

The Project Gutenberg eBook of The Dumpy Books for Children;

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: The Dumpy Books for Children;

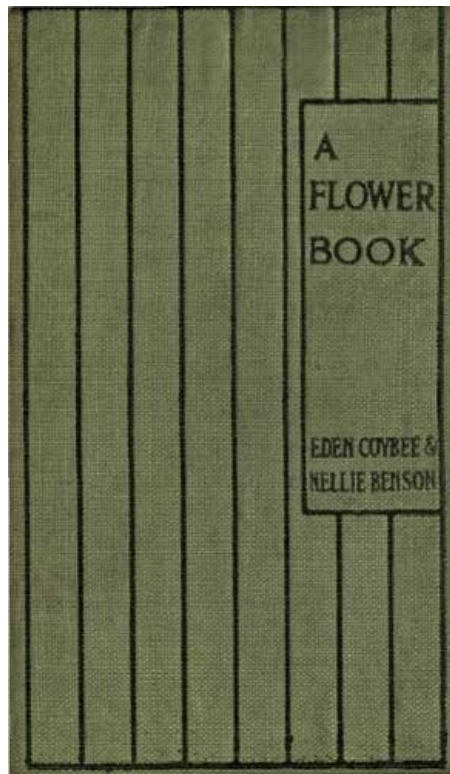
Author: Eden Coybee
Illustrator: Nellie Benson

Release date: November 3, 2007 [eBook #23302]

Language: English

Credits: Produced by Janet Blenkinship and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive)

*** START OF THE PROJECT GUTENBERG EBOOK THE DUMPY BOOKS FOR CHILDREN; ***



The Dumpy Books for Children

No. 7. A FLOWER BOOK

**EDEN COYBEE &
NELLIE BENSON**

THE DUMPY BOOKS FOR CHILDREN.

Cloth, Royal 32mo, 1/6 each.

1. THE FLAMP, THE AMELIORATOR,
AND THE SCHOOLBOY'S
APPRENTICE. By E. V. LUCAS.
(*Seventh Thousand.*)
2. MRS. TURNER'S CAUTIONARY
STORIES. (*Fifth Thousand.*)
3. THE BAD FAMILY. By MRS.
FENWICK. (*Third Thousand.*)
4. THE STORY OF LITTLE BLACK
SAMBO. Illustrated in Colours by
HELEN BANNERMAN. (*Twenty-seventh
Thousand.*)
5. THE BOUNTIFUL LADY. By THOMAS
COBB. (*Fourth Thousand.*)
6. A CAT BOOK. Portraits by H.
OFFICER SMITH. Characteristics by E. V.
LUCAS. (*Eighth Thousand.*)
7. A FLOWER BOOK. Illustrated in
Colours by NELLIE BENSON. Story by
EDEN COYBEE.

A Flower Book

THE STORY BY

EDEN COYBEE

THE PICTURES BY

NELLIE BENSON

LONDON:
GRANT RICHARDS
1901



In the history of men's love for God or for God's creatures there comes one hour of divine uplifting when a symbol must stand for the unspoken word.

That symbol is ever a flower.

There is a path of flowers through all science.

In order that each flower of my little story book should not masquerade in vain meaningless garments or sing to empty words, I have sought the help of many wiser than I in this knowledge born of sympathy with nature. So this little book is not entirely a fairy-tale.

To those who would follow me along the same by-ways, I wish to say that I owe a great deal to the Reverend Hilderic Friend for his ever delightful look on "Flowers and Flower Lore."

E. C.



CHRISTMAS ROSE

A FLOWER BOOK.

When the snow lies thick on the ground and all the streams that babble in summer lie still in their houses of ice, you think, I daresay, that the flowers are asleep, and that nothing can wake them before the spring?

But I know of a wood where the little elves and sprites and the delicate fairies dance in a ring in the moonlight, and I will tell you of what happens there at twelve o'clock on the first night of every year.



IVY

The clock in the cathedral tower booms out twelve solemn strokes, and all the church bells peal a welcome to the New Year. That is the signal for the fairies to come down on a moonbeam—with their white dresses shining and their long yellow hair streaming.



WINTER JASMINE

Most beautiful of them all is Rusialka, the queen of fairies and elves. She wears a necklet of dewdrops, and dew-drops sparkle in her dress and in her hair. She glides softly over the snow, and all the fairies follow her to a great elder bush that grows in the middle of the little wood. She knocks once and calls:

“Lady Elder! are you within?”

And the tree shoots out its green buds and the tender leaves unfold themselves.

Then again the fairy Rusialka knocks and calls:

“Lady Elder! Lady Elder! are you within?”

And the sweet white blossoms open overhead, and a gentle rain of flowers falls upon the fairies.

For the third time Rusialka calls:

“Lady Elder! Lady Elder! Lady Elder! are you within?”



MICHAELMAS DAISY

And then the tree opens slowly, and the Lady Elder appears. She is very old, for she is the Mother of all the fairies and elves.



SNOWDROP

“What is it you want of me, my children?” she asks, in a voice like a silver bell.

And all the fairies curtsy very long and low, and they answer her:

“The New Year is come, Lady Elder; and we want you to grant us leave to wake the little flowers that sleep under the snow!”

“The World is yet cold for the flowers, my children,” answers the Lady Elder. “They are all asleep, each to be awakened in her time. But this you may do. You may call them up for to-night, and when you leave this wood in the morning, they will all go back to their beds again.”



VIOLET

“Our glad thanks to you, Ma'am,” the fairies sing back joyfully.



DOG ROSE

Then they all join hands and frolic away, singing as they go:

“Little flowerets gay and sweet
Hear the patter of our feet;
Little flowerets sweet and gay
Come and dance a roundelay!”

Then slower and slower fades the dance.

“O Christmas Rose! O Christmas Rose!” called Rusalika, on the particular night I am telling you of.

A little voice answered under the snow:

“I am here, good ladies!”

And the Christmas Rose, holding her blossom-standard in one hand, peeped out.

“Will you join our dance?” asked Rusalika.



HAWTHORN

The Christmas Rose held out her hands, and the merry party danced on singing a song the fairies love, till they came to a spot where the Ivy slept on a little brown bed of earth under a bright white coverlet of snow—with all her clusters of berries resting on her leaves.



HONEYSUCKLE

“Wake up! Wake up! little Ivy!” cried Rusialka.

“O, is it spring come again?” called out Ivy in a sleepy voice. “Or are you two sad friends who at parting want to give each other a token of true friendship?”

“We are not sad friends at all,” answered Rusialka. “We are the Little Ladies come to frolic on earth, and we want you, Ivy, to join in our frolic.”

“Isn't it cold out in the world now?” asked the little voice again.

“The dance will warm you,” answered the fairy. “And in the morning before we go, we will lay you back in your warm bed.”



POPPY

So Ivy joined the dance, and right merrily they went round and round, till they all had to sit down to take breath.



WILLOW

Highest of all, on a tuft of soft earth, sat Rusialka. All the little white fairies sat in a circle round her. And Ivy and Christmas Rose took one another by the hand and curtsied to Rusialka.

“White Lady,” said the Ivy, “if you like we will go and wake up our little sisters, and when we are all here we will dance to your company a dance that the breezes taught us last spring.”

“Go then,” said Rusialka, “and bring your sisters to me.”

So Christmas Rose and Ivy went away, and returned presently with another little sister-flower, the Yellow Jasmine.



ROSE

“Jasmine,” said Rusialka, “you are slight and slender, and winsome! I can see that your blossoms will bring a pang to tender hearts, for you mean 'separation,' but of all the messengers of woe you are the gentlest, sweet Jasmine.”

Then the Michaelmas Daisy came forward too.



CHRYSANTHEMUM

“And you, Daisy,” added Rusialka, “you soften the bitter parting with a fond farewell.”

The Jasmine gave a sigh and curtsied.

“If I bring a sad message,” she said, “my sister the Snowdrop is ever close at hand—and her meaning is 'hope.'”

The Snowdrop came forward and curtsied to the fairy.

“I am the herald in all our flower pageants,” she said. “And some call me the 'Fair Maid of February.'”

Rusialka waved her crystal wand three times and said: “I can see a walled-in garden in a distant land. A bell is ringing for vespers, and all the nuns with downcast eyes hasten across a cloister to the chapel door. The youngest of them all sees a bed of snowdrops lift their white heads and she smiles, because they are an emblem of hope, and a symbol of her life.”



PERIWINKLE

The Snowdrop curtsied, and stepped aside to make room for the Violet.



CARNATION

She peeped out shyly from under a bunch of leaves and a sweet perfume filled the air.

“Violets for faithfulness,” she said, turning to the Yellow Jasmine, “I comfort friends who are parted. What pictures do you see for me, Lady Rusialka?”

Rusialka waved her crystal wand and said:

“Call up your bright sisters who bring both joy and hope, and stand before me.”

The Snowdrop turned to obey the fairy's command, and presently returned holding the Hawthorn and the Poppy by the hands.



WOOD ANEMONE

“I bring security and hope,” the Hawthorn said, “and I protect the good country people from harm, if they do but hang a spray of my blossoms over their houses in May. For then the wicked fairies and elves who are your enemies, White Ladies, as well as the enemies of men, can do no harm.”



WIND FLOWER

"I, too," said Honeysuckle, "I, too, fight the wicked little sprites and keep from harm the good milch cows and the beasts that feed and clothe the poor children in cold northern lands."

Then the Poppy spoke out. She did not appear to be in the least bit shy, and waved the scarlet folds of her mantle about her head, and all the black fringe of seed trembled and stood out like a halo.

"And I am consolation," she said. "The hope that springs up again after doubt."

"If all were faithful and true," whispered the Violet, "there would be less need of you, proud Poppy."

"Or," suggested the Willow, "if people would but listen to my warning and not bind their hearts with chains. I am the emblem of freedom."



CORNFLOWER

But the Rose and the Chrysanthemum came forward at these words and curtsied to Rusialka.



COWSLIP

"They do not speak wisely and truly, O dear White Ladies," they said. "We both mean 'love,' and we know that smiles and joy attend us. Ask our sisters who best know."

"I am early friendship," said the Periwinkle, pensively, as she came and stood before Rusialka. "Even the very old on earth find comfort in me."

Then Clematis appeared. She lifted her banner like a wreath round her head. "I mean poverty," she said: "but even poverty is sweet with love, for love can make all things beautiful."

But two flowers came forward sadly, and sighed as they curtsied to Rusialka. They were Carnation and Anemone.

"Alas! for my poor heart," said the first. "To me love brings but sadness."



BLACKBERRY

"And when the dewdrops fall," said the second, "I think they are the tears of all who are like me, forsaken."



SPINDLE BERRY

The Windflower stepped forward boldly, and a breath of breeze ran through her hair and raised her banner.

"I know that tears dry and give place to smiles," she said.

"Oh, do not weep then, sweet little sisters," said the Cornflower, gently. "See, Cowslip and I will take you by the hand and lead you to a bright, clear patch by the tree of the Lady Elder, where we will play together till morning."

As they disappeared they heard the voice of Rusialka:

"O, hasten, Blackberry," she said. "Hasten, Spindle, and Holly and Mistletoe, for before the coldest hour that precedes the dawn has passed over the earth your little sisters must all be back in their little warm beds."



HOLLY

Then forward came the four linked hand in hand and curtsied. Then the Holly kissed the Mistletoe, and the Blackberry and the Spindleberry raised their banners on high, while all the flowers marched through hand in hand.



MISTLETOE

They marched up to the tree of the Lady Elder, and Rusialka knocked once, twice, thrice, with her crystal wand.

The Lady Elder came out of her tree and smiled upon the flowers.

“Good night, my children,” she said. “Good night, and farewell until the Spring.”

And then the flowers frolicked and danced merrily; and at the dawn of day they drooped their heads and fell asleep, and the fairies brought them back to their little warm beds and covered them up with their sparkling white coverlets.



CLEMATIS

And then all the White Ladies climbed on their moonbeam and glided softly up, up, up, into Fairyland.



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.