den wall, and it so hap-pened that his bas-ket was heav-y and he set it down to rest.

What took place you can see in the pic-ture on the next page bet-ter than I can tell you. Jo-ey got the ap-ples but a bad fall, and when he went to get up he found that he could not stand and that one an-kle hurt him se-vere-ly.

How long he would have staid there I can not tell, had not the men in the field grown hun-gry and sent one of their num-ber to see what had be-come of their lunch.

The mes-sen-ger found Jo-ey, and picked him up and car-ried him home. Then, com-ing back, he took the bas-ket and all the ap-ples that lay a-bout, and went back to the field and the men ate them all for lunch-eon.

And so Jo-ey not on-ly got no ap-ples but had to lie in bed for a week be-fore his an-kle got well e-nough for him to run a-bout a-gain.



"Oh, I say! and pippins too!!"



"I'll help myself to some of these, see if I don't Mister Notice."



Joey helps himself to more than he intended.

*** END OF THE PROJECT GUTENBERG EBOOK MONKEY JACK AND OTHER STORIES ***

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™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks 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™ 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™ License available with this file or online at www.gutenberg.org/license.

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

1.A. By reading or using any part of this Project Gutenberg™ 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™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ 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™ 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™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ 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™ 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™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ 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™ 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™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than 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™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not

located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ 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™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

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

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™ 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™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (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™ 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™ 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™ electronic works provided that:

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

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

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ 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™'s goals and ensuring that the Project Gutenberg™ 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™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's 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 website and official page at www.gutenberg.org/contact

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

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

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

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

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

Project Gutenberg™ 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 website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, 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.