

## **The Project Gutenberg eBook of A Tiger's Skin, by W. W. Jacobs**

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

Title: A Tiger's Skin

Author: W. W. Jacobs

Release date: April 1, 2004 [EBook #12128]

Most recently updated: December 14, 2020

Language: English

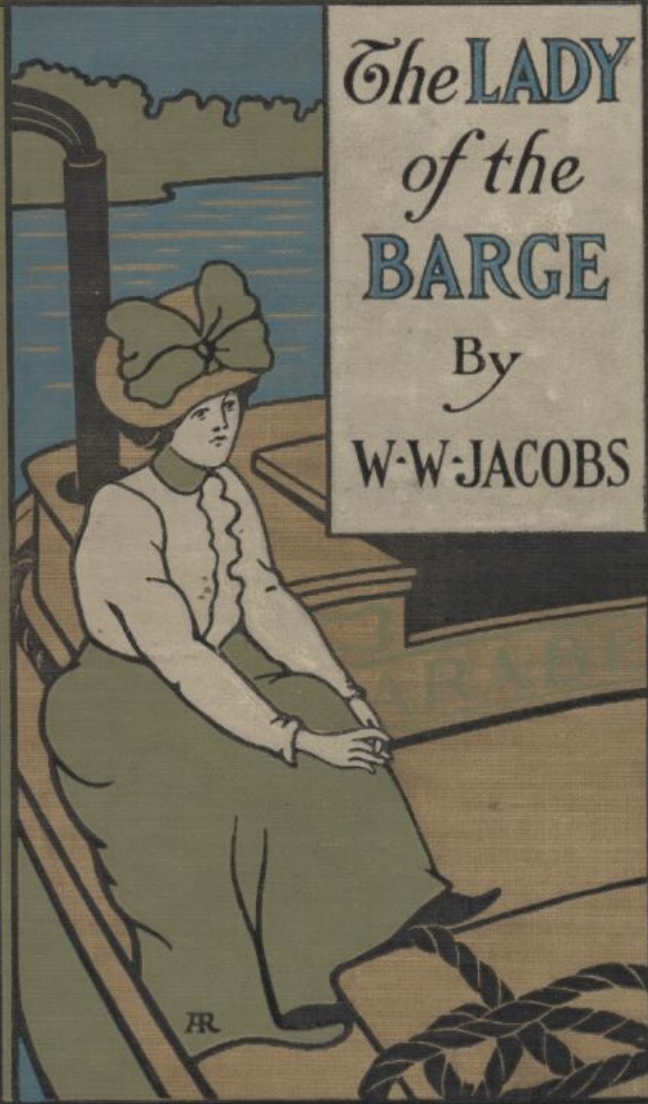
Credits: Produced by David Widger

\*\*\* START OF THE PROJECT GUTENBERG EBOOK A TIGER'S SKIN \*\*\*

*The* LADY  
*of the*  
BARGE



W-W-JACOBS



*The* LADY  
*of the*  
BARGE

By  
W-W-JACOBS

DODD, MEAD  
& COMPANY

THE LADY  
OF THE BARGE

By W. W. JACOBS

Author of "Many Cargoes," "Light Freights,"  
Etc., Etc.

I L L U S T R A T E D



**THE LADY OF THE BARGE  
AND OTHER STORIES**

**By W. W. Jacobs**

**BOOK 8**



---

## A TIGER'S SKIN

The travelling sign-painter who was repainting the sign of the "Cauliflower" was enjoying a well-earned respite from his labours. On the old table under the shade of the elms mammoth sandwiches and a large slice of cheese waited in an untied handkerchief until such time as his thirst should be satisfied. At the other side of the table the oldest man in Claybury, drawing gently at a long clay pipe, turned a dim and regretful eye up at the old signboard.

"I've drunk my beer under it for pretty near seventy years," he said, with a sigh. "It's a pity it

couldn't ha' lasted my time."

The painter, slowly pushing a wedge of sandwich into his mouth, regarded him indulgently.

"It's all through two young gentlemen as was passing through 'ere a month or two ago," continued the old man; "they told Smith, the landlord, they'd been looking all over the place for the 'Cauliflower,' and when Smith showed 'em the sign they said they thought it was the 'George the Fourth,' and a very good likeness, too."

The painter laughed and took another look at the old sign; then, with the nervousness of the true artist, he took a look at his own. One or two shadows—

He flung his legs over the bench and took up his brushes. In ten minutes the most fervent loyalist would have looked in vain for any resemblance, and with a sigh at the pitfalls which beset the artist he returned to his interrupted meal and hailed the house for more beer.

"There's nobody could mistake your sign for anything but a cauliflower," said the old man; "it looks good enough to eat."

The painter smiled and pushed his mug across the table. He was a tender-hearted man, and once—when painting the sign of the "Sir Wilfrid Lawson"—knew himself what it was to lack beer. He began to discourse on art, and spoke somewhat disparagingly of the cauliflower as a subject. With a shake of his head he spoke of the possibilities of a spotted cow or a blue lion.

"Talking of lions," said the ancient, musingly, "I s'pose as you never 'eard tell of the Claybury tiger? It was afore your time in these parts, I expect."

The painter admitted his ignorance, and, finding that the allusion had no reference to an inn, pulled out his pipe and prepared to listen.

"It's a while ago now," said the old man, slowly, "and the circus the tiger belonged to was going through Claybury to get to Wickham, when, just as they was passing Gill's farm, a steam-ngine they 'ad to draw some o' the vans broke down, and they 'ad to stop while the blacksmith mended it. That being so, they put up a big tent and 'ad the circus 'ere.

"I was one o' them as went, and I must say it was worth the money, though Henry Walker was disappointed at the man who put 'is 'ead in the lion's mouth. He said that the man frightened the lion first, before 'e did it.

"It was a great night for Claybury, and for about a week nothing else was talked of. All the children was playing at being lions and tigers and such-like, and young Roberts pretty near broke 'is back trying to see if he could ride horseback standing up.

"It was about two weeks after the circus 'ad gone when a strange thing 'appened: the big tiger broke loose. Bill Chambers brought the news first, 'aving read it in the newspaper while 'e was 'aving his tea. He brought out the paper and showed us, and soon after we 'eard all sorts o' tales of its doings.

"At first we thought the tiger was a long way off, and we was rather amused at it. Frederick Scott laughed 'imself silly a'most up 'ere one night thinking 'ow surprised a man would be if 'e come 'ome one night and found the tiger sitting in his armchair eating the baby. It didn't seem much of a laughing matter to me, and I said so; none of us liked it, and even Sam Jones, as 'ad got twins for the second time, said 'Shame!' But Frederick Scott was a man as would laugh at anything.

"When we 'eard that the tiger 'ad been seen within three miles of Claybury things began to look serious, and Peter Gubbins said that something ought to be done, but before we could think of anything to do something 'appened.

"We was sitting up 'ere one evening 'aving a mug o' beer and a pipe—same as I might be now if I'd got any baccy left—and talking about it, when we 'eard a shout and saw a ragged-looking tramp running toward us as 'ard as he could run. Every now and then he'd look over 'is shoulder and give a shout, and then run 'arder than afore.

"'It's the tiger!' ses Bill Chambers, and afore you could wink a'most he was inside the house, 'aving first upset Smith and a pot o' beer in the doorway.

"Before he could get up, Smith 'ad to wait till we was all in. His langwidge was awful for a man as 'ad a license to lose, and everybody shouting 'Tiger!' as they trod on 'im didn't ease 'is mind. He was inside a'most as soon as the last man, though, and in a flash he 'ad the door bolted just as the tramp flung 'imself agin it, all out of breath and sobbing 'is hardest to be let in.

"'Open the door,' he ses, banging on it.

"'Go away,' ses Smith.

"'It's the tiger,' screams the tramp; 'open the door.'

"'You go away,' ses Smith, 'you're attracting it to my place; run up the road and draw it off.'"

"Just at that moment John Biggs, the blacksmith, come in from the taproom, and as soon as he 'eard wot was the matter 'e took down Smith's gun from behind the bar and said he was going out to look after the wimmen and children.

"Open the door,' he ses.

"He was trying to get out and the tramp outside was trying to get in, but Smith held on to that door like a Briton. Then John Biggs lost 'is temper, and he ups with the gun—Smith's own gun, mind you—and fetches 'im a bang over the 'ead with it. Smith fell down at once, and afore we could 'elp ourselves the door was open, the tramp was inside, and John Biggs was running up the road, shouting 'is hardest.

"We 'ad the door closed afore you could wink a'most, and then, while the tramp lay in a corner 'aving brandy, Mrs. Smith got a bowl of water and a sponge and knelt down bathing 'er husband's 'ead with it.

"Did you see the tiger?' ses Bill Chambers.

"See it?' ses the tramp, with a shiver. 'Oh, Lord!'

"He made signs for more brandy, and Henery Walker, wot was acting as landlord, without being asked, gave it to 'im.

"It chased me for over a mile,' ses the tramp; 'my 'eart's breaking.'

"He gave a groan and fainted right off. A terrible faint it was, too, and for some time we thought 'ed never come round agin. First they poured brandy down 'is throat, then gin, and then beer, and still 'e didn't come round, but lay quiet with 'is eyes closed and a horrible smile on 'is face.

"He come round at last, and with nothing stronger than water, which Mrs. Smith kept pouring into 'is mouth. First thing we noticed was that the smile went, then 'is eyes opened, and suddenly 'e sat up with a shiver and gave such a dreadful scream that we thought at first the tiger was on top of us.

"Then 'e told us 'ow he was sitting washing 'is shirt in a ditch, when he 'eard a snuffling noise and saw the 'ead of a big tiger sticking through the hedge the other side. He left 'is shirt and ran, and 'e said that, fortunately, the tiger stopped to tear the shirt to pieces, else 'is last hour would 'ave arrived.

"When 'e 'ad finished Smith went upstairs and looked out of the bedroom winders, but 'e couldn't see any signs of the tiger, and 'e said no doubt it 'ad gone down to the village to see wot it could pick up, or p'raps it 'ad eaten John Biggs.

"However that might be, nobody cared to go outside to see, and after it got dark we liked going 'ome less than ever.

"Up to ten o'clock we did very well, and then Smith began to talk about 'is license. He said it was all rubbish being afraid to go 'ome, and that, at any rate, the tiger couldn't eat more than one of us, and while 'e was doing that there was the chance for the others to get 'ome safe. Two or three of 'em took a dislike to Smith that night and told 'im so.

"The end of it was we all slept in the tap-room that night. It seemed strange at first, but anything was better than going 'ome in the dark, and we all slept till about four next morning, when we woke up and found the tramp 'ad gone and left the front door standing wide open.

"We took a careful look-out, and by-and-by first one started off and then another to see whether their wives and children 'ad been eaten or not. Not a soul 'ad been touched, but the wimmen and children was that scared there was no doing anything with 'em. None o' the children would go to school, and they sat at 'ome all day with the front winder blocked up with a mattress to keep the tiger out.

"Nobody liked going to work, but it 'ad to be done and as Farmer Gill said that tigers went to sleep all day and only came out toward evening we was a bit comforted. Not a soul went up to the 'Cauliflower' that evening for fear of coming 'ome in the dark, but as nothing 'appened that night we began to 'ope as the tiger 'ad travelled further on.

"Bob Pretty laughed at the whole thing and said 'e didn't believe there was a tiger; but nobody minded wot 'e said, Bob Pretty being, as I've often told people, the black sheep o' Claybury, wot with poaching and, wot was worse, 'is artfulness.

"But the very next morning something 'appened that made Bob Pretty look silly and wish 'e 'adn't talked quite so fast; for at five o'clock Frederick Scott, going down to feed 'is hins, found as the tiger 'ad been there afore 'im and 'ad eaten no less than seven of 'em. The side of the hin-'ouse was all broke in, there was a few feathers lying on the ground, and two little chicks smashed and dead beside 'em.

"The way Frederick Scott went on about it you'd 'ardly believe. He said that Govinment 'ud 'ave to make it up to 'im, and instead o' going to work 'e put the two little chicks and the feathers into

a pudding basin and walked to Cudford, four miles off, where they 'ad a policeman.

"He saw the policeman, William White by name, standing at the back door of the 'Fox and Hounds' public house, throwing a 'andful o' corn to the landlord's fowls, and the first thing Mr. White ses was, 'it's off my beat,' he ses.

"'But you might do it in your spare time, Mr. White,' ses Frederick Scott. It's very likely that the tiger'll come back to my hin 'ouse for the rest of 'em, and he'd be very surprised if 'e popped 'is 'ead in and see you there waiting for 'im.'

"He'd 'ave reason to be,' ses Policeman White, staring at 'im.

"'Think of the praise you'd get,' said Frederick Scott, coaxing like.

"'Look 'ere,' ses Policeman White, 'if you don't take yourself and that pudding basin off pretty quick, you'll come along o' me, d'ye see? You've been drinking and you're in a excited state.'

"He gave Frederick Scott a push and follered 'im along the road, and every time Frederick stopped to ask 'im wot 'e was doing of 'e gave 'im another push to show 'im.

"Frederick Scott told us all about it that evening, and some of the bravest of us went up to the 'Cauliflower' to talk over wot was to be done, though we took care to get 'ome while it was quite light. That night Peter Gubbins's two pigs went. They were two o' the likeliest pigs I ever seed, and all Peter Gubbins could do was to sit up in bed shivering and listening to their squeals as the tiger dragged 'em off. Pretty near all Claybury was round that sty next morning looking at the broken fence. Some of them looked for the tiger's footmarks, but it was dry weather and they couldn't see any. Nobody knew whose turn it would be next, and the most sensible man there, Sam Jones, went straight off 'ome and killed his pig afore 'e went to work.

"Nobody knew what to do; Farmer Hall said as it was a soldier's job, and 'e drove over to Wickham to tell the police so, but nothing came of it, and that night at ten minutes to twelve Bill Chambers's pig went. It was one o' the biggest pigs ever raised in Claybury, but the tiger got it off as easy as possible. Bill 'ad the bravery to look out of the winder when 'e 'eard the pig squeal, but there was such a awful snarling noise that 'e daresn't move 'and or foot.

"Dicky Weed's idea was for people with pigs and such-like to keep 'em in the house of a night, but Peter Gubbins and Bill Chambers both pointed out that the tiger could break a back door with one blow of 'is paw, and that if 'e got inside he might take something else instead o' pig. And they said that it was no worse for other people to lose pigs than wot it was for them.

"The odd thing about it was that all this time nobody 'ad ever seen the tiger except the tramp and people sent their children back to school agin and felt safe going about in the daytime till little Charlie Gubbins came running 'ome crying and saying that 'e'd seen it. Next morning a lot more children see it and was afraid to go to school, and people began to wonder wot 'ud happen when all the pigs and poultry was eaten.

"Then Henery Walker see it. We was sitting inside 'ere with scythes, and pitchforks, and such-like things handy, when we see 'im come in without 'is hat. His eyes were staring and 'is hair was all rumped. He called for a pot o' ale and drank it nearly off, and then 'e sat gasping and 'olding the mug between 'is legs and shaking 'is 'ead at the floor till everybody 'ad left off talking to look at 'im.

"'Wot's the matter, Henery?' ses one of 'em.

"'Don't ask me,' ses Henery Walker, with a shiver.

"'You don't mean to say as 'ow you've seen the tiger?' ses Bill Chambers.

"Henery Walker didn't answer 'im. He got up and walked back'ards and for'ards, still with that frightened look in 'is eyes, and once or twice 'e give such a terrible start that 'e frightened us 'arf out of our wits. Then Bill Chambers took and forced 'im into a chair and give 'im two o' gin and patted 'im on the back, and at last Henery Walker got 'is senses back agin and told us 'ow the tiger 'ad chased 'im all round and round the trees in Plashett's Wood until 'e managed to climb up a tree and escape it. He said the tiger 'ad kept 'im there for over an hour, and then suddenly turned round and bolted off up the road to Wickham.

"It was a merciful escape, and everybody said so except Sam Jones, and 'e asked so many questions that at last Henery Walker asked 'im outright if 'e disbelieved 'is word.

"'It's all right, Sam,' ses Bob Pretty, as 'ad come in just after Henery Walker. 'I see 'im with the tiger after 'im.'

"'Wot?' ses Henery, staring at him.

"'I see it all, Henery,' ses Bob Pretty, 'and I see your pluck. It was all you could do to make up your mind to run from it. I believe if you'd 'ad a fork in your 'and you'd 'ave made a fight for it.'

"Everybody said 'Bravo!'; but Henery Walker didn't seem to like it at all. He sat still, looking at

Bob Pretty, and at last 'e ses, 'Where was you?' 'e s,es.

""Up another tree, Henery, where you couldn't see me,' ses Bob Pretty, smiling at 'im.

"Henery Walker, wot was drinking some beer, choked a bit, and then 'e put the mug down and went straight off 'ome without saying a word to anybody. I knew 'e didn't like Bob Pretty, but I couldn't see why 'e should be cross about 'is speaking up for 'im as 'e had done, but Bob said as it was 'is modesty, and 'e thought more of 'im for it.

"After that things got worse than ever; the wimmen and children stayed indoors and kept the doors shut, and the men never knew when they went out to work whether they'd come 'ome agin. They used to kiss their children afore they went out of a morning, and their wives too, some of 'em; even men who'd been married for years did. And several more of 'em see the tiger while they was at work, and came running 'ome to tell about it.

"The tiger 'ad been making free with Claybury pigs and such-like for pretty near a week, and nothing 'ad been done to try and catch it, and wot made Claybury men madder than anything else was folks at Wickham saying it was all a mistake, and the tiger 'adn't escaped at all. Even parson, who'd been away for a holiday, said so, and Henery Walker told 'is wife that if she ever set foot inside the church agin 'ed ask 'is old mother to come and live with 'em.

"It was all very well for parson to talk, but the very night he come back Henery Walker's pig went, and at the same time George Kettle lost five or six ducks.

"He was a quiet man, was George, but when 'is temper was up 'e didn't care for anything. Afore he came to Claybury 'e 'ad been in the Militia, and that evening at the 'Cauliflower' 'e turned up with a gun over 'is shoulder and made a speech, and asked who was game to go with 'im and hunt the tiger. Bill Chambers, who was still grieving after 'is pig, said 'e would, then another man offered, until at last there was seventeen of 'em. Some of 'em 'ad scythes and some pitchforks, and one or two of 'em guns, and it was one o' the finest sights I ever seed when George Kettle stood 'em in rows of four and marched 'em off.

"They went straight up the road, then across Farmer Gill's fields to get to Plashett's wood, where they thought the tiger 'ud most likely be, and the nearer they got to the wood the slower they walked. The sun 'ad just gone down and the wood looked very quiet and dark, but John Biggs, the blacksmith, and George Kettle walked in first and the others follered, keeping so close together that Sam Jones 'ad a few words over his shoulder with Bill Chambers about the way 'e was carrying 'is pitchfork.

"Every now and then somebody 'ud say, '*Wot's that!*' and they'd all stop and crowd together and think the time 'ad come, but it 'adn't, and then they'd go on agin, trembling, until they'd walked all round the wood without seeing anything but one or two rabbits. John Biggs and George Kettle wanted for to stay there till it was dark, but the others wouldn't 'ear of it for fear of frightening their wives, and just as it was getting dark they all come tramp, tramp, back to the 'Cauliflower' agin.

"Smith stood 'em 'arf a pint apiece, and they was all outside 'ere fancying theirselves a bit for wot they'd done when we see old man Parsley coming along on two sticks as fast as 'e could come.

""Are you brave lads a-looking for the tiger?' he asks.

""Yes,' ses John Biggs.

""Then 'urry up, for the sake of mercy,' ses old Mr. Parsley, putting 'is 'and on the table and going off into a fit of coughing; 'it's just gone into Bob Pretty's cottage. I was passing and saw it.'

"George Kettle snatches up 'is gun and shouts out to 'is men to come along. Some of 'em was for 'anging back at first, some because they didn't like the tiger and some because they didn't like Bob Pretty, but John Biggs drove 'em in front of 'im like a flock o' sheep and then they gave a cheer and ran after George Kettle, full pelt up the road.

"A few wimmen and children was at their doors as they passed, but they took fright and went indoors screaming. There was a lamp in Bob Pretty's front room, but the door was closed and the 'ouse was silent as the grave.

"George Kettle and the men with the guns went first, then came the pitchforks, and last of all the scythes. Just as George Kettle put 'is 'and on the door he 'eard something moving inside, and the next moment the door opened and there stood Bob Pretty.

""What the dickens!' 'e ses, starting back as 'e see the guns and pitchforks pointing at 'im.

""Ave you killed it, Bob?' ses George Kettle.

""Killed *wot?*' ses Bob Pretty. 'Be careful o' them guns. Take your fingers off the triggers.'

""The tiger's in your 'ouse, Bob,' ses George Kettle, in a whisper. 'Ave you on'y just come in?'

""Look 'ere,' ses Bob Pretty. 'I don't want any o' your games. You go and play 'em somewhere



else.'

"'It ain't a game,' ses John Biggs; 'the tiger's in your 'ouse and we're going to kill it. Now, then, lads.'

"They all went in in a 'eap, pushing Bob Pretty in front of 'em, till the room was full. Only one man with a scythe got in, and they wouldn't 'ave let 'im in if they'd known. It a'most made 'em forget the tiger for the time.

"George Kettle opened the door wot led into the kitchen, and then 'e sprang back with such a shout that the man with the scythe tried to escape, taking Henery Walker along with 'im. George Kettle tried to speak, but couldn't. All 'e could do was to point with 'is finger at Bob Pretty's kitchen—and *Bob Pretty's kitchen was for all the world like a pork-butcher's shop*. There was joints o' pork 'anging from the ceiling, two brine tubs as full as they could be, and quite a string of fowls and ducks all ready for market.

"'Wot d'ye mean by coming into my 'ouse?' ses Bob Pretty, blustering. 'If you don't clear out pretty quick, I'll make you.'

"Nobody answered 'im; they was all examining 'ands o' pork and fowls and such-like.

"'There's the tiger,' ses Henery Walker, pointing at Bob Pretty; 'that's wot old man Parsley meant.'

"'Somebody go and fetch Policeman White,' ses a voice.

"'I wish they would,' ses Bob Pretty. 'I'll 'ave the law on you all for breaking into my 'ouse like this, see if I don't.'

"'Where'd you get all this pork from?' ses the blacksmith.

"'And them ducks and hins?' ses George Kettle.

"'That's my bisness,' ses Bob Pretty, staring 'em full in the face. 'I just 'ad a excellent oppertunity offered me of going into the pork and poultry line and I took it. Now, all them as doesn't want to buy any pork or fowls go out o' my house.'

"'You're a thief, Bob Pretty!' says Henery Walker. 'You stole it all.'

"'Take care wot you're saying, Henery,' ses Bob Pretty, 'else I'll make you prove your words.'

"'You stole my pig,' ses Herbert Smith.

"'Oh, 'ave I?' ses Bob, reaching down a 'and o' pork. 'Is that your pig?' he ses.

"'It's just about the size o' my pore pig,' ses Herbert Smith.

"'Very usual size, I call it,' ses Bob Pretty; 'and them ducks and hins very usual-looking hins and ducks, I call 'em, except that they don't grow 'em so fat in these parts. It's a fine thing when a man's doing a honest bisness to 'ave these charges brought agin 'im. Dis'eartening, I call it. I don't mind telling you that the tiger got in at my back winder the other night and took arf a pound o' sausage, but you don't 'ear me complaining and going about calling other people thieves.'

"'Tiger be hanged,' ses Henery Walker, who was almost certain that a loin o' pork on the table was off 'is pig; 'you're the only tiger in these parts.'

"'Why, Henery,' ses Bob Pretty, 'wot are you a-thinkin' of? Where's your memory? Why, it's on'y two or three days ago you see it and 'ad to get up a tree out of its way.'

"He smiled and shook 'is 'ead at 'im, but Henery Walker on'y kept opening and shutting 'is mouth, and at last 'e went outside without saying a word.

"'And Sam Jones see it, too,' ses Bob Pretty; 'didn't you, Sam?'

"Sam didn't answer 'im.

"'And Charlie Hall and Jack Minns and a lot more,' ses Bob; 'besides, I see it myself. I can believe my own eyes, I s'pose?'

"'We'll have the law on you,' ses Sam Jones.

"'As you like,' ses Bob Pretty; 'but I tell you plain, I've got all the bills for this properly made out, upstairs. And there's pretty near a dozen of you as'll 'ave to go in the box and swear as you saw the tiger. Now, can I sell any of you a bit o' pork afore you go? It's delicious eating, and as soon as you taste it you'll know it wasn't grown in Claybury. Or a pair o' ducks wot 'ave come from two 'undered miles off, and yet look as fresh as if they was on'y killed last night.'

"George Kettle, whose ducks 'ad gone the night afore, went into the front room and walked up

and down fighting for 'is breath, but it was all no good; nobody ever got the better o' Bob Pretty. None of 'em could swear to their property, and even when it became known a month later that Bob Pretty and the tramp knew each other, nothing was done. But nobody ever 'eard any more of the tiger from that day to this."

\*\*\* END OF THE PROJECT GUTENBERG EBOOK A TIGER'S SKIN \*\*\*

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](http://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](http://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](http://www.gutenberg.org)), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ 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](http://www.gutenberg.org).

## **Section 3. Information about the Project Gutenberg Literary Archive**

## **Foundation**

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

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

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

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

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

### **Section 5. General Information About Project Gutenberg™ 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](http://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.