

## The Project Gutenberg eBook of Max and Maurice: A Juvenile History in Seven Tricks, by Wilhelm Busch

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:** Max and Maurice: A Juvenile History in Seven Tricks

**Author:** Wilhelm Busch

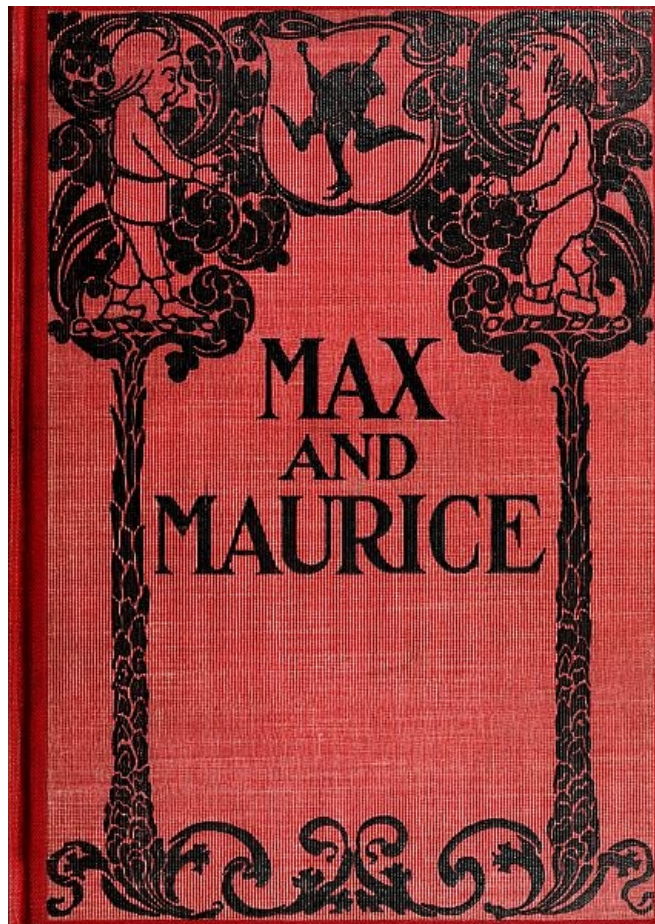
**Translator:** Charles Timothy Brooks

**Release Date:** May 16, 2009 [EBook #28847]

**Language:** English

**Credits:** Produced by Suzanne Shell and the Online Distributed Proofreading Team at <https://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive/American Libraries.)

\*\*\* START OF THE PROJECT GUTENBERG EBOOK MAX AND MAURICE: A JUVENILE HISTORY  
IN SEVEN TRICKS \*\*\*





---

## Max and Maurice

A  
Juvenile History  
IN  
Seven Tricks,

BY

WILLIAM BUSCH.

FROM THE GERMAN BY  
CHARLES T. BROOKS.

BOSTON:  
LITTLE, BROWN, AND COMPANY,  
1902.

---

Entered according to Act of Congress, in the year 1870, by  
ROBERTS BROTHERS,  
In the office of the Librarian of Congress at Washington

[2]

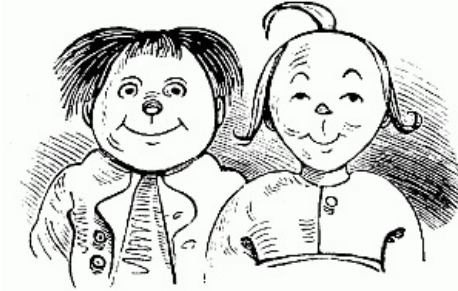
*Copyright, 1898,*  
By LITTLE, BROWN, AND COMPANY.

UNIVERSITY PRESS . JOHN WILSON  
AND SON . CAMBRIDGE U.S.A.

---

## PREFACE.

AH, how oft we read or hear of  
Boys we almost stand in fear of!  
For example, take these stories  
Of two youths, named Max and Maurice,



Who, instead of early turning  
Their young minds to useful learning,  
Often leered with horrid features  
At their lessons and their teachers.  
Look now at the empty head: he  
Is for mischief always ready.  
Teasing creatures, climbing fences,  
Stealing apples, pears, and quinces,  
Is, of course, a deal more pleasant,  
And far easier for the present,  
Than to sit in schools or churches,  
Fixed like roosters on their perches.  
But O dear, O dear, O deary,  
When the end comes sad and dreary!  
'Tis a dreadful thing to tell  
That on Max and Maurice fell!  
All they did this book rehearses,  
Both in pictures and in verses.

[4]

---

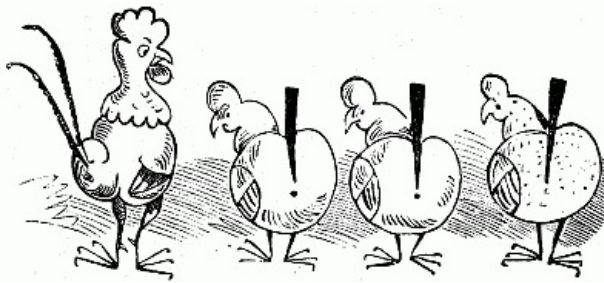
## TRICK FIRST.

To most people who have leisure  
Raising poultry gives great pleasure  
First, because the eggs they lay us  
For the care we take repay us;  
Secondly, that now and then  
We can dine on roasted hen;  
Thirdly, of the hen's and goose's  
Feathers men make various uses.  
Some folks like to rest their heads  
In the night on feather beds.

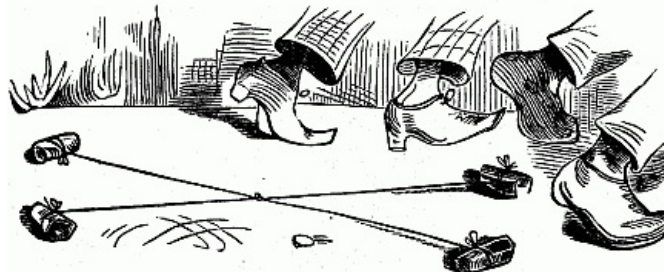


One of these was Widow Tibbets,  
Whom the cut you see exhibits.

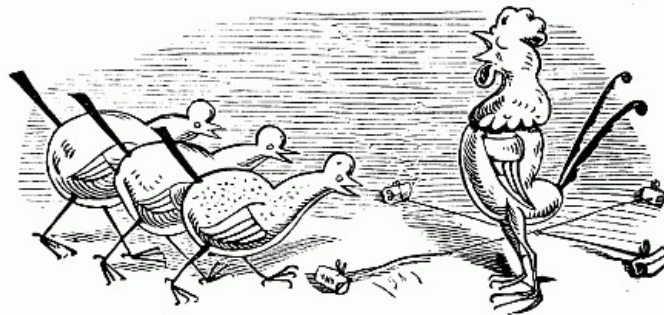
[5]



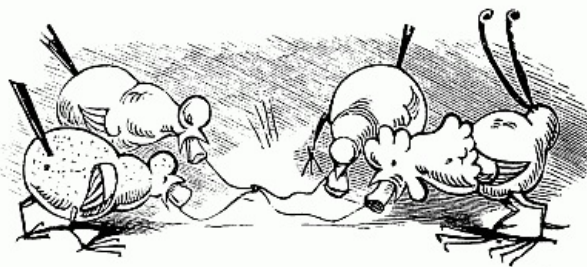
Hens were hers in number three,  
 And a cock of majesty.  
 Max and Maurice took a view;  
 Fell to thinking what to do.  
 One, two, three! as soon as said,  
 They have sliced a loaf of bread,  
 Cut each piece again in four,  
 Each a finger thick, no more.  
 These to two cross-threads they tie,  
 Like a letter X they lie  
 In the widow's yard, with care  
 Stretched by those two rascals there.



[6]

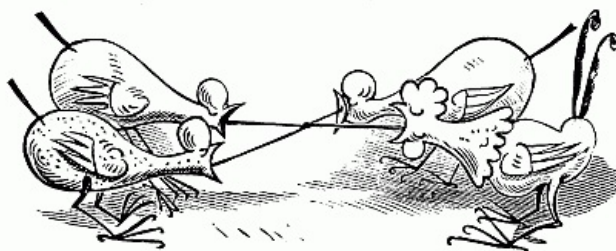


Scarce the cock had seen the sight,  
 When he up and crew with might:  
 Cock-a-doodle-doodle-doo;—  
 Tack, tack, tack, the trio flew.



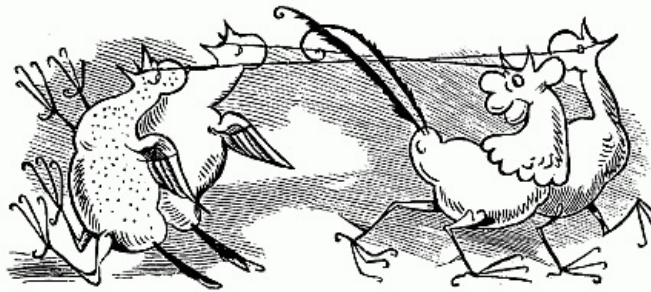
Cock and hens, like fowls unfed,  
 Gobbled each a piece of bread;

[7]



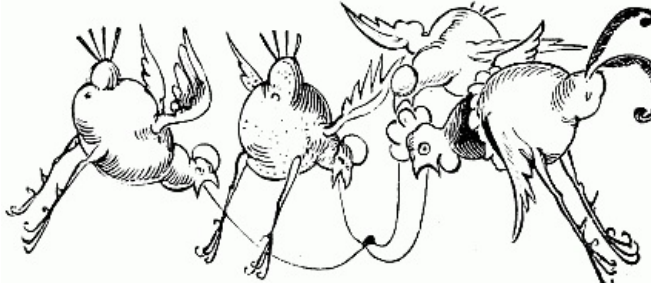
But they found, on taking thought,  
 Each of them was badly caught.



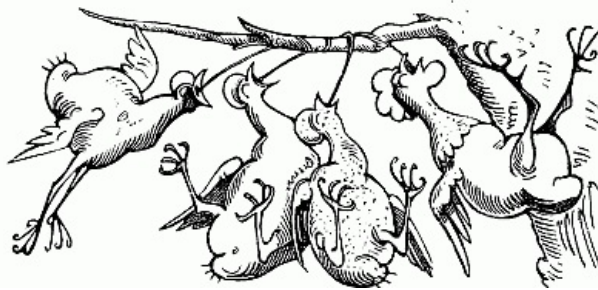


Every way they pull and twitch,  
This strange cat's-cradle to unhitch;

[8]

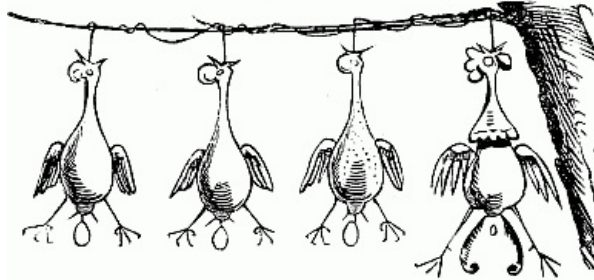


Up into the air they fly,  
Jiminee, O Jimini!



On a tree behold them dangling,  
In the agony of strangling!  
And their necks grow long and longer,  
And their groans grow strong and stronger.

[9]

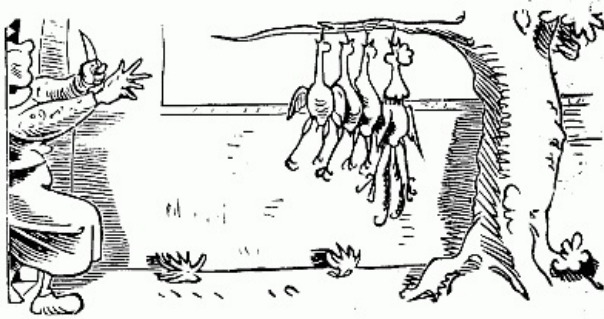


Each lays quickly one egg more,  
Then they cross to th' other shore.



Widow Tibbets in her chamber,  
By these death-cries waked from slumber,

[10]

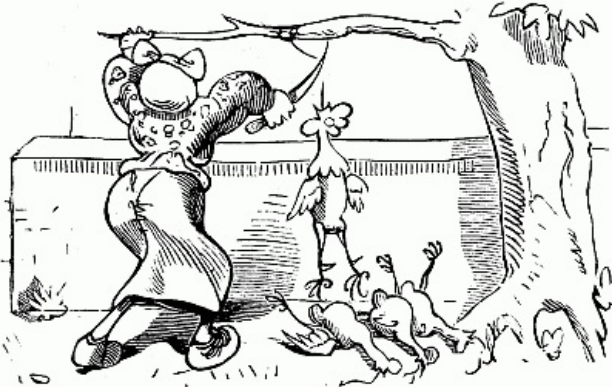


Rushes out with bodeful thought:  
Heavens! what sight her vision caught!



From her eyes the tears are streaming:  
"Oh, my cares, my toil, my dreaming!  
Ah, life's fairest hope," says she,  
"Hangs upon that apple-tree."

[11]



Heart-sick (you may well suppose),  
For the carving-knife she goes;  
Cuts the bodies from the bough,  
Hanging cold and lifeless now  
And in silence, bathed in tears,  
Through her house-door disappears.



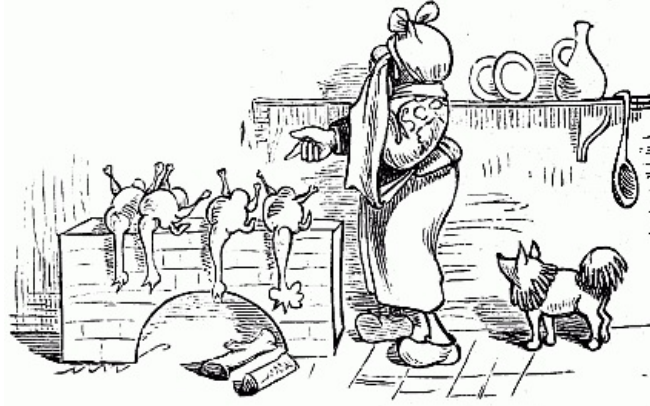
This was the bad boys' first trick,  
But the second follows quick.

[12]

## TRICK SECOND.

WHEN the worthy Widow Tibbets  
(Whom the cut below exhibits)  
Had recovered, on the morrow,  
From the dreadful shock of sorrow,

She (as soon as grief would let her  
 Think) began to think 'twere better  
 Just to take the dead, the dear ones  
 (Who in life were walking here once),  
 And in a still noonday hour  
 Them, well roasted, to devour.  
 True, it did seem almost wicked,  
 When they lay so bare and naked,  
 Picked, and singed before the blaze,—  
 They that once in happier days,  
 In the yard or garden ground,  
 All day long went scratching round.  
 Ah! Frau Tibbets wept anew,  
 And poor Spitz was with her, too.



Max and Maurice smelt the savor.  
 "Climb the roof!" cried each young shaver.

[13]



Through the chimney now, with pleasure,  
 They behold the tempting treasure,  
 Headless, in the pan there, lying,  
 Hissing, browning, steaming, frying.

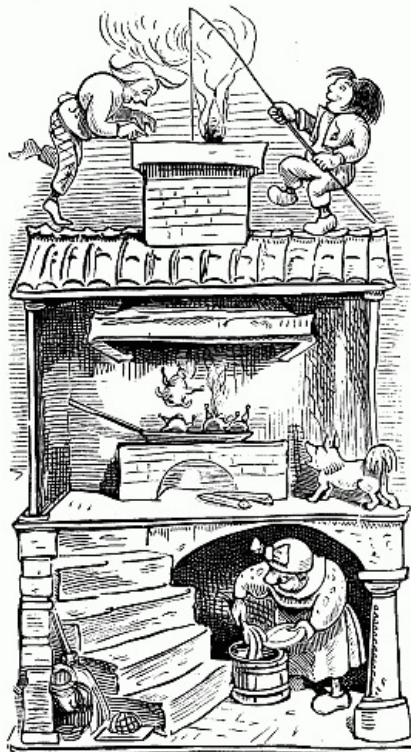


[14]



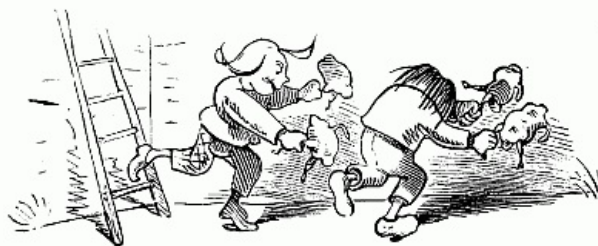
At that moment down the cellar  
 (Dreaming not what soon befell her)  
 Widow Tibbets went for sour  
 Krout, which she would oft devour  
 With exceeding great desire  
 (Warmed a little at the fire).  
 Up there on the roof, meanwhile,  
 They are doing things in style.  
 Max already with forethought





Schnupdiwup! there goes, O Jeminy!  
One hen dangling up the chimney.  
Schnupdiwup! a second bird!  
Schnupdiwup! up comes the third!  
Presto! number four they haul!  
Schnupdiwup! we have them all!—  
Spitz looks on, we must allow,  
But he barks: Row-wow! Row-wow!

[16]



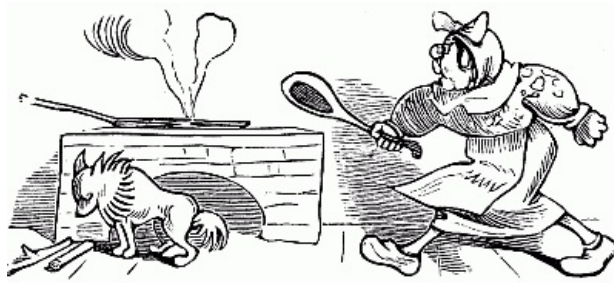
But the rogues are down instanter  
From the roof, and off they canter.—  
Ha! I guess there'll be a humming;  
Here's the Widow Tibbets coming!  
Rooted stood she to the spot,  
When the pan her vision caught.

[17]



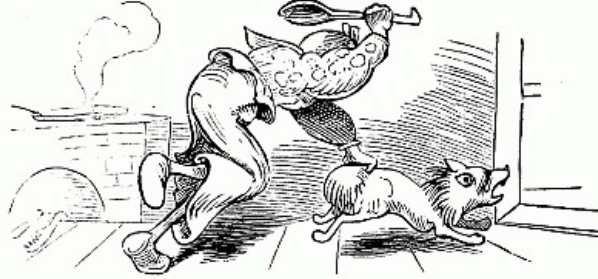
Gone was every blessed bird!  
"Horrid Spitz!" was her first word.



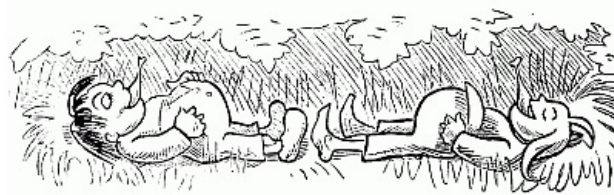


"O you Spitz, you monster, you!  
Let me beat him black and blue!"

[18]



And the heavy ladle, thwack!  
Comes down on poor Spitz's back!  
Loud he yells with agony,  
For he feels his conscience free.



Max and Maurice, dinner over,  
In a hedge, snored under cover;  
And of that great hen-feast now  
Each has but a leg to show

---

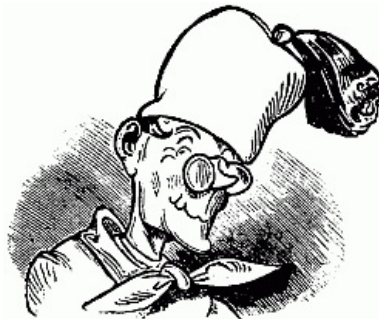
This was now the second trick,  
But the third will follow quick.

---

## TRICK THIRD.

[19]

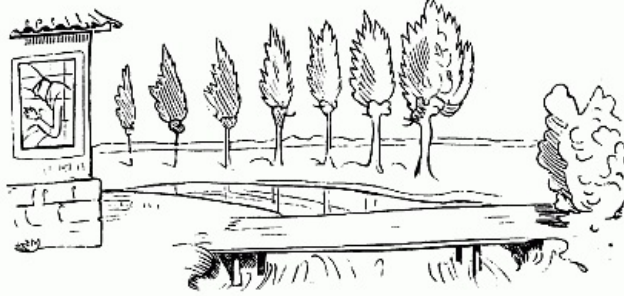
THROUGH the town and country round  
Was one Mr. Buck renowned.



Sunday coats, and week-day sack-coats,  
Bob-tails, swallow-tails, and frock coats,  
Gaiters, breeches, hunting-jackets;  
Waistcoats, with commodious pockets,—  
And other things, too long to mention,  
Claimed Mr. Tailor Buck's attention.  
Or, if any thing wanted doing  
In the way of darning, sewing,  
Piecing, patching,—if a button  
Needed to be fixed or put on,—  
Any thing of any kind,

Anywhere, before, behind,—  
Master Buck could do the same,  
For it was his life's great aim.  
Therefore all the population  
Held him high in estimation.  
Max and Maurice tried to invent  
Ways to plague this worthy gent.  
Right before the Sartor's dwelling  
Ran a swift stream, roaring, swelling.

[20]



This swift stream a bridge did span,  
And the road across it ran.



Max and Maurice (naught could awe them!)  
Took a saw, when no one saw them:  
Ritze-ratze! riddle-diddle!  
Sawed a gap across the middle.  
When this feat was finished well,  
Suddenly was heard a yell:

[21]

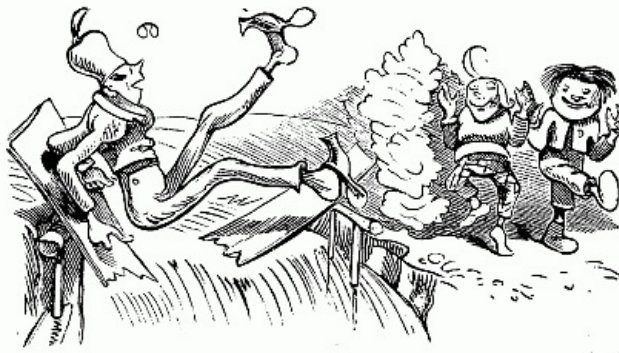


"Hallo, there! Come out, you buck!  
Tailor, Tailor, muck! muck! muck!"  
Buck could bear all sorts of jeering,  
Jibes and jokes in silence hearing;  
But this insult roused such anger,  
Nature couldn't stand it longer.

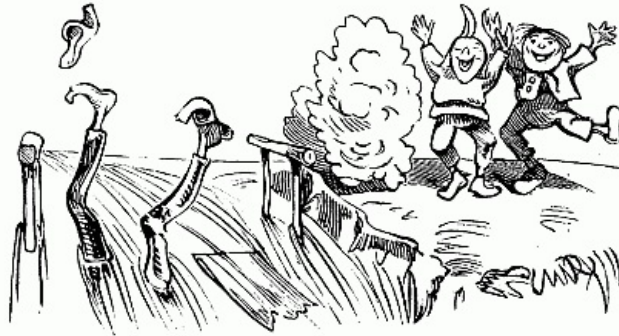


Wild with fury, up he started,  
With his yard-stick out he darted;  
For once more that frightful jeer,  
"Muck! muck! muck!" rang loud and clear.

[22]



On the bridge one leap he makes;  
Crash! beneath his weight it breaks.

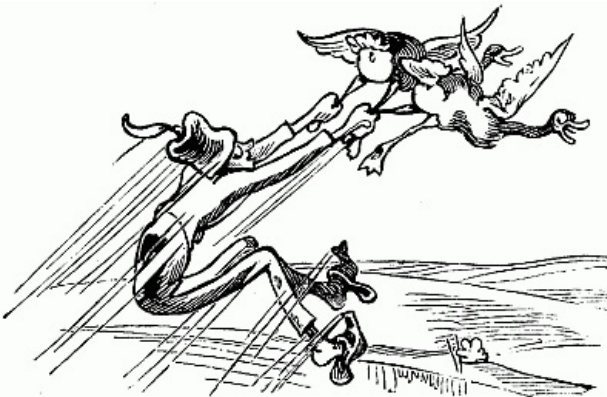


Once more rings the cry, "Muck! muck!"  
*In*, headforemost, plumps poor Buck!  
While the scared boys were skeddaddling,  
Down the brook two geese came paddling.

[23]

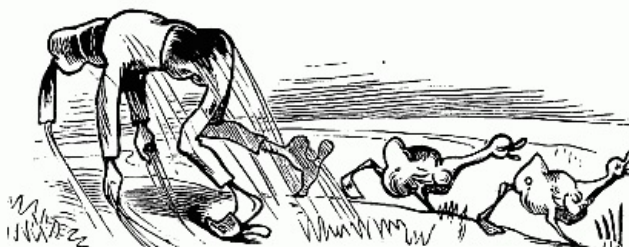


On the legs of these two geese,  
With a death-clutch, Buck did seize;



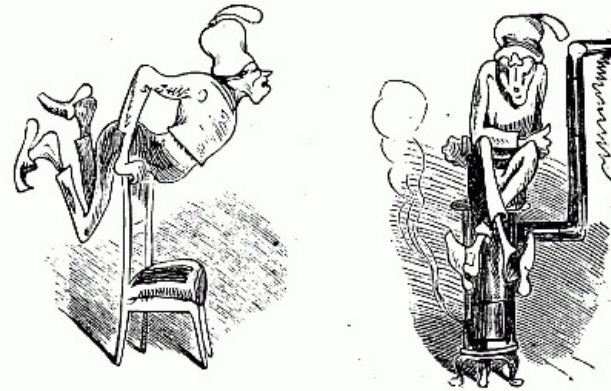
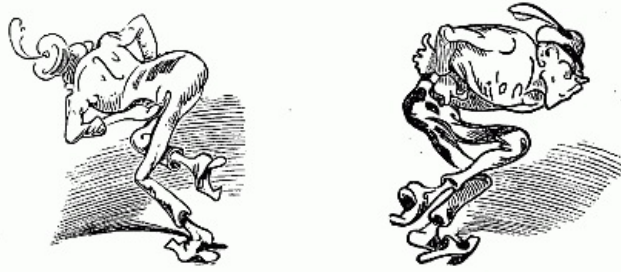
And, with both geese *well in hand*,  
Flutters out upon dry land.

[24]



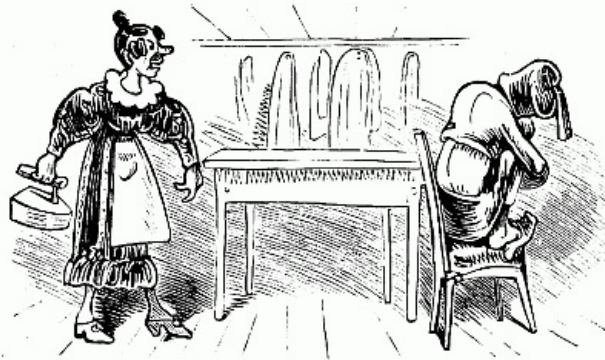
For the rest he did not find  
Things exactly to his mind.





Soon it proved poor Buck had brought a  
Dreadful belly-ache from the water.

[25]



Noble Mrs. Buck! She rises  
Fully equal to the crisis;  
With a hot flat-iron, she  
Draws the cold out famously.



Soon 'twas in the mouths of men,  
All through town: "Buck's up again!"

This was the bad boys' third trick,  
But the fourth will follow quick.

## TRICK FOURTH.

[26]

An old saw runs somewhat so:  
Man must learn while here below.—  
Not alone the A, B, C,

Raises man in dignity;  
 Not alone in reading, writing,  
 Reason finds a work inviting;  
 Not alone to solve the double  
 Rule of Three shall man take trouble:  
 But must hear with pleasure Sages  
 Teach the wisdom of the ages.



Of this wisdom an example  
 To the world was Master Lämpel.  
 For this cause, to Max and Maurice  
 This man was the chief of horrors;  
 For a boy who loves bad tricks  
 Wisdom's friendship never seeks.  
 With the clerical profession  
 Smoking always was a passion;  
 And this habit without question,  
 While it helps promote digestion,  
 Is a comfort no one can  
 Well begrudge a good old man,  
 When the day's vexations close,  
 And he sits to seek repose.—  
 Max and Maurice, flinty-hearted,  
 On another trick have started;  
 Thinking how they may attack a  
 Poor old man through his tobacco.  
 Once, when Sunday morning breaking,  
 Pious hearts to gladness waking,  
 Poured its light where, in the temple,  
 At his organ sate Herr Lämpel,

[27]



These bad boys, for mischief ready,  
 Stole into the good man's study,  
 Where his darling meerschaum stands.  
 This, Max holds in both his hands;

[28]

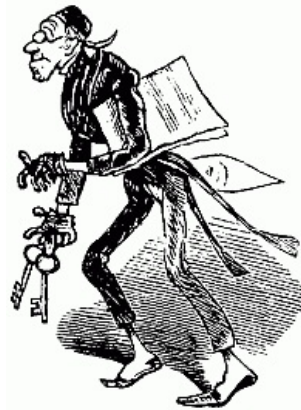


While young Maurice (scapegrace born!)

Climbs, and gets the powderhorn,  
And with speed the wicked soul  
Pours the powder in the bowl.  
Hush, and quick! now, right about!  
For already church is out.



Lämpel closes the church-door,  
Glad to seek his home once more;



[29]

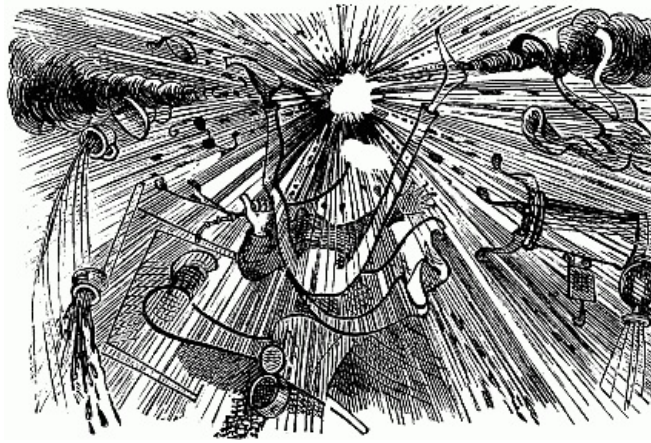
All his service well got through,  
Takes his keys, and music too,  
And his way, delighted, wends  
Homeward to his silent friends.  
Full of gratitude he there  
Lights his pipe, and takes his chair.



[30]

"Ah!" he says, "no joy is found  
Like contentment on earth's round!"





Fizz! whizz! bum! The pipe is burst,  
Almost shattered into dust.  
Coffee-pot and water-jug,  
Snuff-box, ink-stand, tumbler, mug,  
Table, stove, and easy-chair,  
All are flying through the air  
In a lightning-powder-flash,  
With a most tremendous crash.

[31]

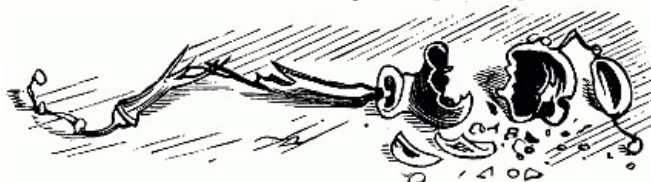


When the smoke-cloud lifts and clears,  
Lämpel on his back appears;  
God be praised! still breathing there,  
Only somewhat worse for wear.



Nose, hands, eyebrows (once like yours),  
Now are black as any Moor's;  
Burned the last thin spear of hair,  
And his pate is wholly bare.  
Who shall now the children guide,  
Lead their steps to wisdom's side?  
Who shall now for Master Lämpel  
Lead the service in the temple?  
Now that his old pipe is out,  
Shattered, smashed, *gone up the spout?*

[32]



Time will heal the rest once more,  
But the pipe's best days are o'er.

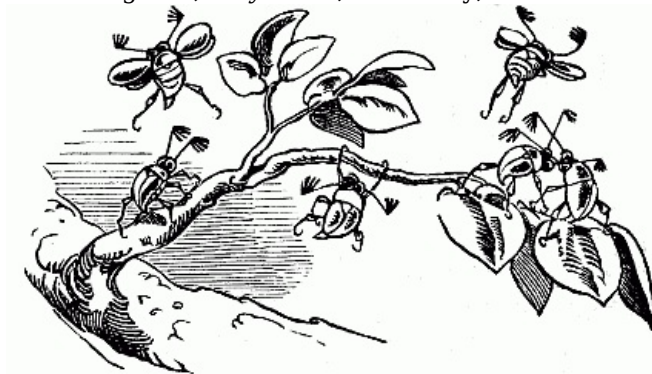
This was the bad boys' fourth trick,  
But the fifth will follow quick.

[33]

## TRICK FIFTH.

IF, in village or in town,  
You've an uncle settled down,  
Always treat him courteously;  
Uncle will be pleased thereby.  
In the morning: "Morning to you!  
Any errand I can do you?"  
Fetch whatever he may need,—  
Pipe to smoke, and news to read;  
Or should some confounded thing  
Prick his back, or bite, or sting,  
Nephew then will be near by,  
Ready to his help to fly;  
Or a pinch of snuff, maybe,  
Sets him sneezing violently:  
"Prosit! uncle! good health to you!  
God be praised! much good may't do you!"  
Or he comes home late, perchance:  
Pull his boots off then at once,  
Fetch his slippers and his cap,  
And warm gown his limbs to wrap.  
Be your constant care, good boy,  
What shall give your uncle joy.  
Max and Maurice (need I mention?)  
Had not any such intention.  
See now how they tried their wits—  
These bad boys—on Uncle Fritz.  
What kind of a bird a May-  
Bug was, *they* knew, I dare say;

[34]

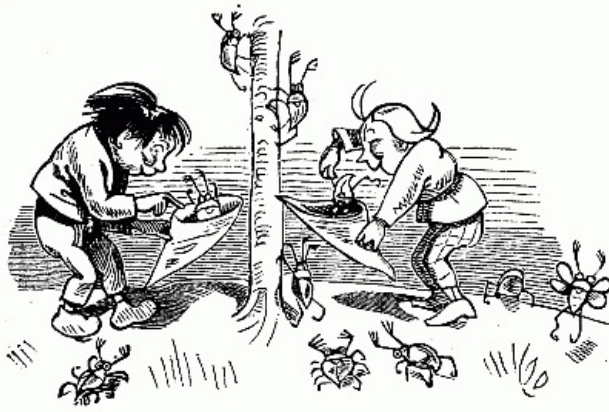


In the trees they may be found,  
Flying, crawling, wriggling round.



Max and Maurice, great pains taking,  
From a tree these bugs are shaking.

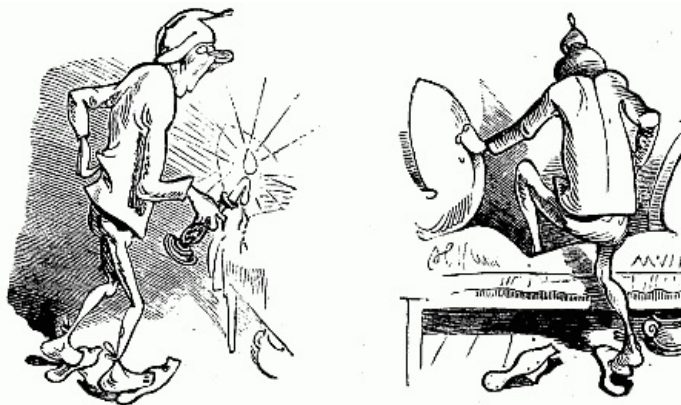
[35]



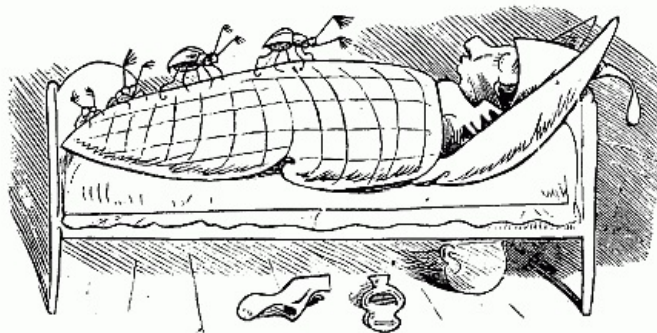
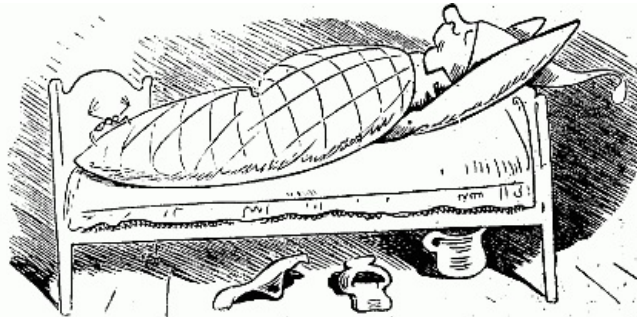
In their cornucopiæ papers,  
They collect these pinching creepers.



Soon they are deposited  
In the foot of uncle's bed!



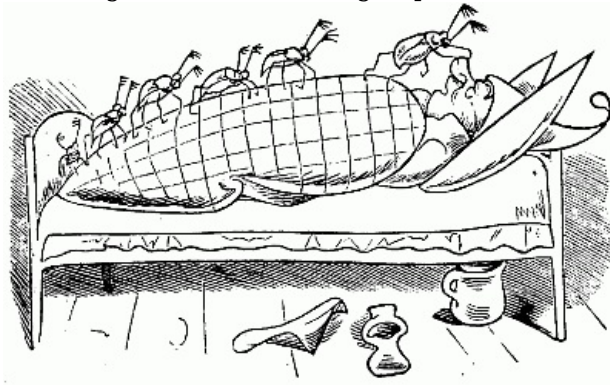
With his peaked nightcap on,  
Uncle Fritz to bed has gone;  
Tucks the clothes in, shuts his eyes,  
And in sweetest slumber lies.



Kritze! Kratze! come the Tartars



Single file from their night quarters.

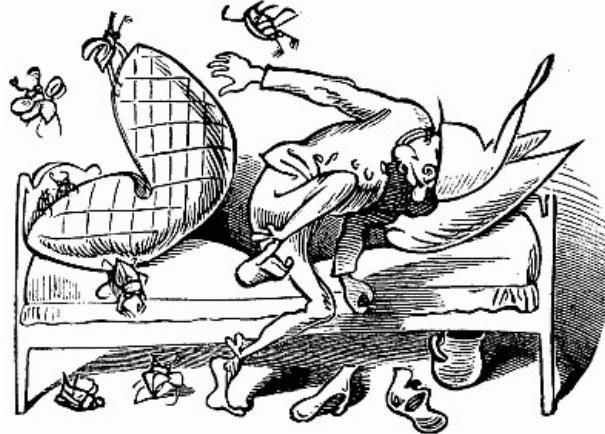


And the captain boldly goes  
Straight at Uncle Fritzy's nose.

[38]

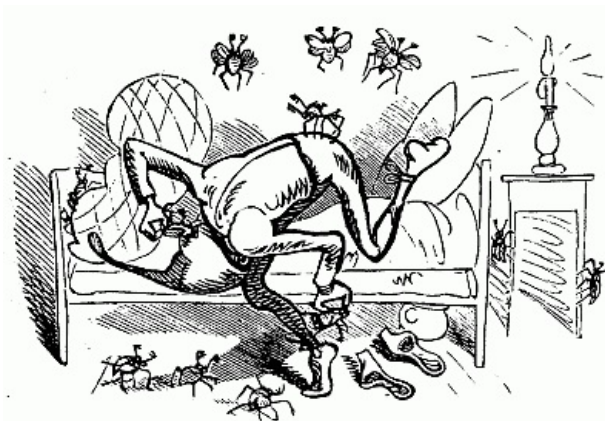


"Baugh!" he cries: "what have we here?"  
Seizing that grim grenadier.

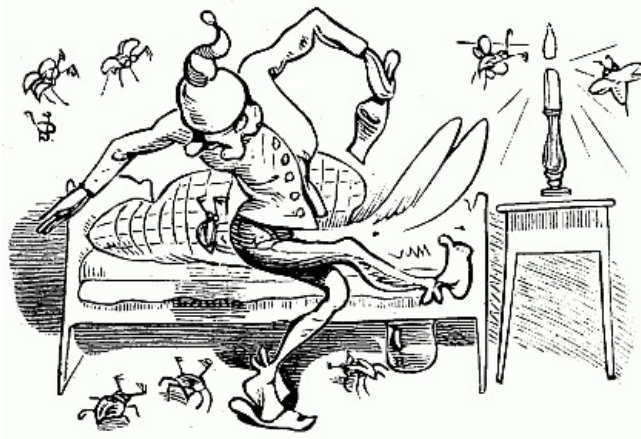


Uncle, wild with fright, upspringeth,  
And the bedclothes from him flingeth.

[39]



"Awtsch!" he seizes two more scape-  
Graces from his shin and nape.

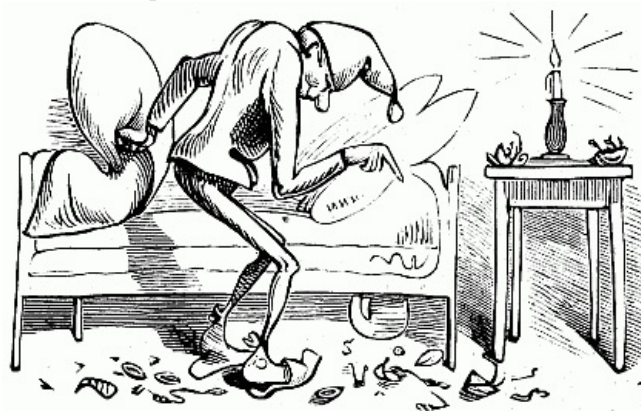


Crawling, flying, to and fro,  
Round the buzzing rascals go.

[40]



Wild with fury, Uncle Fritz  
Stamps and slashes them to bits.



O be joyful! all gone by  
Is the May bug's deviltry.

[41]



Uncle Fritz his eyes can close  
Once again in sweet repose.

---

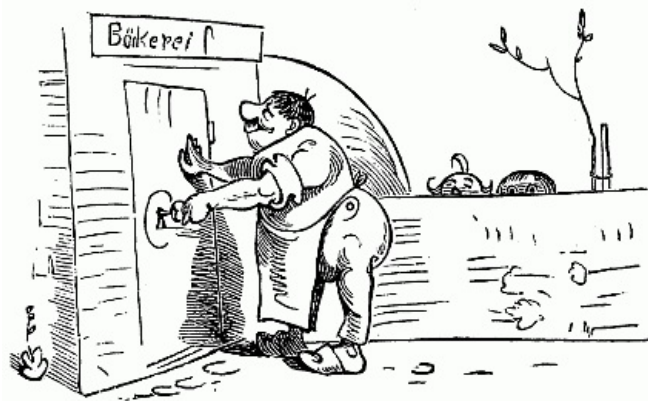
This was the bad boys' fifth trick,  
But the sixth will follow quick.

---



## TRICK SIXTH.

EASTER days have come again,  
When the pious baker men  
Bake all sorts of sugar things,  
Plum-cakes, ginger-cakes, and rings.  
Max and Maurice feel an ache  
In their sweet-tooth for some cake.

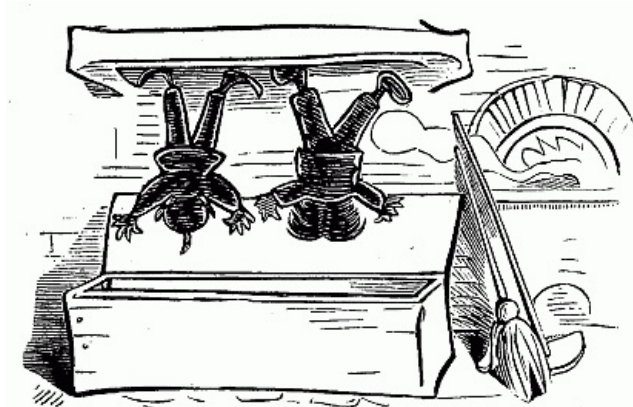


[42]

But the Baker thoughtfully  
Locks his shop, and takes the key.

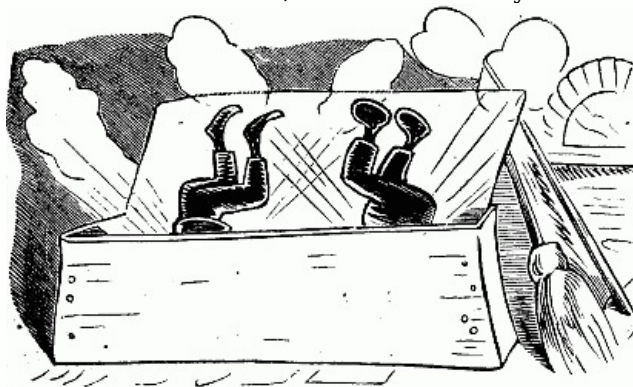


Who would steal, then, *this* must do:  
Wriggle down the chimney-flue.



[43]

Ratsch! There come the boys, my Jiminy!  
Black as ravens, down the chimney.

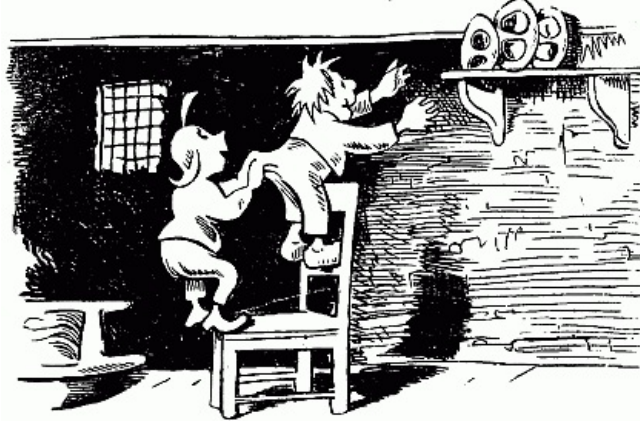


Puff! into a chest they drop,  
Full of flour up to the top.

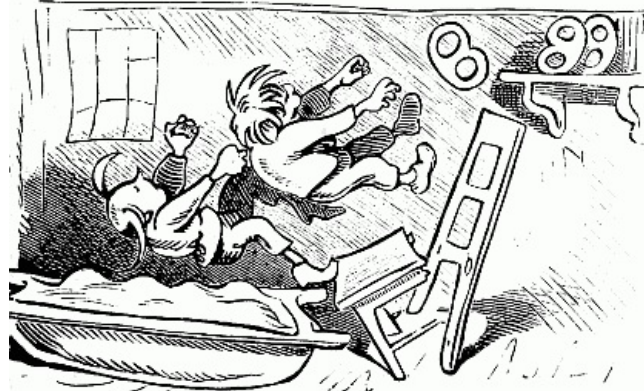




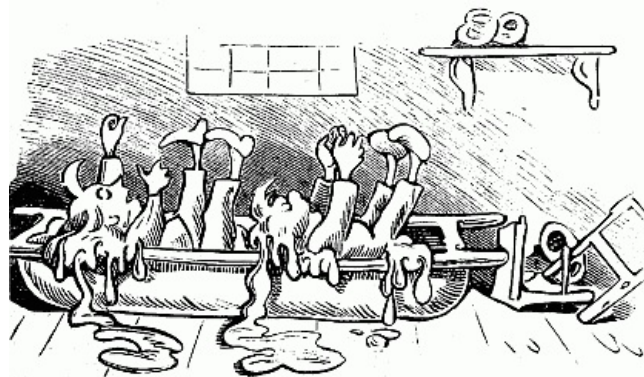
Out they crawl from under cover  
Just as white as chalk all over.



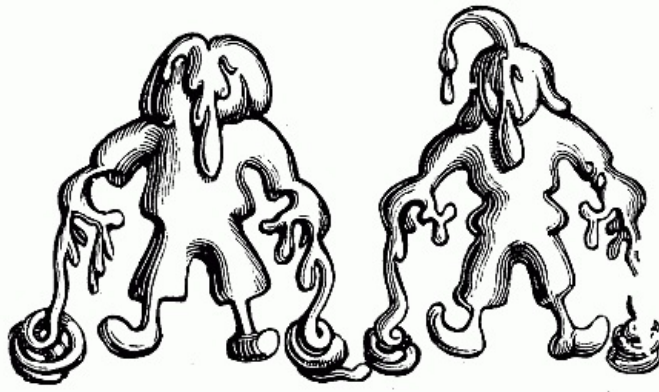
But the cracknels, precious treasure,  
On a shelf they spy with pleasure.



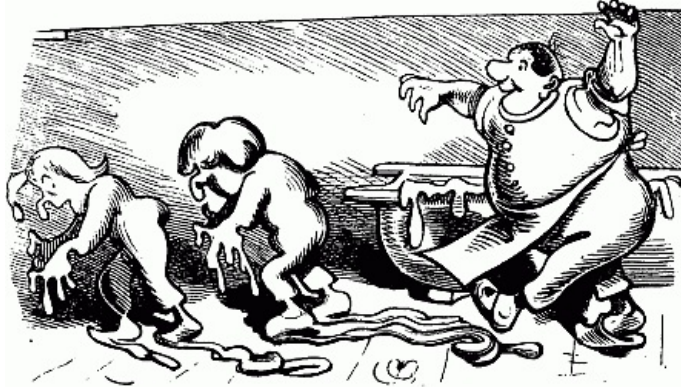
Knacks! The chair breaks! down they go—



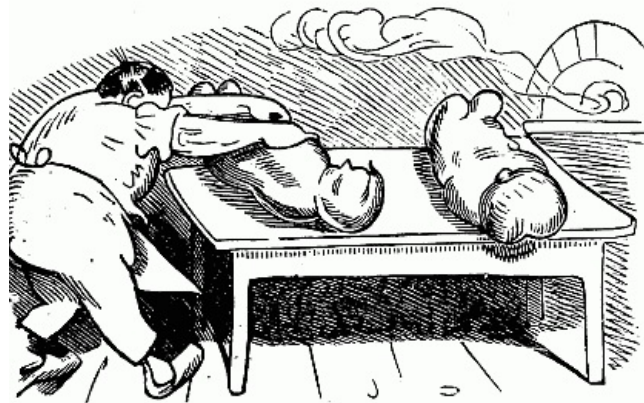
Schwapp!—into a trough of dough!



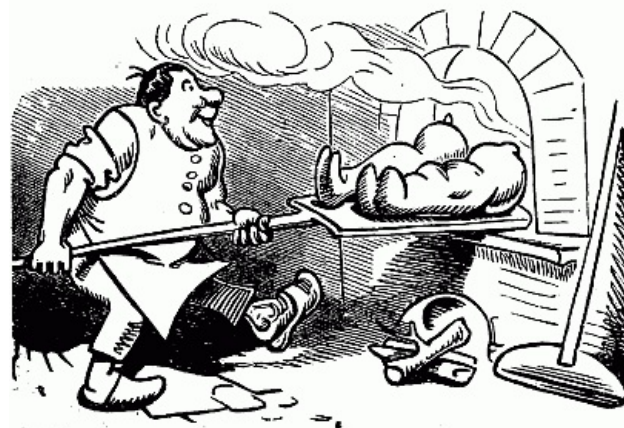
All enveloped now in dough,  
See them, monuments of woe.



In the Baker comes, and snickers  
When he sees the sugar-lickers.

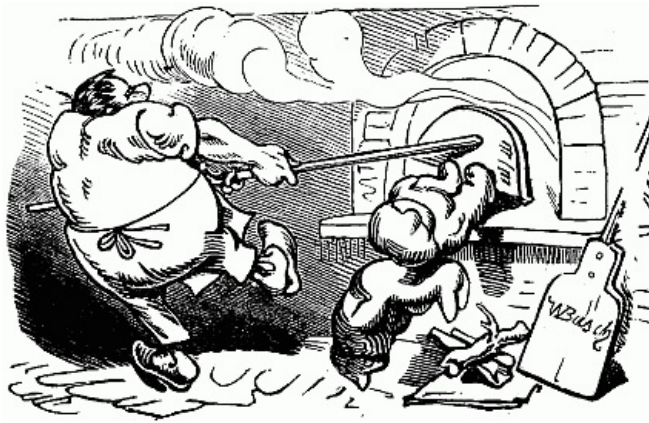


One, two, three! the brats, behold!  
Into two good *brots* are rolled.

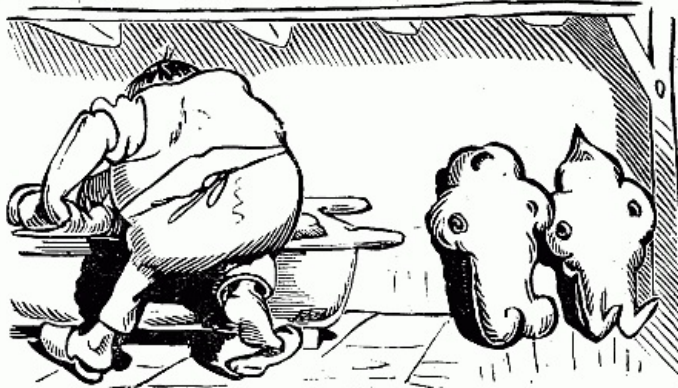


There's the oven, all red-hot,—  
Shove 'em in as quick as thought.

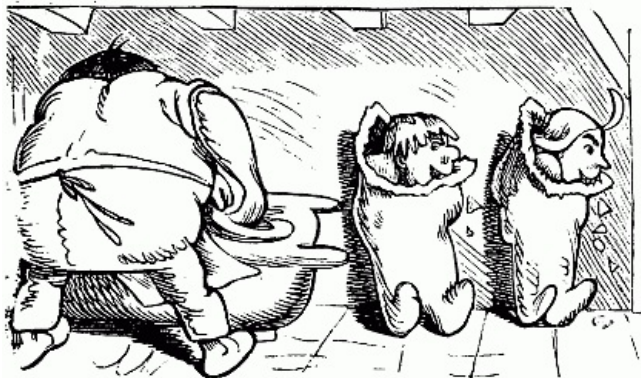




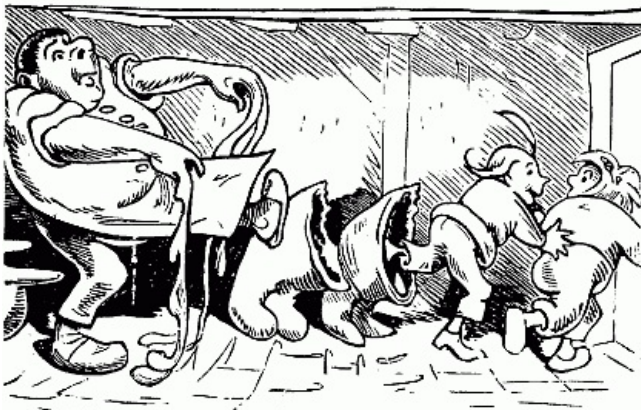
Ruff! out with 'em from the heat,  
They are brown and good to eat.



Now you think they've *paid the debt!*  
No, my friend, they're living yet.



Knusper! Knusper! like two mice  
Through their roofs they gnaw in a trice;



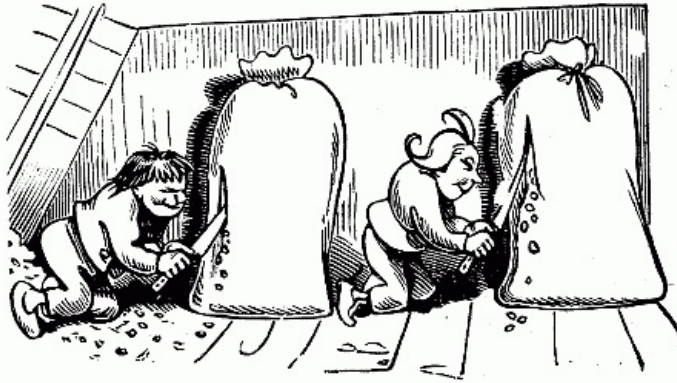
And the Baker cries, "You bet!  
There's the rascals living yet!"

This was the bad boys' sixth trick,  
But the last will follow quick.

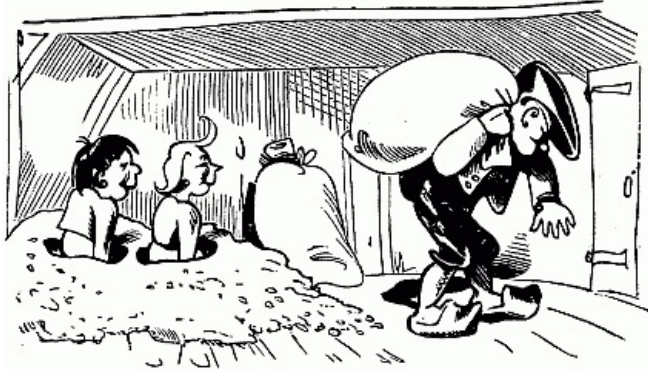


# LAST TRICK

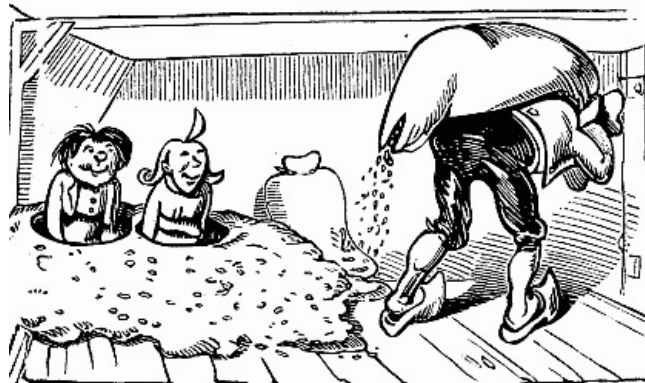
MAX and Maurice! I grow sick,  
When I think on your last trick.



Why must these two scalawags  
Cut those gashes in the bags?



See! the farmer on his back  
Carries corn off in a sack.



Scarce has he begun to travel,  
When the corn runs out like gravel.



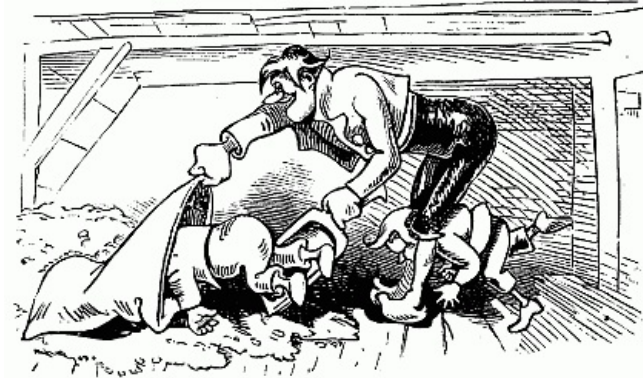
All at once he stops and cries:  
"Darn it! I see where it lies!"

[51]

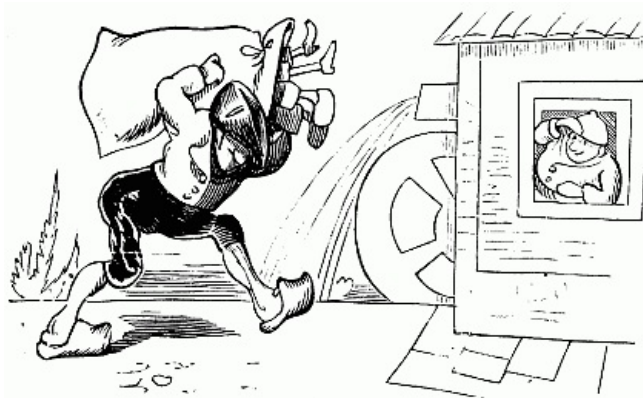
[52]



Ha! with what delighted eyes  
Max and Maurice he espies.



Rabs! he opens wide his sack,  
Shoves the rogues in—Hukepack!



It grows warm with Max and Maurice,  
For to mill the farmer hurries.

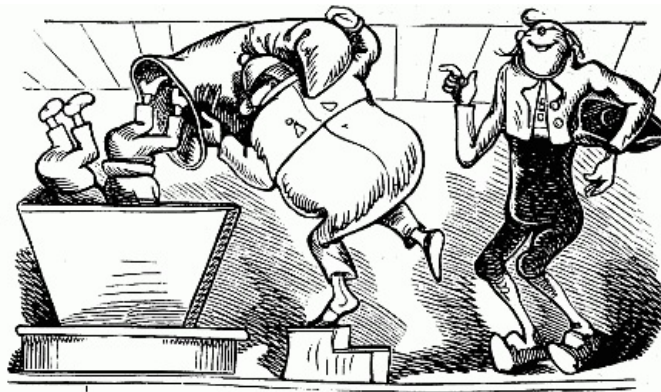


"Master Miller! Hallo, man!  
Grind me *that* as quick as you can!"

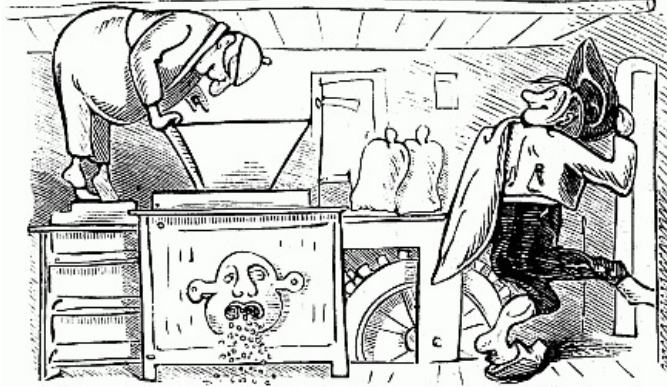
[53]

[54]

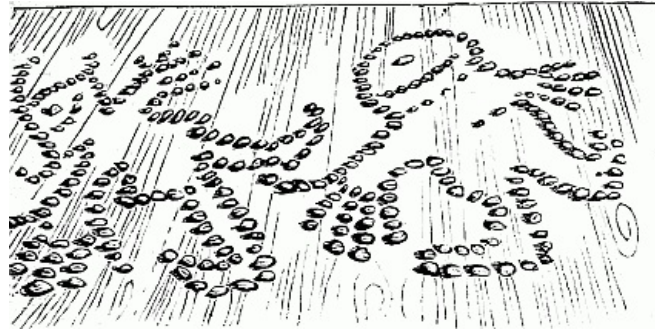




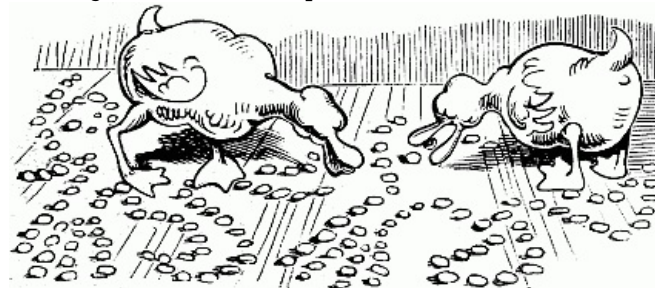
"In with 'em!" Each wretched flopper  
Headlong goes into the hopper.



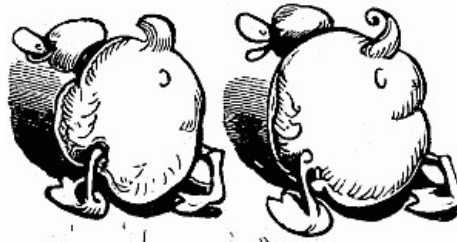
As the farmer turns his back, he  
Hears the mill go "creaky! cracky!"



Here you see the bits *post mortem*,  
Just as Fate was pleased to sort 'em.



Master Miller's ducks with speed  
Gobbled up the coarse-grained feed.



## CONCLUSION.

IN the village not a word,  
Not a sign, of grief, was heard.



Widow Tibbets, speaking low,  
Said, "I thought it would be so!"  
"None but self," cried Buck, "to blame!"  
Mischief is not life's true aim!"  
Then said gravely Teacher Lämpel,  
"There again is an example!"  
"To be sure! bad thing for youth,"  
Said the Baker, "a sweet tooth!"  
Even Uncle says, "Good folks!  
See what comes of stupid jokes!"  
But the honest farmer: "Guy!  
What concern is that to I?"  
Through the place in short there went  
One wide murmur of content:  
"God be praised! the town is free  
From this great rascality!"

---

University Press: John Wilson & Son, Cambridge.

---

## NONSENSE BOOKS

BY EDWARD LEAR



Containing—

A BOOK OF NONSENSE.  
NONSENSE SONGS.  
NONSENSE STORIES.  
NONSENSE COOKERY.  
NONSENSE BOTANY.  
NONSENSE ALPHABETS.  
MORE NONSENSE BOTANY.  
ONE HUNDRED NONSENSE PICTURES AND RHYMES.  
TWENTY-SIX NONSENSE RHYMES AND PICTURES.  
LAUGHABLE LYRICS.  
MORE NONSENSE BOTANY.  
MORE NONSENSE ALPHABETS.

It is, as our readers will remember, the remarkable work that Ruskin placed at the head of the best books.—*Baltimore American*.



*With all the original illustrations, a sketch of the author's life, and a portrait. 12mo. \$2.00*

---



## Children's Poetry

and

## Nursery Rhymes

RHYMES AND BALLADS FOR GIRLS AND BOYS. By SUSAN COOLIDGE. Illustrated. 8vo. Cloth, gilt. \$1.50.

POSIES FOR CHILDREN. Selected by Mrs. ANNA C. LOWELL. With 32 illustrations. Small 4to. Cloth. \$1.25. POPULAR EDITION, 16mo. Cloth. 75 cents.

SING SONG. A Nursery Rhyme Book. By CHRISTINA G. ROSSETTI. With 120 illustrations. 12mo. Cloth. \$1.00.

IN MY NURSERY. Rhymes, Chimes, and Jingles for Children. By LAURA E. RICHARDS. Numerous Illustrations. Small 4to. Cloth. \$1.25.

---

## THE CHILDREN'S FRIEND SERIES

Handy Illustrated Volumes by popular authors, including: LOUISA M. ALCOTT, SUSAN COOLIDGE, NORA PERRY, HELEN HUNT JACKSON, LOUISE CHANDLER MOULTON, JULIANA H. EWING, EDWARD EVERETT HALE, LAURA E. RICHARDS, A. G. PLYMPTON, etc. Chicely printed and attractively bound in cloth, with gold and ink stamp on side. Issued at the popular price of 50 cents per volume.



---

### FIRST ISSUES.

1. AGAINST WIND AND TIDE. By LOUISE CHANDLER MOULTON, author of "Bed-Time Stories," etc.
2. A HOLE IN THE WALL. By LOUISA M. ALCOTT, author of "Little Women," "Little Men," etc.
3. A LITTLE KNIGHT OF LABOR. By SUSAN COOLIDGE, author of "What Katy Did," etc.
4. CHILDREN'S HOUR. By MARY W. TILESTON, author of "Daily Strength for Daily Needs," etc.
5. CHOP-CHIN AND THE GOLDEN DRAGON. By LAURA E. RICHARDS, author of "Captain January," "The Joyous Story of Toto," etc.
6. COTTAGE NEIGHBORS. By NORA PERRY, author of "Another Flock of Girls," "Hope Benham," etc.
7. CURLY LOCKS. By SUSAN COOLIDGE, author of "What Katy Did," etc.
8. DADDY DARWIN'S DOVECOT. By JULIANA H. EWING, author of "Jackanapes," etc.

9. FOUR OF THEM. By LOUISE CHANDLER MOULTON, author of "Bed-Time Stories," etc.
10. GOLDEN-BREASTED KOOTOO. By LAURA E. RICHARDS.
11. GOOSTIE. By MARY CAROLINE HYDE.
12. HUNTER CATS OF CONNORLOA. By HELEN HUNT JACKSON, author of "Ramona," "Nelly's Silver Mine," etc.
13. JACKANAPES. By JULIANA H. EWING.
14. LITTLE OLIVE THE HEIRESS. By A. G. PLYMPTON, author of "Dear Daughter Dorothy," etc.
15. MAN WITHOUT A COUNTRY. By EDWARD EVERETT HALE, author of "Ten Times One is Ten," etc.
16. MARJORIE'S THREE GIFTS. By LOUISA M. ALCOTT.
17. MAY FLOWERS. By LOUISA M. ALCOTT.
18. MISS TOOSEY'S MISSION. By the author of "Belle," "Laddie," etc.
19. NONSENSE SONGS. By EDWARD LEAR.
20. RAGS AND VELVET GOWNS. By A. G. PLYMPTON, author of "Dear Daughter Dorothy," etc.
21. STORY OF A SHORT LIFE. By JULIANA H. EWING.
22. SUNDOWN SONGS. By LAURA E. RICHARDS.
23. THAT LITTLE SMITH GIRL. By NORA PERRY.
24. UNDER THE STABLE FLOOR. A Christmas Story. By MARY CAROLINE HYDE.
25. YAN AND NOCHIE OF TAPPAN SEA. By MARY CAROLINE HYDE.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK MAX AND MAURICE: A JUVENILE HISTORY  
IN SEVEN TRICKS \*\*\*

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.