

# **The Project Gutenberg eBook of Doctor Bolus and His Patients, by Unknown**

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:** Doctor Bolus and His Patients

**Author:** Unknown

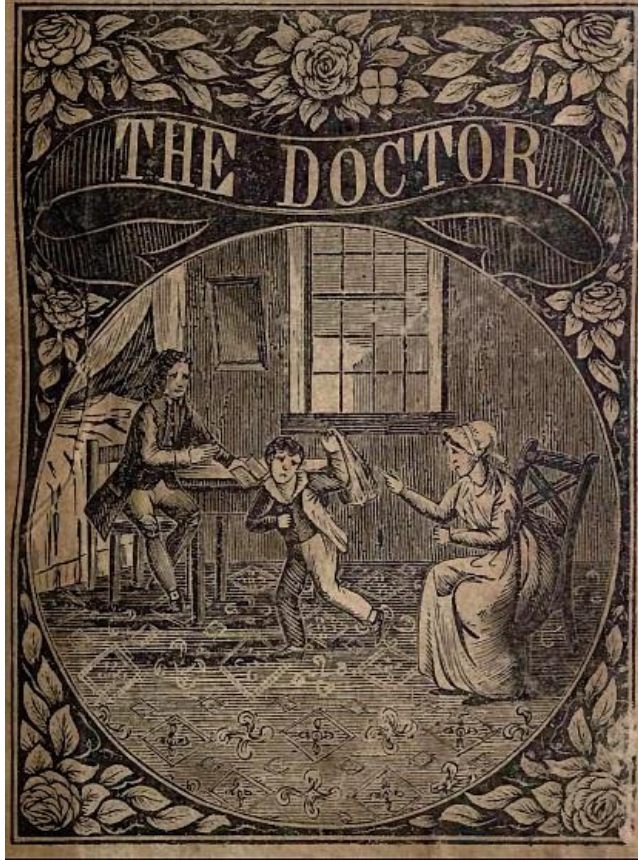
**Release Date:** April 7, 2010 [EBook #31909]

**Language:** English

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

\*\*\* START OF THE PROJECT GUTENBERG EBOOK DOCTOR BOLUS AND HIS PATIENTS \*\*\*

THE SHERWOOD JUVENILES.





GREEDINESS.



TOOTH PULLING.

# DOCTOR BOLUS

A N D

HIS PATIENTS.



TROY, N. Y.  
MERRIAM, MOORE & CO.



## DOCTOR BOLUS AND HIS PATIENTS.

**O**LD Doctor Bolus was an old fashioned Doctor, and every morning started out with his cane, to visit his patients, sometimes taking with him his student, a man who had taken to studying medicine at thirty years old, in the hope of being the successor of Doctor Bolus.



We will follow the Doctor's rounds for one morning. First he called at the Squire's, whose father was sick. The Doctor examined his tongue, felt his pulse, and mixed a white powder and a gray powder, giving directions for him to take a little every two hours. Then, after talking over the state of the crops with the Squire, he went on to his next patient, old black John, the colored man. John was very poor, but a

good Quaker had relieved his wants and the Doctor gave him a dose of calomel, telling him he would soon be at work again.



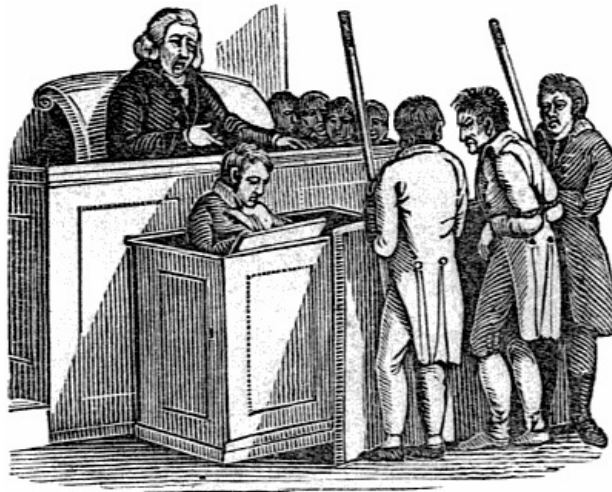
The Doctor's next call was to see little Kitty Green, the merchant's daughter; Kitty had meddled with a sharp knife, and cut her finger pretty severely; if she had been a poor man's daughter it would have got well without the doctor, but rich people can afford to call the doctor for little things, so Doctor Bolus applied some salve to Kitty's finger, and she was soon playing again.



The next patient was Mrs. Droley, who always imagined she was sick, and had been one of the Doctor's regular patients for several years; and if a few days passed without his calling on her, he was sure to be sent for. Mrs. Droley kept her room and her bed much of the time, thinking she had only strength to feed her cat. The doctor could not do her much good, but gave her a little harmless medicine.



The last call the Doctor made before his dinner, was at Mrs. Smith's. She had been sick for a long time, and a few months before this her husband had been drawn in to commit a robbery, for which he was sentenced to imprisonment for life. She was rapidly failing, and would soon die. She had mourned only that she must leave her little daughter destitute, but was now assured that a good home was provided for Mary by her friends; and she felt that she could die happy.





## DOCTOR BOLUS

### AFTER DINNER.

AFTER dinner Doctor Bolus went to visit a very poor woman, who was sick with a lung fever, and all alone, only when a colored girl came in to help her, or to read to her. The Doctor knew he could not cure her, and only gave her a little medicine to soothe her pain.



His next visit was to Susan Blake, a little girl of ten years old, who was very sick, and could not recover. She had one sister, and they were orphans. It was hard indeed for them to part, but they both knew



that death would soon separate them.



Doctor Bolus was next called to pull a tooth for a little girl, (see frontispiece,) and then went to see Joe Glutton as he was called. Joe well deserved the name for his greediness; a day or two before he had slyly climbed up to a dish of sweetmeats, and eaten very freely of them; that night he was taken severely sick, and was obliged to take much bitter medicine. This was not the first time he had suffered for his greediness. The Doctor had a fine pear tree which was often robbed; when the pears were ripe, he had inserted emetics in several of the finest of them, and soon after was called to visit Joe, who had been suddenly taken with vomiting; the Doctor soon relieved him, but found he had been eating his pears.





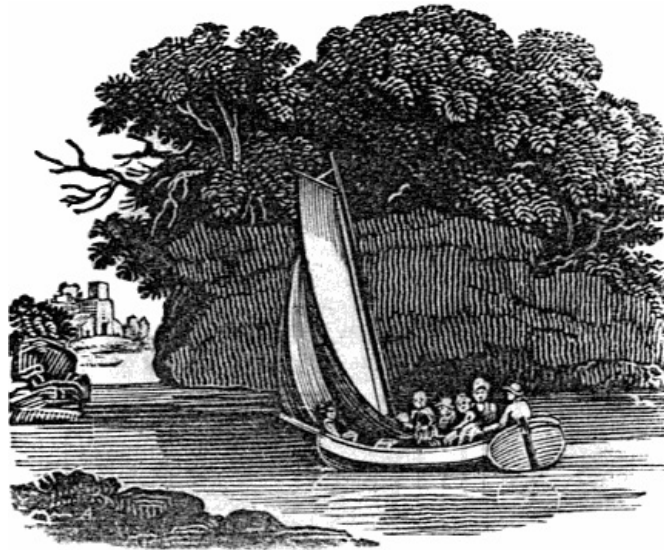
The next place was at the carpenter's, where the baby and the grandfather were both sick. The grandfather was a very old man, and loved to tell over the story of his settling in the wilderness, when a young man. The Doctor left medicine for them, and then went on to Mrs. Thorn's whose daughter was sick. He found the mother spinning, and the daughter trying to sew as she lay on the bed. Mrs. Thorn's husband and six children had died with consumption, and now the last, and youngest, on whom the mother had depended for aid, was wasting away with the same disease. The mother grieved deeply, but was cheerful, and said she hoped to meet them in heaven.



Next he called to see a little girl who had been sick for several days with a violent fever; he had been afraid she would die, but now found her better, and the danger past. Her brother was standing by her, trying to draw her attention to a brood of chickens which had been hatched since she was shut up by sickness.



The Doctor had now finished his calls; but as he was walking home he was called to a young lady who had been with a party of young people, sailing on the pond, and in reaching over too far had fallen into the water. The party were frightened, and it was sometime before she was taken out. The Doctor tried for several hours to restore her, but it was in vain; she was dead, and the whole village mourned over the sudden and sad death.





## DANGEROUS LEAP.

THE above is a correct sketch of a young man on horseback leaping from a bridge, at Egremont. The bridge was twenty feet high, but neither horse nor rider sustained serious injury. Men after escaping great dangers are often killed by slight causes.

"An earthquake may be bid to spare  
The man that's strangled by a hair."



BROTHER AND SISTER.



THE DEATH BED.

# JOHN AND JANE, THE TWO ORPHANS.



**J**OHN and Jane were the children of an Englishman. When they lived in England they were well off, and were well taught by their mother, who took much pains to lead them in the right way, and to teach them how they might be happy here and hereafter. They lived in a pretty cottage near the sea shore, where they could sometimes hear the waves dash against the rocks in a storm. They played together, ate their meals together, sometimes sharing them with the cat; they often walked together, and frequently rode out with their father and mother.





When Jane was ten years old and John eight, their father lost most of his property, and decided to go to America with his family. They crossed the ocean safely, but soon after they arrived in America their father and mother were both taken sick, and after being sick, the father for a few days, and the mother for several weeks, both died; the little property they left was seized by their landlord, and John and Jane were left entirely destitute and alone.



Jane knew they had an uncle in a town in Ohio, and they had no other way but to beg their way to him. They traveled several hundred miles on foot to Ohio, begging their way; at first, in the city and until they had traveled to a distance from it, people were often unkind to them; they went ragged, frequently hungry, and sometimes found it very difficult to learn their way; but after they got into the country towns many pitied them, and not only gave them food, but supplied them with clothes, and took pains to direct them on their way to the place where their uncle lived.



At last they reached their uncle's; they were kindly received, and their uncle adopted them as his own children. Their sufferings were then at an end; but they never forgot their sorrowful journey, nor the good things their mother had taught them in their pleasant home in England, and tried not only to remember but to obey her teachings.

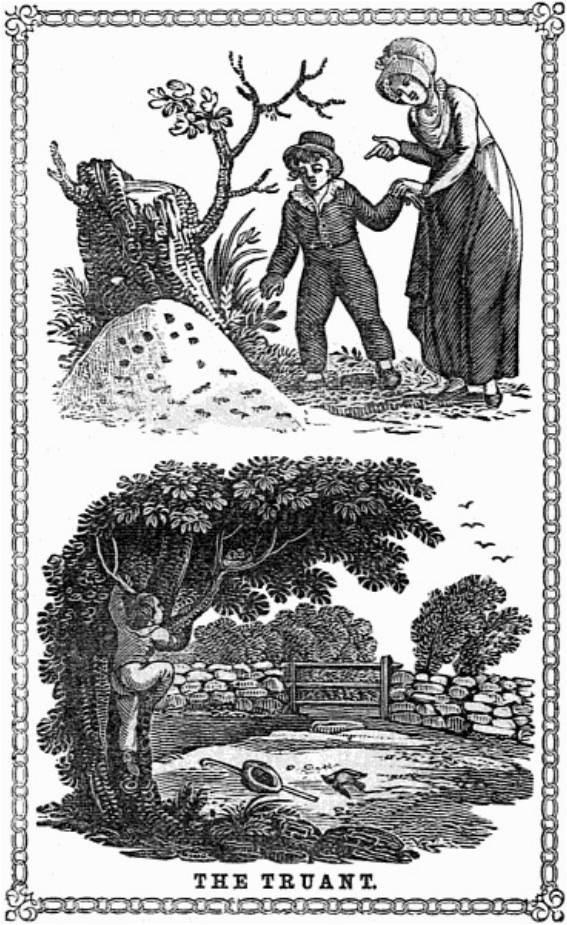






## THE WELCH MOUNTAIN BOY.

“He fixed his crow-bar, attached his cord to it and descended the face of the rock. Busily employed in gathering samphire, the rope suddenly dropped from his hand.” The above is a description of a boy in a most dangerous situation, his only chance of escape being to dart out at the rope and catch it in his hand.



THE TRUANT.

# GEORGE DENTON,

## THE TRUANT.

GEORGE DENTON was a bad boy, and was constantly getting himself or others into trouble. One afternoon, when sent to school, he played truant, and started for a walk, ready for any mischief that might come to his hand.



He first went into a grove not far from the school house, where one of the school boys had showed him a bird's nest, which George promised him he would not disturb. Not regarding his promise, he now climbed the tree and got the nest, which contained several young birds; then, not knowing what to do with the nest, he sat under a tree and held it for a little while, but getting tired of this, and not knowing what to do with it, he left it in the bushes where the young birds would perish. He then went to find James, another bad boy with whom he often played, and with whom he had many times planned mischief.



On his way he passed a field where a number of reapers were engaged in cutting the grain; coming to a spot where they had left their jackets, he removed one of them and hid it under a bush thus obliging the owner to make a long search for it after he had finished his day's work. He found James, and with him two other boys; they were just starting to rob an orchard, and James went with them; they got their pockets full of fruit, and the other boys then left them. George and James sat under a tree by the brook, eating their fruit, till they saw an old crazy man near them, trying to cross the brook on a tree that had been laid across it. The boys jumped on the tree and shook it to frighten him; but James willing to frighten George as well as the old man, silyly tripped him into the water, and then ran away.



George was frightened and very angry, but scrambled out of the water, and wandered about for an hour or two in his wet clothes, fearing to go home, and wishing he had gone to school. At last he started for home; a carriage passing him, he jumped up behind it for a ride, but soon received a severe blow from the driver's whip. He then hurt himself in jumping off the carriage, but soon reached home, wet, tired, lame and dirty, and received a severe punishment from his father.





## THE LOTTERY.

ABOVE you have a picture of the drawing of a lottery. The wheels are turned to mix up the numbers; a boy then draws a number from one wheel, and then another boy draws from another wheel a blank or prize as it may be. This is a sort of gambling, and many lads have begun with buying a ticket in some little lottery, and from that been led on to shame, disgrace and ruin.



**FORTUNE TELLER.**



**THE BEGGAR.**

LONG JAKE,  
THE ENGLISH  
BEGGAR.



JACOB LONGLEY, or 'long Jake,' as he was afterwards called, was born in London. His parents were beggars, and they trained Jacob to their business. When very small he was sent out with an older sister that he might learn how to beg. When a little older, he was sent alone; sometimes in rags, to get charity by his raggedness, at other times well dressed, to tell a story of sickness and suffering at home. If not successful in getting money, he was made to go without his supper, and sometimes beaten.



Poor Jake was never taught that lying was wrong, but was praised if he could get money by an artful story, and did not know that begging was any more dishonorable than working. How thankful ought those children to be who are taught what is right, while so many others are taught to do wrong.





When Jake grew older, he became very expert in learning how to frame and tell a tale of wo, and how to assume an appearance of want. In this country we see little of the deception practised by beggars in other countries. The appearance of feebleness or lameness is put on, a leg is sometimes doubled up and a wooden leg substituted for it, deafness and blindness are assumed, and many other arts are resorted to, to move the charitable feelings of the benevolent.



When Jake became a man he continued to beg,

assuming more and more the appearance of misery; sometimes professing to be a soldier, or a wrecked sailor, sometimes pretending to have lost all he had by fire, sometimes to have been disabled by a long sickness. Sometimes he appeared to be a very old and infirm man, but when teased by rude boys they would learn to their sorrow that he could run after them very rapidly, and lay his staff over them with heavy blows; but directly would appear a feeble old man again. Jake gained a living without work, but it was but a poor living, in ignorance, and sin, and often in want.



At last he came in reality to be an old man, and a fit object of charity. Too feeble to beg, he was sent to the workhouse; he had lived but a poor life here, and died in ignorance of the way to secure happiness in the life to come.



## THE DUNCE CAP.

We have here a picture of Miss Judith standing on the dunce block for not learning her lesson. She did not soon forget it, nor soon fail again to learn her lesson. The dunce block and dunce cap are now out of fashion; perhaps if they were more used in school, we should have fewer grown up dunces in the world.



## THE DRUNKARD.

“The drunkard and the glutton shall come to poverty, and drowsiness shall clothe a man with rags.”—Prov. xxiii. 21.

A PIPE in mouth, a jug in hand,  
A haggard face and pale,  
A slovenly dress, a slouching gait—  
These tell the drunkard's tale.

A dirty house, a weeping wife,  
Children inclined to roam,  
A cheerless hearth, an empty board—  
These mark the drunkard's home.



The vulgar song, the ribald jest,  
Confusion, slang, and noise,  
The cheating game, the madd'ning draught—  
These are the drunkard's joys.

A wasted youth, a manhood lost,  
Old age without a friend,  
A workhouse, or, perhaps, a jail—  
Such is the drunkard's end.

An angry Judge, a conscience raked  
Through endless years to come,  
A knawing worm that dieth not—  
Such is the drunkard's doom.



## CLEANLINESS, ITS ADVANTAGES AND DISADVANTAGES.

A civil, quick, and steady lad  
Was wanting once a place,  
But nobody would hire him,  
He'd such a dirty face.

In vain at waiting on the cook  
He showed his happy knack,  
For she declared against a boy  
Whose hands were always black.

He tried to plead how quickly he  
Could heat and clean her oven,  
But she turned from him in disgust,  
And called him "dirty sloven."



Poor boy, I really felt for him,  
And longed to take him in,  
When, lo? another lad appeared,  
As neat as a new pin.

And who could doubt between the two,  
He quickly lost all hope;  
Yet was the only difference  
Caused by a little soap.



## THE SABBATH.

WELCOME is the sabbath,  
With its holy rest,  
And its hours of worship  
By Jehovah blest.

But 'tis quickly passing  
Soon it will be gone,  
Let us all improve it,  
While its sun rolls on.





## THE SAD CHANGE.

When Rufus was a little boy he behaved well, obeyed his parents, and was kind to his sister. He used to go to school and to Sunday School with her, and they studied their lessons together; but as he grew older he began to get acquainted with bad boys, and preferred playing with them in the street to playing with Maria at home. He is now a big boy, has learned to fight, and thinks it manly to smoke a cigar and to swear. His father and mother have taken a great deal of pains to induce him to break off his evil habits, but if he follows his present course, he will become a bad and miserable man, and be likely to come to an untimely end by accident or the punishment of crime.





## YOUNG RICHARD.

As Richard and his good Papa  
Were walking in the fields afar  
They passed a garden fence;  
A fence more rude than I should  
choose  
To guard my ripening vergaloos,  
From boyhood's tempting sense.

Such fruit there hung in golden pride,  
Thicker than all the leaves could hide,  
All mellow, ripe, and sweet.  
Young Richard cast a longing eye,  
Complain'd that he was very dry,  
And suffering with the heat.

"I'm thirsty too," said his papa;  
"I'm sorry that we came so far;  
But never mind, my son."  
"O see! papa, how many pears  
That tree within the garden bears!  
Pray let me go get one.

I can be back here very quick;  
Just there the hedge-row is not thick;  
I'm sure I can get through it.  
The pear tree is not very high,  
A pole to knock them off is nigh,  
They will not see me do it."

To which his father answer'd thus:  
"My son, they don't belong to us  
To take them would be theft—  
A wicked and degrading crime  
Which none can do at any time  
With a clear conscience left.



I am asham'd of such a thought;  
Remember what you have been taught  
The scriptures do declare,  
We must not steal—'tis clearly wrong  
To take what don't to us belong—  
I would not steal a pear.

Such little things are Satan's traps:  
You might get thro' the hedge perhaps,  
And take a pear unseen—  
Except by that omniscient ONE  
Who knows thy very thoughts my son;  
From him there is no screen.

God sees in secret; and he knows  
The schemes which sinful men  
propose,  
And strikes their heart with guilt.  
O'er such his righteous vengeance  
hangs,  
Unless repentance ease their pangs,  
And faith on Jesus built."

Touch'd with remorse at this rebuke  
Young Richard, with a downcast look  
And tears he could not hide,  
Felt every word his father said,  
Assenting bow'd his little head,  
And press'd him to his side.

"It was a wicked thought," said he;  
"I would not do a robbery,  
Though none but God should know  
it.

I see it in another light,  
And now I know it is not right;  
I'm glad I did not do it.



'Tis well I had a guardian,"—  
That instant started up a man  
Who lay behind the fence.  
The owner of this snug retreat  
Had sought repose from toil and heat,  
And now looked o'er from thence.

Apprised of what had just occur'd,  
(For all that passed he had overheard,)

He thus address'd the lad:  
"Temptation comes in many a shape;  
Be thankful, child, for this escape,  
And for the advice you've had.

You little know, that to preserve  
Those fruits which for my living serve,  
I had contrived a gin;  
And had you acted on your thought,  
You had infallibly been caught,  
And punish'd for your sin.

'Tis well your father's timely care  
Preserv'd you from this dreadful snare,  
And taught you to refrain.  
If in his counsel you abide,  
A mightier Power shall be your guide,  
And great will be your gain.

Remember long the lesson taught;  
Obey your parents as you ought;  
For vice is link'd with wo:  
And if their care your soul secures,  
I shall, for their sake and for yours,  
Rejoice that it is so.



The tenderness your manner showed,  
And care about offending God,  
Do my forgiveness claim;  
Freely you therefore shall partake,  
Of fruit, which I a present make,  
With neither fear nor shame."

Then from the ground the pole he took,  
The pear tree's topmost branches  
shook,  
And filled young Richard's hat;  
His father too he kindly pressed,  
To eat, to enter, be his guest,  
And spend an hour in chat.

"Our thanks, my friend, will not repay  
Such goodness," did the father say;  
"Permit my purse to do it."  
"By no means, sir," the man replied,  
"I am entirely satisfied;  
Freely accept the fruit."

An hour was spent in friendly talk,  
The rambler then pursu'd their walk,  
Blessing the good old man;  
And Richard long remember'd this;  
He seldom after did amiss:—  
Be like him—for you can.





## NEVER LOOK SAD

NEVER look sad, nothing so bad  
As getting familiar with sorrow;  
Treat him to-day in a cavalier way,  
And he'll seek other quarters to-morrow.

Long you'd not weep, could you but peep  
At the bright side of every trial;  
Fortune you'll find, is often most kind,  
When chilling your hopes with denial.

Let the sad day carry away  
Its own little burden of sorrow,  
Else you may miss half of the bliss  
That comes in the lap of to-morrow.



## PEEVISHNESS.

GEORGE and his sister were generally good children, but sometimes they had their little difficulties. One day they were playing together while their mother was sewing, and both were peevish and fretful. Their mother spoke to them several times, and at last placed one in each corner of the room, giving each a rod to hold, and kept them there until their father came home to tea. They remembered this for a long time.





## SWIMMING ON LAND.

MR. TIBBS was afraid of the water, but having to take a journey in which it would be necessary to cross the lake, he determined to learn to swim; as he was afraid to go into the water, he placed a frog in a dish of water by the table and spreading himself on the table imitated the motions of the frog until he thought he had learned to swim, at least on the land.



## THE BEGGAR.

ONE morning when Sarah's mother had gone out and left her alone, a beggar came to the gate where she was sitting, and asked for food. She gave him some bread, as she thought her mother would do, if at home; he thanked her, and as he ate it he wept bitterly, and told her that she reminded him of happy days when he had happy children and a happy home, and was happy in their love.



## THE FRANKLIN GLOBES, Terrestrial and Celestial.

THE FRANKLIN GLOBES, 6 Inch.  
" " " 10 "

We invite the attention of dealers and teachers to the above new series of Globes, manufactured by us. They are strongly made, highly finished, and each Globe is put up in a handsome case.

By an improved and entirely new process of manufacturing, (the ball being made of a material different from that heretofore used, and much better for the purpose,) the result of a long course of study and experiment, they are very much stronger than other Globes, and less liable to crack or be broken by a fall or other accident. In this respect they are far superior to any other Globes.

Another and very great improvement in these Globes is, the substitution of a beautiful metallic frame in place of the wood frame heretofore used, thus making it an ornamental article for the parlor, library, or school room.

Each Globe, (excepting the parlor pattern, which is put up only in packing cases,) is put up in a neat case, with lid secured by a catch; or at a higher price in an ornamental black walnut case, secured with lock. The case opens readily, so as to display the Globe, and so that it may be conveniently used without taking it therefrom, and effectually protects it from liability to accident and from dust: a great desideratum in the school room. The Celestial Globe is put up in the same variety of styles.

They are printed on new plates, which are engraved in a superior manner, giving the late changes and divisions, including the latest Arctic and Australian discoveries.



MERRIAM, MOORE & CO.,

PUBLISHERS AND BOOKSELLERS,

No. 9 & 10 CANNON PLACE,

TROY N. Y.



# JUVENILE BOOKS,

PUBLISHED BY  
MERRIAM, MOORE & CO.,  
TROY, N. Y.

---

---

## ***THE SHERWOOD JUVENILES.***

PRICE TWENTY CENTS.

I. Stories about Henry and Frank.—II. The Walk, the Visit, and other Stories.—III. Frank's Adventures at Home and Abroad.—IV. The Loss, the Recovery, and other Stories.—V. The Doctor and his Patients.—VI. Allen Crane, the Gold Seeker.

## ***THE MILNER TOYS.***

PRICE SIX CENTS.

I. Master Henry's Arrival.—II. Master Henry's Lesson.—III. Master Henry's Walk.—IV. Master Henry's Visit—V. Master Henry's Green Bag.—VI. Master Henry's Rabbit.

## ***THE EDGEWORTH TOYS.***

PRICE SIX CENTS.

I. Frank and the Garden.—II. Frank and the Cottage.—III. Frank and the Farmer.—IV. Frank and the Cherries.—V. Frank and the Kite.—VI. Frank and the Cousin.

## ***THE VERNON TOYS.***

PRICE FOUR CENTS.

I. Rhoda Green, the Sailor's Widow.—II. John White and his Lottery Ticket.—III. James Brown and the Horses.—IV. Louis Bond, the Merchant's Son—V. Norah Dean, the Widow's Daughter.—VI. George Bell, the Farmer's Boy.—VII. Edna Jane, the Careless Child.—VIII. The Child's Gem.

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), 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.