

The Project Gutenberg eBook of Handel : The Story of a Little Boy who Practiced in an Attic, by Thomas Tapper

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

Title: Handel : The Story of a Little Boy who Practiced in an Attic

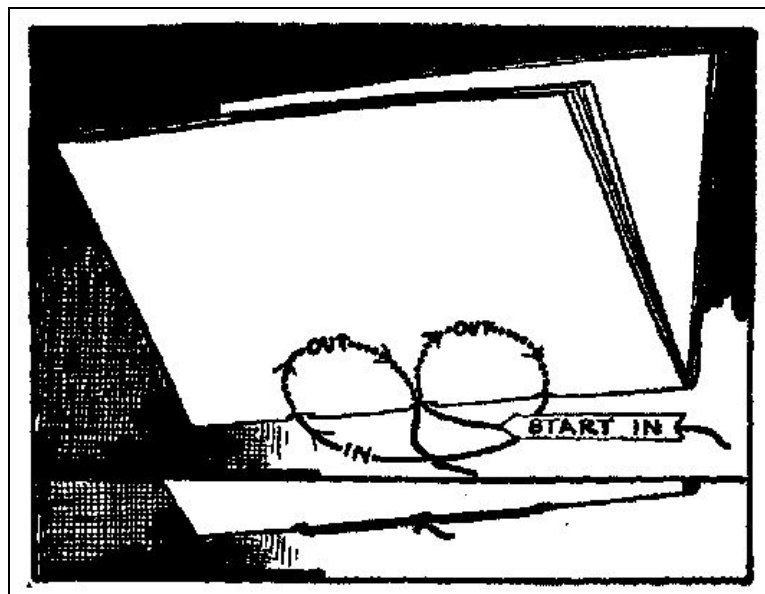
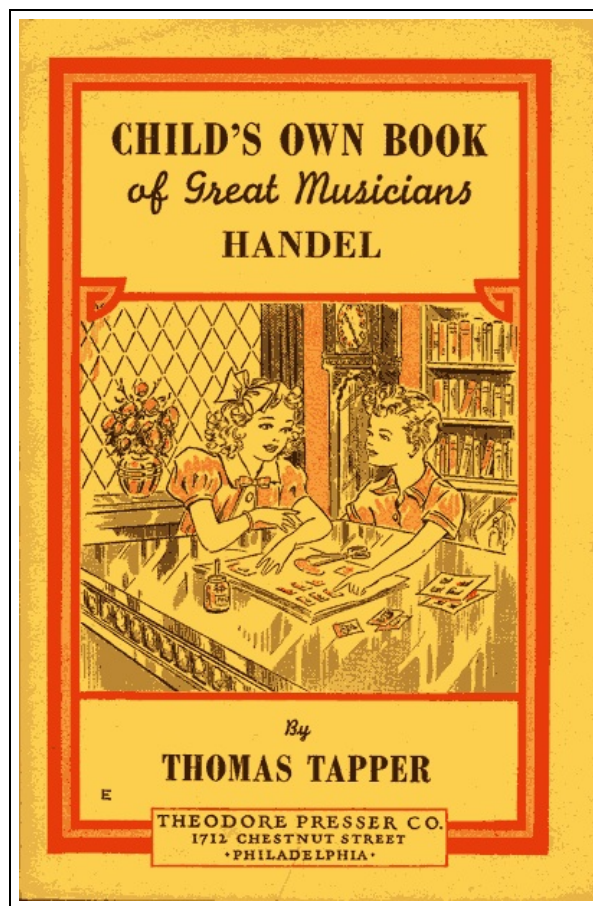
Author: Thomas Tapper

Release Date: February 4, 2011 [EBook #35157]

Language: English

Credits: Produced by Juliet Sutherland, Ernest Schaal, the Distributed Proofreading Music Team, and the Online Distributed Proofreading Team at <https://www.pgdp.net>

*** START OF THE PROJECT GUTENBERG EBOOK
HANDEL : THE STORY OF A LITTLE BOY WHO
PRACTICED IN AN ATTIC ***



Directions for Binding

Enclosed in this envelope is the cord and the needle with which to bind this book. Start in from the outside as shown on the diagram here. Pass the needle and thread through the center of the book,

leaving an end extend outside, then through to the outside, about 2 inches from the center; then from the outside to inside 2 inches from the center at the other end of the book, bringing the thread finally again through the center, and tie the two ends in a knot, one each side of the cord on the outside.

THEO. PRESSER CO., Pub's., Phila., Pa.

HOW TO USE THIS BOOK

THIS book is one of a series known as the CHILD'S OWN BOOK OF GREAT MUSICIANS, written by Thomas Tapper, author of "Pictures from the Lives of the Great Composers for Children," "Music Talks with Children," "First Studies in Music Biography," and others.

The sheet of illustrations included herewith is to be cut apart by the child, and each illustration is to be inserted in its proper place throughout the book, pasted in the space containing the same number as will be found under each picture on the sheet. It is not necessary to cover the entire back of a picture with paste. Put it only on the corners and place neatly within the lines you will find printed around each space. Use photographic paste, if possible.

After this play-work is completed there will be found at the back of the book blank pages upon which the child is to write his own story of the great musician, based upon the facts and questions found on the previous pages.

The book is then to be sewed by the child through the center with the cord found in the enclosed envelope. The book thus becomes the child's own book.

This series will be found not only to furnish a pleasing and interesting task for the children, but will teach them the main facts with regard to the life of each of the great musicians—an educational feature worth while.

This series of the Child's Own Book of Great Musicians includes at present a book on each of the following:

Bach	Grieg	Mozart
Beethoven	Handel	Nevin
Brahms	Haydn	Schubert
Schumann	Chopin	Liszt
Dvořák	MacDowell	Tschaikowsky
Foster	Mendelssohn	Verdi
		Wagner





No. 1



No. 5



No. 12



No. 3



No. 13



No. 15



No. 7



No. 8



No. 9



No. 2



No. 11



No. 14



No. 10



No. 4



No. 6

Handel

The Story of a Little Boy
Who Practiced in an Attic

This Book was made by

.....

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

Copyright, 1916, by THEO. PRESSER CO.
Printed in U.S.A.



BORN

.....

DIED

.....

The Story of a Little Boy Who Practiced in an Attic

When we read about the great composers we learn that they come from all kinds of families.

Bach's parents were poor. Mendelssohn's were rich. Schubert's father was a schoolmaster. Mozart's father was a violinist.

The story which you are to read in this book and then write out in your own words is about a boy whose parents were neither well-to-do nor well known.

His name is George Frederick Handel. In Germany where Handel was born his name was Georg Friedrich Händel (pronounced Gay-org Freed-riesh Hayn-del). But the great composer spent so much of his life in England that people now use the English form of his name.



HANDEL'S BIRTHPLACE.

Look at this queer old house where the great master was born.

Handel was born in the same year as Johann Sebastian Bach, 1685.

The father was a surgeon and barber, a queer combination. We know that he did not like music, and that he was unwilling for his son to study it. Of the mother we know little. But we do know that she loved her little George Frederick, and helped him as far as she could.

The father was so determined that his son should not study music that he refused to let him go to school. He feared, no doubt, that the boy would soon learn to read notes.

But with the mother it was quite different. She observed the little boy's love of music.

In the Handel home there was a big roomy attic; the ceiling was low, and the windows had thick panes; the walls and floors were built of heavy timber, and silence reigned there.



THE CHILD HANDEL PRACTICING IN THE ATTIC.

"Here," said Mother Handel, "my little boy can play the harpsichord to his heart's content and no one will be the wiser." You can imagine the surprise when the stern barber-surgeon stalked into the attic, followed by the family, holding high the lantern.

After that it may have been agreed that the boy should practice a little; not, however, that he might become a musician. "No, indeed," we may imagine Father Handel exclaiming, "my son shall be a famous lawyer."

One day when little George was seven years old his father set out by coach to visit another son, who was in the service of the Duke of Saxe-Weissenfels. The little boy begged his father to let him go on the journey. "No," he replied, "you are too young to go so far."

However, when the coach set out George Frederick set out too on foot to follow, and he would not be sent home again.



HANDEL FOLLOWING HIS FATHER'S COACH.

He kept on trudging along as fast as his little feet would go. Every one hoped he would get tired and go back, but finally the father had to order the coach to stop and take him in. Thus did he show that determination which helped him all his life.

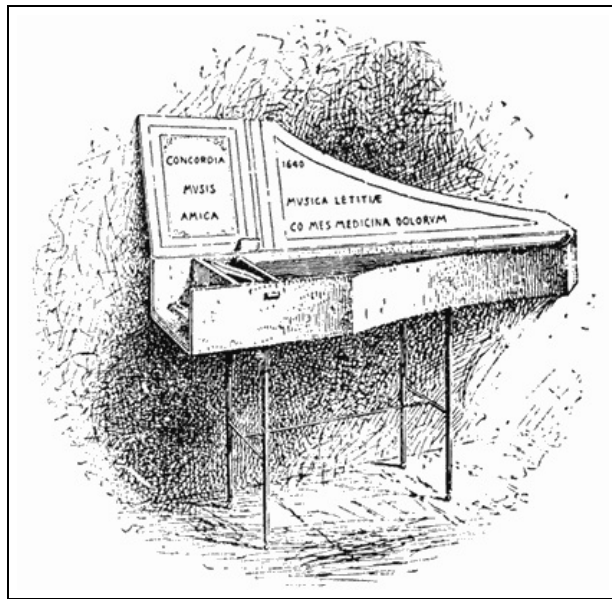
Arrived at the castle the boy soon made friends with the chapel musicians. They took him to the organ loft, where he played for them.

All were delighted with his talent. One day the Duke himself heard him play. He, too, was astonished that one so young should show so much skill. Calling the father into his presence, he pointed out how wrong it was to deny the boy the right to study music. "The world," he said, "should have the good of your son's great ability."

At the Cathedral in Handel's home city, Halle, there was a famous organist named Zachau. He became the boy's teacher. They must have had a busy time together, for he had lessons from Zachau not only in organ playing, but in harmony, counterpoint, canon, and fugue; and in hautbois, violin, and harpsichord playing.

If you will look at this picture of the harpsichord on which Handel played, you will see that it is

unlike the grand piano of our day. How does it differ? And yet for this simple instrument Handel wrote beautiful music. Some day you will play his Little Fugues and some of the dances from the Suites.



HANDEL HARPSICHORD.

Handel studied with Zachau for three years. The teacher said one day, "The boy knows more than I do." So he was sent to Berlin, when he was eleven years old, to find other teachers.

Here he met two famous men, Buononcini and Ariosti. The former was harsh and unkind to him, but Ariosti treated him kindly and encouraged him. They all met again in later years in London.

When Handel was twelve years old his father died. From that time on he worked hard to perfect himself in his profession. He became organist at Halle, but soon left there for Hamburg, which at that time was renowned for its music.

Here Handel began to work his way, making many friends, one of whom was the famous Johann Mattheson. One day Handel and Mattheson went by coach to Lubeck, where, at one of the churches, an organist was wanted. Mattheson wished to try for the position, but when he learned he would have to

marry the daughter of the old organist he and Handel came back to Hamburg heart free. This is a fine old picture of Handel's friend, Johann Mattheson.



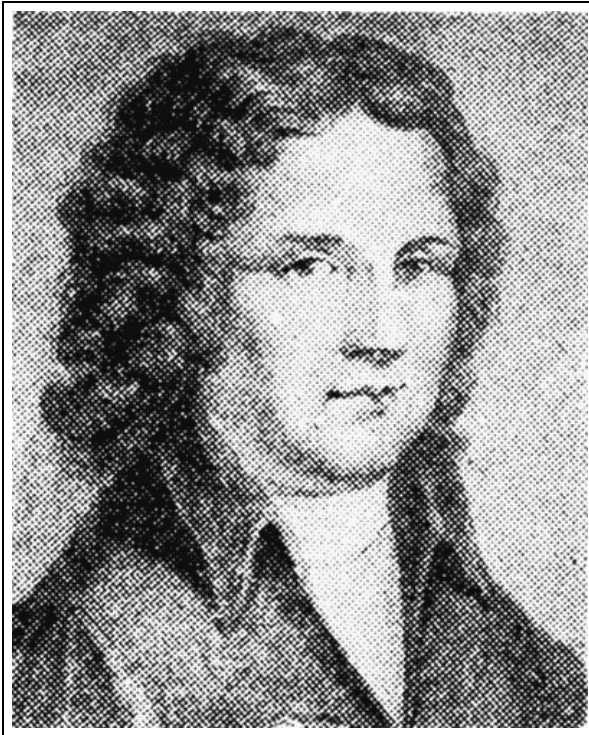
MATTHESON.

Though Handel went to Hamburg an unknown boy, he soon became famous. Here he wrote sacred music and his first operas.

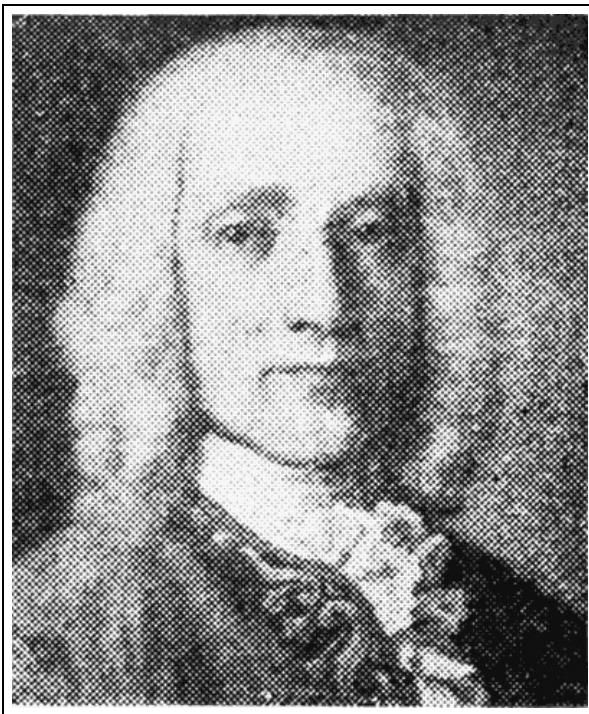
In his twenty-second year Handel went to Italy, where he stayed for three years. Here he met and became very friendly with Corelli and the two Scarlattis.



A. CORELLI.



A. SCARLATTI.



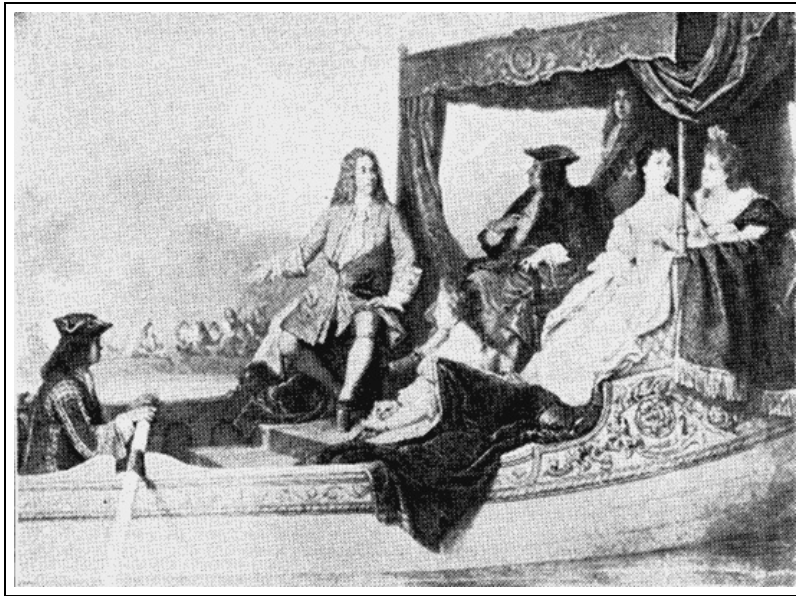
D. SCARLATTI.

After his residence in Italy Handel went back to Germany, where he met the Elector of Hanover, who induced him to accept the post of Capellmeister. Handel agreed to do this on condition that he might first visit England.

When Handel reached England he found himself already well known there. The English people knew his operas, and liked them so much that Handel concluded to stay.

But to his surprise and confusion it happened while he was in London that the very Elector of Hanover became George I, King of England. Handel expected he would fare badly with the king for not having returned as Capellmeister to Germany. But a friend arranged the matter so that Handel should compose some music for the king's coronation, hoping thereby to please his majesty.

He composed twenty-five pieces, called *Water Music*. A boat containing the players followed that in which the king sat. When the music was performed the king asked who composed it. This led to Handel's being invited into the royal boat, where he again won the king's favor.



WATER MUSIC.

Handel greatly wished to give opera in London and devote his time to it as composer. For many years the writing and staging of operas took all of Handel's time and thought, but he was not destined to make it a true success. Handel was a very fine performer at the keyboard.



HANDEL AT THE KEYBOARD.

Once again Handel visited his native land. On returning to England, which was to be his home for the future, he was asked by a wealthy gentleman, the Duke of Chandos, to become composer at the

ducal residence. Handel accepted this offer and composed much beautiful music, which some day we shall hear.

Handel was much beloved in England and was received at court.



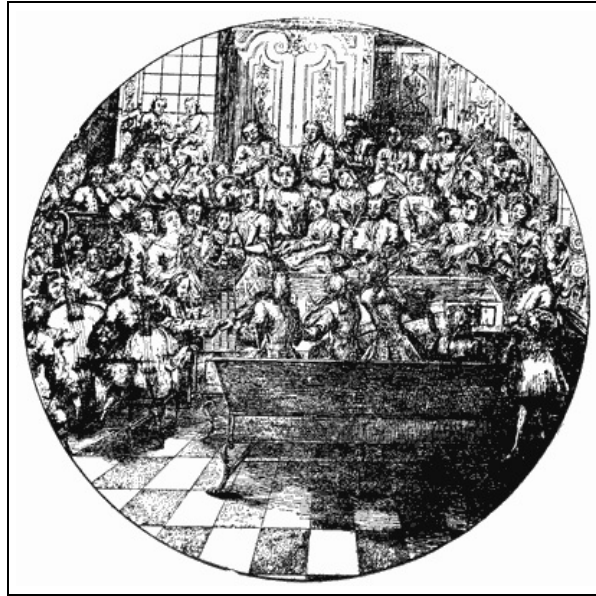
HANDEL IN THE DRESS HE WORE AT THE ENGLISH COURT.

He had tried hard to please the English public as an opera composer, and the disappointment of his failure caused him a severe illness from which he suffered greatly. He lived to write some of the most lovely music the world possesses.

Perhaps the most famous of all his oratorios is the *Messiah*. When this was sung for the first time in London the king and all present rose at the words —*For the Lord God Omnipotent Reigneth*. Thus came the custom of rising at the singing of the *Hallelujah Chorus*.

Handel loved England and became a naturalized British subject. He had a house in London, which in

those days must have been considered a very fine one. He was very fond of gathering bodies of musicians together. Here he is in a familiar group.



HANDEL IN THE CIRCLE OF HIS MUSICIANS.

A great lover of children, Handel once conducted the *Messiah* for the benefit of a hospital for little children, to which he gave large sums.

Toward the end of his life he became blind. Some one had to lead him to the organ loft, where, with his wonderful skill, he could still charm and delight.

The last appearance that Handel made in public was to conduct the *Messiah*. A few days later, on Good Friday, April 13, 1759, he passed away.



BLIND HANDEL BEING LED TO THE ORGAN.

The English people loved and admired him so much that he was buried in Westminster Abbey.

FACTS ABOUT HANDEL

Read these facts about Handel, and from them make up the story of his life. Use your own words. After your teacher has read it, copy the story on pages 15 and 16 of this book.

1. He was born in Halle in Germany, February 23, 1685.

2. His full name was George Frederick Handel.

3. His father was a barber and surgeon, who intended his son to become a lawyer.

4. As a little boy he practiced the harpsichord in the garret.

5. Once he went with his father to the home of the Duke of Saxe-Weissenfels.

6. Here he played the organ and won the Duke's attention.

7. The Duke advised the father to let the boy study music.

8. His first teacher was Zachau, who taught him many things, including organ and harpsichord playing.

9. After a few years with Zachau he went to Berlin, and there met two famous men.

10. Then he returned to Halle, but after his father's death he went to Hamburg.

11. At Hamburg he and Johann Mattheson became good friends.

12. He lived in Italy for three years.

13. Returning to Germany he agreed to become Capellmeister to the Elector of Hanover.

14. But he failed to keep his promise to the Elector by overstaying his leave of absence in London.

15. The Elector became King of England. He was very angry at Handel for disobeying him.

16. Handel won his friendship again by writing the *Water Music* for a royal boat procession on the river Thames.

17. For many years Handel composed operas, but finally he won fame by writing oratorios.

18. He wrote the *Messiah* and many others well known to-day.

19. He became blind toward the end of his life.

20. He died on Good Friday, 1759.

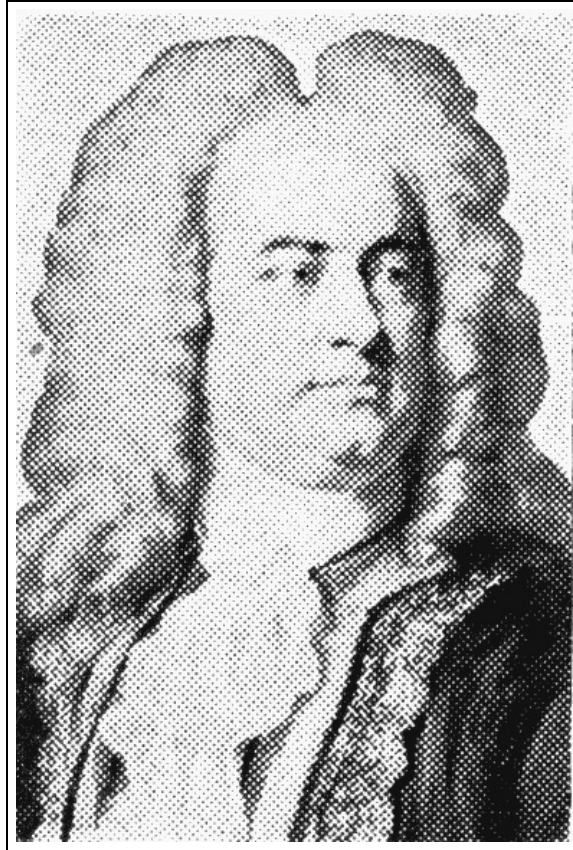
SOME QUESTIONS ABOUT HANDEL

1. In what year was Handel born?
2. What other great composer was born the same year in Germany?
3. What was the profession of Handel's father?
4. How did it come about that Handel was allowed to study music?
5. Who was Handel's first teacher?
6. What subjects did he study with his teacher?
7. What instruments did Handel play?
8. In what other cities and countries did Handel live?
9. Of what country did he become a citizen?
10. Name some of the famous composers of the day whom Handel knew.
11. What kinds of music did Handel write?
12. What form of music is the *Messiah*?
13. What was the *Water Music*?
14. How did Handel come to write it?
15. When did Handel die and where was he buried?

THE STORY OF GEORGE FREDERICK HANDEL

Written by.....

On date.....



Transcriber's Notes:

On page 3, "Johann Christian Bach" was replaced with "Johann Sebastian Bach".

On page 17, "Water Music" was italicized.

***** END OF THE PROJECT GUTENBERG EBOOK
HANDEL : THE STORY OF A LITTLE BOY WHO
PRACTICED IN AN ATTIC *****

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not

protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE
THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States

and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

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

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg

Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not

protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity

that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of

this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

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

Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against

accepting unsolicited donations from donors in such states who approach us with offers to donate.

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

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

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new

eBooks.