

# The Project Gutenberg eBook of Micro-Man, by Forrest J. Ackerman

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:** Micro-Man

**Author:** Forrest J. Ackerman

**Release Date:** May 29, 2010 [EBook #32579]

**Language:** English

**Credits:** Produced by Greg Weeks, Mary Meehan and the Online Distributed Proofreading Team at <https://www.pgdp.net>

\*\*\* START OF THE PROJECT GUTENBERG EBOOK MICRO-MAN \*\*\*

## MICRO-MAN

BY WEAVER WRIGHT

[Transcriber Note: This etext was produced from Fantasy Book Vol. 1 number 1 (1947). Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed.]

The early morning streetcar, swaying and rattling along its tracks, did as much to divert my attention from the book I was reading as the contents of the book itself. I did not like Plato. Comfortable though the seat was, I was as uncomfortable as any collegiate could be whose mind would rather dwell upon tomorrow's football game than the immediate task in hand—the morning session with Professor Russell and the book on my lap.

*The little man dared to venture into the realm of the Gods—but the Gods were cruel!*

My gaze wandered from the book and drifted out the distorted window, then fell to the car-sill as I thought over Plato's conclusions. Something moving on the ledge attracted my attention: it was a scurrying black ant. If I had thought about it, I might have wondered how it came there. But the next moment a more curious object on the sill caught my eye. I bent over.

I couldn't make out what it was at first. A bug, perhaps. Maybe it was too small for a bug. Just a little dancing dust, no doubt.

Then I discerned—and gasped. On the sill, there—it was a man! A man on the streetcar's window sill—a *little* man! He was so tiny I would never have seen him if it hadn't been for his white attire, which made him visible against the brown grain of the shellacked wood. I watched, amazed as his microscopic figure moved over perhaps half an inch.

He wore a blouse and shorts, it seemed, and sandals. Something might have been hanging at his side, but it was too small for me to make out plainly. His head, I thought was silver-coloured, and I think the headgear had some sort of knobs on it. All this, of course, I didn't catch at the time, because my heart was hammering away excitedly and making my fingers shake as I fumbled for a matchbox in my pocket, I pushed it open and let the matches scatter out. Then, as gently as my excitement would allow, I pushed the tiny man from the ledge into the box; for I had suddenly realized the greatness of this amazing discovery.

The car was barely half-filled and no attention had been directed my way. I slid quickly out of the empty seat and hurriedly alighted at the next stop.

In a daze, I stood where I had alighted waiting for the next No. 10 that would return me home, the matchbox held tightly in my hand. They'd put that box in a museum one day!

I collect stamps—I've heard about getting rare ones with inverted centers, or some minor deviation that made them immensely valuable. I'd imagined getting one by mistake sometime that would make me rich. But this! They'd billed "King Kong" as "The Eighth Wonder of the World," but that was only imaginary—a film ... a terrifying thought crossed my mind. I pushed open the box hastily: maybe *I* had been dreaming. But there it was—the unbelievable; the Little Man!

A car was before me, just leaving. Its polished surface had not reflected through the haze, and the new design made so little noise that I hadn't seen it. I jumped for it, my mind in such a turmoil that the conductor had to ask three times for my fare. Ordinarily, I would have been

embarrassed, but a young man with his mind on millions doesn't worry about little things like that. At least, not this young man.

How I acted on the streetcar, or traversed the five blocks from the end of the line, I couldn't say. If I may imagine myself, though, I must have strode along the street like a determined machine. I reached the house and let myself into the basement room. Inside, I pulled the shades together and closed the door, the matchbox still in my hand. No one was at home this time of day, which pleased me particularly, for I wanted to figure out how I was going to present this wonder to the world.

I flung myself down on the bed and opened the matchbox. The little man lay very still on the bottom.

"Little Man!" I cried, and turned him out on the quilt. Maybe he had suffocated in the box. Irrational thought! Small though it might be to me, the little box was as big as all outdoors to him. It was the bumping about he'd endured; I hadn't been very thoughtful of him.

He was reviving now, and raised himself on one arm. I pushed myself off the bed, and stepped quickly to my table to procure something with which I could control him. Not that he could get away, but he was so tiny I thought I might lose sight of him.

Pen, pencil, paper, stamps, scissors, clips—none of them were what I wanted. I had nothing definite in mind, but then remembered my stamp outfit and rushed to secure it. Evidently college work had cramped my style along the collecting line, for the tweezers and magnifier appeared with a mild coating of dust. But they were what I needed, and I blew on them and returned to the bed.

The little man had made his way half an inch or so from his former prison; was crawling over what I suppose were, to him, great uneven blocks of red and green and black moss.

He crossed from a red into a black patch as I watched his movements through the glass, and I could see him more plainly against the darker background. He stopped and picked at the substance of his strange surroundings, then straightened to examine a tuft of the cloth. The magnifier enlarged him to a seeming half inch or so, and I could see better, now, this strange tiny creature.

It *was* a metal cap he wore, and it did have protruding knobs—two of them—slanting at 45 degree angles from his temples like horns. I wondered at their use, but it was impossible for me to imagine. Perhaps they covered some actual growth; he might have had real horns for all I knew. Nothing would have been too strange to expect.

His clothing showed up as a simple, white, one piece garment, like a shirt and gym shorts. The shorts ended at the knee, and from there down he was bare except for a covering on his feet which appeared more like gloves than shoes. Whatever he wore to protect his feet, it allowed free movement of his toes.

It struck me that this little man's native habitat must have been very warm. His attire suggested this. For a moment I considered plugging in my small heater; my room certainly had no tropical or sub-tropical temperature at that time of the morning—and how was I to know whether he shivered when he felt chill. Maybe he blew his horns. Anyway, I figured a living Eighth Wonder would be more valuable than a dead one; and I didn't think he could be stuffed. But somehow I forgot it in my interest in examining this unusual personage.

The little man had dropped the cloth now, and was staring in my direction. Of course, "my direction" was very general to him; but he seemed to be conscious of me. He certainly impressed *me* as being awfully different, but what his reactions were, I didn't know.

But someone else knew.

---

In a world deep down in Smallness, in an electron of a dead cell of a piece of wood, five scientists were grouped before a complicated instrument with a horn like the early radios. Two sat and three stood, but their attention upon the apparatus was unanimous. From small hollowed cups worn on their fingers like rings, came a smoke from burning incense. These cups they held to their noses frequently, and their eyes shone as they inhaled. The scientists of infra-smallness were smoking!

With the exception of a recent prolonged silence, which was causing them great anxiety, sounds had been issuing from the instrument for days. There had been breaks before, but this silence had been long-enduring.

Now the voice was speaking again; a voice that was a telepathic communication made audible. The scientists brightened.

"There is much that I cannot understand," it said. The words were hesitant, filled with awe. "I seem to have been in many worlds. At the completion of my experiment, I stood on a land which was brown and black and very rough of surface. With startling suddenness, I was propelled across this harsh country, and, terrifyingly, I was falling. I must have dropped seventy-five feet, but the strange buoyant atmosphere of this strange

world saved me from harm.

"My new surroundings were grey and gloomy, and the earth trembled as a giant cloud passed over the sky. I do not know what it meant, but with the suddenness characteristic of this place, it became very dark, and an inexplicable violence shook me into insensibility.

"I am conscious, now, of some giant form before me, but it is so colossal that my eyes cannot focus it. And it changes. Now I seem confronted by great orange mountains with curving ledges cut into their sides. Atop them are great, greyish slabs of protecting opaque rock—a covering like that above our Temples of Aerat—'on which the rain may never fall.' I wish that you might communicate with me, good men of my world. How go the Gods?

"But now! These mountains are lifting, vanishing from my sight. A great *thing* which I cannot comprehend hovers before me. It has many colors, but mostly there is the orange of the mountains. It hangs in the air, and from the portion nearest me grow dark trees as round as myself and as tall. There is a great redness above, that opens like the Katus flower, exposing the ivory white from which puffs the Tongue of Death. Beyond this I cannot see well, but ever so high are two gigantic caverns from which the Winds of the Legends blow—and suck. As dangerous as the Katus, by Dal! Alternately they crush me to the ground, then threaten to tear me from it and hurl me away."



*My nose was the cavern from which issued the horrifying wind. I noticed that my breath distressed the little man as I leaned over to stare at him, so drew back.*

*Upstairs, the visor buzzed. Before answering, so that I would not lose the little man, I very gingerly pinched his shirt with the tongs, and lifted him to the table.*

"My breath! I am shot into the heavens like Milo and his rocket! I traverse a frightful distance! Everything changes constantly. A million miles below is chaos. This world is mad! A giant landscape passes beneath me, so weird I cannot describe it. I—I cannot understand. Only my heart trembles within me. Neither Science nor the gods can help or comfort in this awful world of Greatness!

"We stop. I hang motionless in the air. The ground beneath is utterly insane. But I see vast uncovered veins of rare metal—and crystal, precious crystal, enough to cover the mightiest Temple we could build! Oh, that Mortia were so blessed! In all this terrifying world, the richness of the crystal and the marvelous metal do redeem.

"Men!—I see ... I believe it is a temple! It is incredibly tall, of black foundation and red spire, but it is weathered, leaning as if to fall—and very bare. The people cannot love their Gods as we—or else there is the Hunger.... But the gods may enlighten this world, too, and if lowered, I will make for it. A sacred Temple should be a haven—friends! I descend."

*The little man's eye had caught my scissors and a glass ruler as I suspended him above my desk. They were his exposed vein of metal and the precious crystal. I was searching for something to secure him. In the last second before I lowered him, his heart swelled at the sight of the "Temple"—my red and black pen slanting upward from the desk holder.*

*A stamp lying on my desk was an inspiration. I licked it, turned it gum side up, and cautiously pressed the little man against it feet first. With the thought, "That ought to hold him," I dashed upstairs to answer the call.*

*But it didn't hold him. There was quite a bit of strength in that tiny body.*

"Miserable fate! I flounder in a horrid marsh," the upset thought-waves came to the men of Mortia. "The viscous mire seeks to entrap me, but I think I can escape it. Then I will make for the Temple. The Gods may recognize and protect me there."

I missed the call—I had delayed too long—but the momentary diversion had cleared my mind and allowed new thoughts to enter. I now knew what my first step would be in presenting the little man to the world.

I'd write a newspaper account myself—exclusive! Give the scoop to Earl. Would that be a sensation for *his* paper! Then I'd be made. A friend of the family, this prominent publisher had often promised he would give me a break when I was ready. Well, I *was* ready!

Excited, dashing downstairs, I half-formulated the idea. The headlines—the little man under a microscope—a world afire to see him. Fame ... pictures ... speeches ... movies ... money.... But

here I was at my desk, and I grabbed for a piece of typing paper. They'd put that in a museum, too!

The stamp and the little man lay just at the edge of the sheet, and he clutched at a "great orange mountain" covered by a "vast slab of curving, opaque glass" like the "Temples of Aerat." It was my thumb, but I did not see him there.

*I thrust the paper into the typewriter and twirled it through.*

"I have fallen from the mountain, and hang perpendicularly, perilously, on a limitless white plain. I tremble, on the verge of falling, but the slime from the marsh holds me fast."

*I struck the first key.*

"A metal meteor is roaring down upon me. Or is it something I have never before witnessed? It has a tail that streams off beyond sight. It comes at terrific speed.

"I know. The Gods are angry with me for leaving Mortia land. Yes! 'Tis only They who kill by iron. Their hands clutch the rod in mighty tower Baviat, and thrust it here to stamp me out."

And a shaking little figure cried: "Baviat tertia!... Mortia mea...." as the Gods struck wrathfully at a small one daring to explore their domain. For little man Jeko had contrived to see Infinity—and Infinity was only for the eyes of the Immortals, and those of the Experience who dwelt there by the Gods' grace. He had intruded into the realm of the rulers, the world of the After Life and the Gods Omnipotent!

A mortal—in the land of All!

In a world deep down in Smallness, in an electron of a cell of dead wood, five scientists were grouped before the complicated instrument so reminiscent of early radios. But now they all were standing. Strained, perspiring, frightened, they trembled, aghast at the dimensions the experiment had assumed; they were paralysed with terror and awe as they heard of the wrath of the affronted Gods. And the spirit of science froze within them, and would die in Mortia land. "Seek the skies only by hallowed Death" was what they knew. And they destroyed the machine of the man who had found Venquil land—and thought to live—and fled as Jeko's last thoughts came through.

For many years five frightened little men of an electron world would live in deadly fear for their lives, and for their souls after death; and would pray, and become great disciples, spreading the gospels of the Gods. True, Jeko had described a monstrous world; but how could a mere mortal experience its true meaning? It was really ethereal and beautiful, was Venquil land, and they would spend the rest of their days insuring themselves for the day of the experience—when they would assume their comforted place in the world of the After Life.

*As I struck the first letter, a strange sensation swept over me. Something compelled me to stop and look at the typing paper. I was using a black ribbon, but when the key fell away, there was a tiny spot of red....*

\*\*\* END OF THE PROJECT GUTENBERG EBOOK MICRO-MAN \*\*\*

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.