

## The Project Gutenberg eBook of A Little Fleet, by Jack B. Yeats

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: A Little Fleet

Author: Jack B. Yeats

Release date: March 4, 2013 [EBook #42255]

Language: English

Credits: Produced by Demian Katz and the Online Distributed Proofreading Team at <http://www.pgdp.net> (Images courtesy of the Digital Library@Villanova University (<http://digital.library.villanova.edu/>))

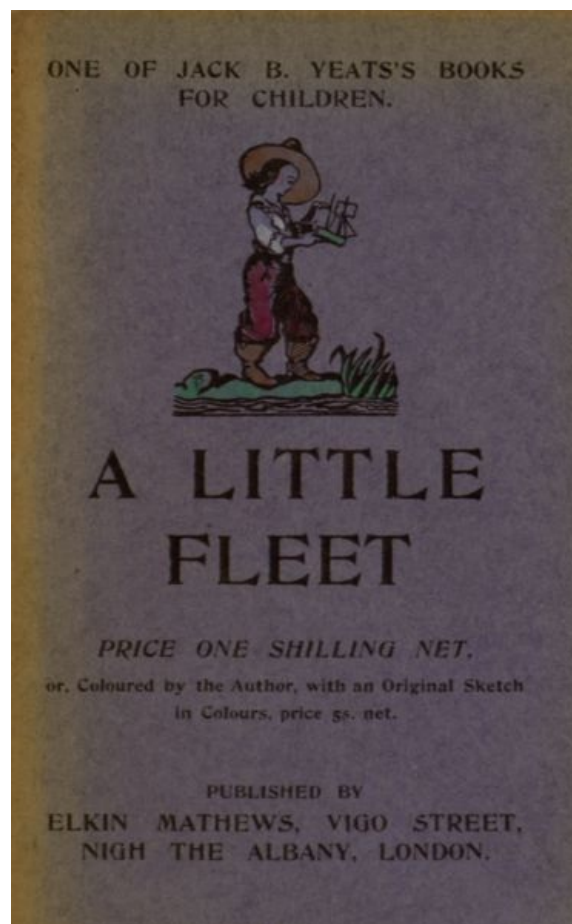
\*\*\* START OF THE PROJECT GUTENBERG EBOOK A LITTLE FLEET \*\*\*

---

### CONTENTS

[A LITTLE FLEET](#)  
[THE "MONTE"](#)  
[THE "MOBY DICK"](#)  
[THE "THEODORE"](#)  
[THE "PASEAR"](#)  
[THE "NEW CORINTHIAN"](#)  
[Advertisements](#)

---



ONE OF JACK B. YEATS'S BOOKS  
FOR CHILDREN.

# A LITTLE FLEET

*PRICE ONE SHILLING NET.*

or, Coloured by the Author, with an Original Sketch  
in Colours, price 5s. net.

PUBLISHED BY

ELKIN MATHEWS, VIGO STREET,  
NIGH THE ALBANY, LONDON.

---

## A LITTLE FLEET

BY  
JACK B. YEATS

PUBLISHED BY

ELKIN MATHEWS, VIGO STREET,  
NIGH THE ALBANY, LONDON.



# A LITTLE FLEET

The following account of the Fleet, and of the various histories of the voyages of the vessels which compose it, has been written out by me at the request of the owners. I have also made for them the drawings and the chart which illustrate the account.

The owners of this small merchant fleet had nowhere else handy to float their vessels in than the small and winding Gara river and a very small pond; the vessels when upon the river drove along with the stream, their sails, when they had any, only being of use to get them out of bad places, except occasionally when the current ran slowly; then, with a fair wind, the "Pasear" and the "Monte," at any rate, would walk along at a fine pace.

Long, light sticks were carried to steer the ships round dangerous corners, and through narrow and difficult channels like the Two Snags; and when I say she steered this way, or her skipper took such a course, you will understand it is just put that way because it sounds better.

The two longest voyages were those of the "Theodore" and the "Pasear," both of which vessels travelled about a mile along the river. The owners think that any other little boys who live near a stream sufficiently deep to float ships drawing so little water might like to follow their example and build a fleet, therefore I am to tell you how each vessel was built, as well as the story of its voyage.

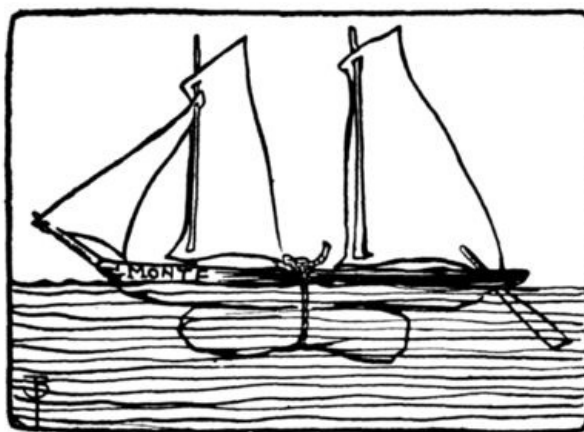
The chart shows the winding river down which the clippers voyaged, and on it are marked the various snags, rapids, and other dangers.

JACK B. YEATS,  
*Gara River.*

The owners and myself are indebted to the Fleet Poet for the verses through the book.

## THE FLEET.

<i>The Monte</i>	- Fore and Aft Schooner
<i>The Moby Dick</i>	- Paddle Steamboat
<i>The Theodore</i>	- Fireship
<i>The Pasear</i>	- Top-sail Schooner
<i>The New Corinthian</i>	- Brig



## THE "MONTE"

The "Monte" was the first of our vessels, and was made out of a flat piece of wood about five inches long, shaped at one end for the bow. She had two masts of very thin wood, and was rigged as a fore and aft schooner with paper sails, which had holes in them so as to fasten them to the masts.

She had a stone underneath her to keep her upright, and a piece of string tied round her, amidships, to keep on the stone. In the picture the stone is shown through the water, so that you can see how it was fastened on, but it did not really show like that.

## THE "MONTE'S" VOYAGE

She started from No Name Strait with wind and tide; it was blowing a gale at the time—of course you will understand that it was not blowing a gale *to us*, but in proportion to the size of her, it must have been a gale to *her*.

She kept her course toward the land, going by the Round Channel, as we had not then discovered the passage through the Two Snags she then put her helm to port and bore away for mid-stream

to avoid the nifty Snags that lie at the foot of the bluff called Pirate's Leap, called that because a poet who had been a pirate, I expect, was thinking about a poem when he ought to have been shoving the vessel off the rocks, and so he fell in.

The "Monte" then put her head south-west by south, half south, a little southerly, sir, and tried to make the current called the Bully Bowline, but she kept too far to the west'ard, and so she got caught by the other current, the wrong one, called the Blackwall Hitch. The "Monte's" skipper got excited then, and tried to cross the middle of the river, but she dashed round in the current under the cliffs, and was only saved by very good steering from running straight into the very dangerous snags called the Bad Snags.

However, she weathered them and dashed on over the Marbley Shallows; we called them that because the stones under the water used to roll along like a lot of little marbles. She kept a fine course from that on, and went at a great pace, about fifteen knots; once she stuck her nose in the bank, but the sails swung her round, so on she went and ran beautifully into Safety Cove. But, like a silly, her skipper came out of it again before we could tell him not to, and hit against, oh! such a nasty rock; it heaved her on her beamends, and then she turned very slowly round until her masts and sails were underneath, and her stone keel on top. And that was the end of her.

This was what the Pirate Poet made about her:

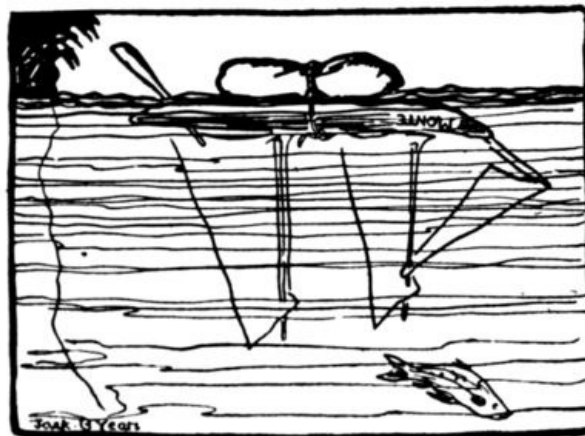
And now by Gara rushes,  
When stars are blinking white;  
And sleep has stilled the thrushes,  
And sunset brings the night;

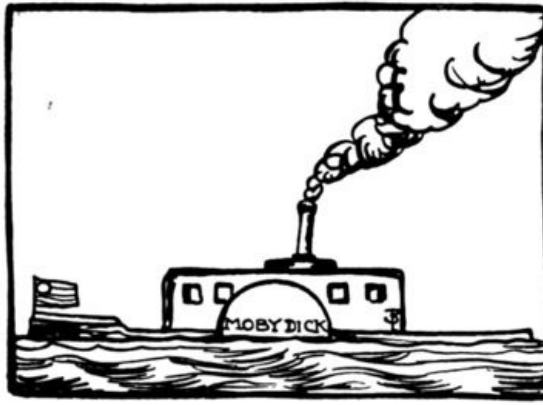
There, where the stones are gleamin',  
A passer-by can hark  
To the old drowned "Monte" seamen  
A-singing through the dark.

There, where the gnats are pesky,  
They sing like anything;  
They sing like Jean de Reszke,  
This is the song they sing:

Down in the pebbled ridges  
Our old bones sing and shout;  
We see the dancing midges,  
We feel the skipping trout.

Our bones are green and weeded,  
Our bones are old and wet;  
But the noble deeds that we did  
We never can forget.





## THE "MOBY DICK"

She sailed down Gara Valley,  
She startled all the cows;  
With touchwood in her galley,  
And green paint round her bows.



The "Moby Dick" was supposed to be a Mississippi River steamboat; she was built out of a flat piece of board almost fourteen inches long and six inches broad; on top of that she had a cardboard box with cabin windows drawn on it, and she had cardboard paddle-boxes with her name painted on them with ink; she also had an eagle painted on her deck-house. Inside her deck-house there was a cocoa tin with a cardboard funnel coming out of the top of it. The tin was there so that we could make a fire in it of paper and touchwood. At first, when we made our fire, it would not burn because there was no draught, so we made a large hole in front of the deck-house and another one abaft, also holes in the side of the cocoa tin; that made a draught, and then you should have seen the smoke coming out of her funnel!

## THE FIRST VOYAGE OF THE "MOBY DICK"

She started from No Name Straits, but she had to put back again because her fire was not burning, so we stirred it up a bit and put in some more dry touchwood, then it smoked fine, and we let her go.

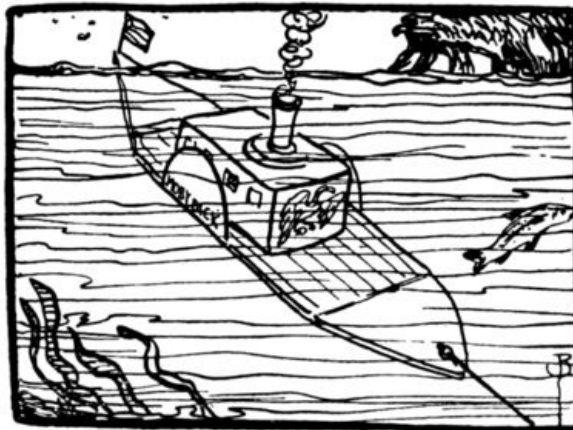
She was going the Round Channel when her Mate sung out to the Captain:

"She'll go through the Two Snags!"

"She'll never do it!" shouted the Captain.

"Let's try her!" yelled the Mate.

"Go ahead!" roared the Captain, and the Mate shoved the helm hard up, and she slid through without touching anywhere.



*And so the "Moby Dick" was the first to use the Two Snags Passage. Since then all our vessels have used it.*

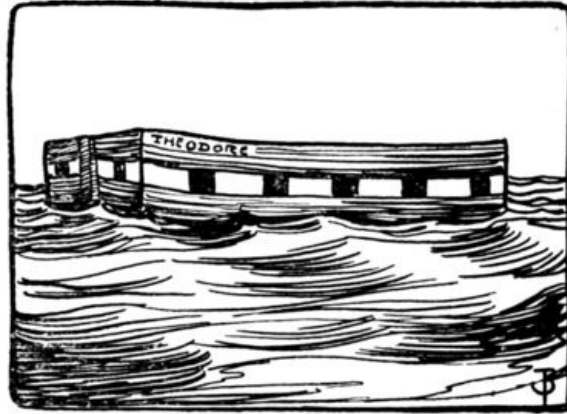
After she had passed through she bore away towards the easterly shore, and went easily along with the Bully Bowline current; but as she was not smoking properly, her Captain gave orders to beach her on Treasure Beach (we called it that name because it looked just the sort of beach pirates would choose to bury treasure in). When she came ashore we stirred up her furnace until it burnt magnificently, then we shoved her off again, and she looked really great as her smoke

and herself were both reflected in the water as clear as anything. She then continued her voyage over the Marbley Shallows on to Safety Cove.

The "Moby Dick" did so well that run that we thought we would send her down the river again at once, and we *did* send her down, and no mistake, because we put an anchor on her stern, with lots of cable, and just when she was going through No Name Straits she let go her anchor, because we wanted to see how she would look when it brought her up all standing.

Well, she dragged her anchor for a few yards until it caught in a weed, and what did she do but get pulled right down to the bottom of the river, the stream was too strong for her.

She came to flying anchor  
At the twilight time of day,  
But the strain on the cable sank her,  
And her crew, oh, where were they?



## THE "THEODORE"

There was nothing very grand about the appearance of the "Theodore"; we were in a great hurry to go out, so could only build her very badly, but in spite of that she was a jolly good clipper.

She was built out of a long cardboard box, and had the lines of her ports painted on with ink, and the portholes were cut out. She did not have any masts, we did not have time to make any for her.

### THE VERY LONG VOYAGE OF THE "THEODORE."

The "Theodore" was launched to the north of the Two Snags, but she caught fire suddenly—really, we set fire to a lot of touchwood and stuff inside her because we wanted to see what a ship on fire would look like on the river.

And she looked splendid with the crimson flames coming out of her ports, and the reflection on the still piece of water just under the cliffs was beautiful.

The fire burnt away like mad, and did not go out till she got as far as Safety Cove. But the fire had not done the old "Theodore" a bit of harm; the water kept the fire from burning through her, except for one big hole the fire had burnt through just above the water line.

The skipper set all hands to work to rig up a tarpaulin to keep the water out; we really stuffed a big dock leaf in, and the "Theodore" continued her voyage right through a terribly dangerous passage at the western end of the Twisty Straits, opposite the Desolate Dead Man's Teeth, and she passed The Narrows, the most dangerous place on the whole river, where there is only just room for one vessel to pass through at a time.

She continued round the next bend in great style, passing under the Buccaneers' Gallows, another most desperate place, and came out in the beautiful clear water, where she went along finely.



Then we had to go home, and the last we saw of her she was going round a big bend as fast as anything, and the man on the look-out was singing out,  
“All clear ahead!” and the skipper was singing out,  
“Keep her as she goes!” and the man at the wheel was singing out,  
“Aye, aye, sir! as she goes it is.”  
We went down the next day, but saw nothing of her, though we went ever so far along the river. She may now be on the high seas, with a skipper shouting all the time,  
“Keep her as she goes, and for the Spanish Main.”

And let no landsman doubt it,  
She was a gallant ship;  
And her Cap. (brave man) throughout it  
Kept a stiff upper lip.

---

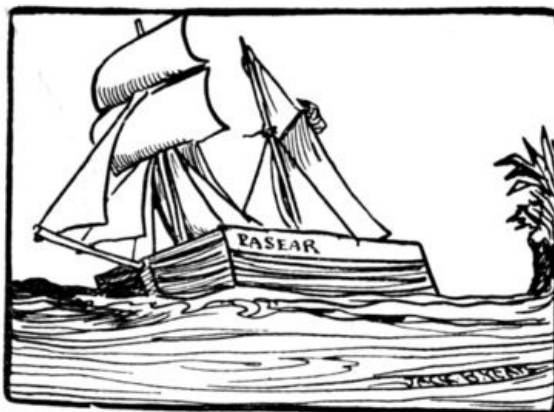
## THE “PASEAR”

The “Pasear” was a top-sail schooner, and could not she just travel when the wind was in the proper quarter! She was built out of a bright green cardboard tie box, with a lid, and stones inside to ballast her.

On her fine, long voyage she passed all the dangers of the narrow reaches of the river, and sailed out into the deep, clear channel before the wind; and she went so far and so fast that it took us all our time to keep up with her, so we could not think of names for all the headlands she passed—she went nearly a mile.

Then “it was time for us to leave her,” so we left her all snug and comfortable in a little cove called Huckleberry Cove, after Finn.

We could not get down to the river again for two days, and when we did we could not find her for a long time, but at last we did find her—under water—she had gone down in twenty fathoms, we could see her quite clearly resting on the sandy bottom; she must have sprung a leak, and her captain had not the sense to beach her, as he should have done.

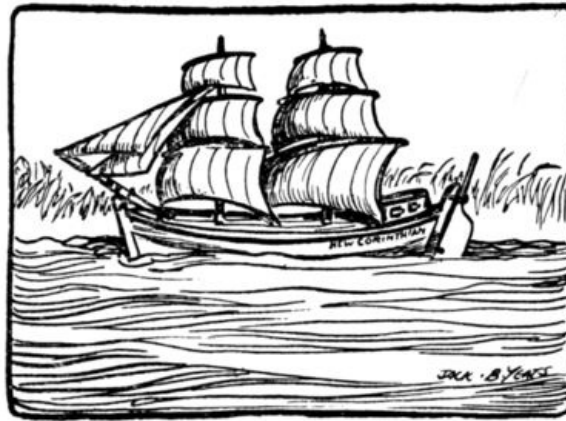


---

## THE “NEW CORINTHIAN”

She was the finest vessel we had in the fleet.

She was built out of a toy lifeboat, with a lead keel fastened on, and she had paper sails and a rudder.



The "New Corinthian" sailed in the nicest way, but we were too proud of her, after we had rigged her, to let her go down the big river, so we sailed her on a small pond called Mystery Bay; we called it that name because it looked so terribly deep, but was really only about three feet deep.

The "New Corinthian" did not have any adventurous voyages, but she had as good a time as she could have, sailing round and round Mystery Bay.

But it must have been pretty exciting on her when the tadpoles tried to board her.

But what we liked best was seeing the vessels of our fleet tearing and gliding and shooting down the flood and through the currents of the Gara river.



### NOTICE TO MARINERS.

Since the above was written, the owners have put a buoy in mid-stream, between the Blackwall Hitch and Bully Bowline currents, and mariners will keep a south-easterly course, leaving the buoy nine fathoms and a-half on the starboard.

---

JACK YEATS'S CHAP BOOKS, *Printed for, and Sold by* ELKIN MATHEWS, *in*  
Vigo Street, *nigh the* Albany, London. *Sold also by the* BOOKSELLERS *in*  
Town and Country.



### A BROADSHEET:

For the Years 1902-3. With Pictures by P. Colman Smith and Jack B. Yeats.

**Hand-coloured, Twenty-four Numbers, with portfolio, £1 7s. 6d. free.**

The Contributors include W. B. Yeats, Lady Gregory, Professor F. York Powell, "A.E.," Wilfred Gibson, John Masefield, Dr. Douglas Hyde, and others.

✻ Specimen copies may be had, post free, 1s. 2d. net.

---

"Mr. Yeats has not yet come by his own; when he does the world will recognise more



exactly than it has done hitherto what a facile and original artist he is."—*Speaker*.

"Miss P. Colman Smith undoubtedly has a great eye for colour, and a most curious conception of its application; indeed the colouring of 'A Broadsheet' is its most striking feature."—*The Reader*.

"These twenty-four Broadsheets may be wisely collected by the curious."—*The Sphere*.



---

*One of Jack B. Yeats's Books for Children.*

## **THE BOSUN AND THE BOB-TAILED COMET.**

**Foolscap 8vo, 1s. net; or Coloured by the Author, 5s. net.**



"You'll see how the little dears will sing out when they ketches hold of me and my bob-tail'—here the Bosun paused to turn his quid and hitch his trousers up. Then he dexterously tied another knot on his Comet's tail lest it should sweep the pens off the table, or upset the ink-pot."—*The Daily News*.

"The title is sufficient to indicate the nature of the little book in which Mr. Yeats displays all the humour which has so characterised the series of picture books, and his facile pen has lost none of its old-time cunning."—*Dublin Express*.

---

**JAMES FLAUNTY:**

**OR, THE TERROR OF THE WESTERN SEAS.**

**1s. net; or, Coloured by the Author, 5s. net.**

"A 'MEMORY' of R. L. Stevenson comes seldom amiss, and now especially, when the romancer's name and fame are as a shuttlecock between wholly adoring and still discriminating friends, may be considered apt and seasonable. So it won't hurt to read this:

"There stands, I fancy, to this day (but now how fallen!) a certain stationer's shop at a corner of the wide thoroughfare that joins the city of my childhood with the sea. When upon any Saturday we made a party to behold the ships, we passed that corner; and since in those days I loved a ship as a man loves Burgundy or daybreak, this of itself had been enough to hallow it. But there was more than that. In that window, all the year round, there stood displayed a theatre in working order, with a 'forest set,' 'a combat,' and a few 'robbers carousing' in the slides; and below and about—dearer tenfold to me!—the plays themselves, those budgets of romance, lay tumbled, one upon another."—*A Penny Plain and Twopence Coloured*.

"Here, palpably, was a hint for somebody, who has turned out to be Mr. Jack B. Yeats. The first of his 'plays in the old manner'—'*James Flaunty; or, The Terror of the Western Seas*'—lies before me, and it is a study in grotesque. The most notable point in this production is the fact that the interest thereof attaches not only to the dialogue—you will, however, relish that—but to the setting, the close reproduction of old-world lettering and art, which is a vast deal more than an ordinary publisher's advertisement, and cunning enough to deceive the very elect. The ferocious woodcuts, the jaunty humour of the speeches, the fore-and-aft and down-the-hatchway plot, the bizarre characters, harmonize perfectly, and well they may; for Mr. Yeats, all by himself, has invented those same characters, contrived the plot, fashioned the speeches, and designed the illustrations.

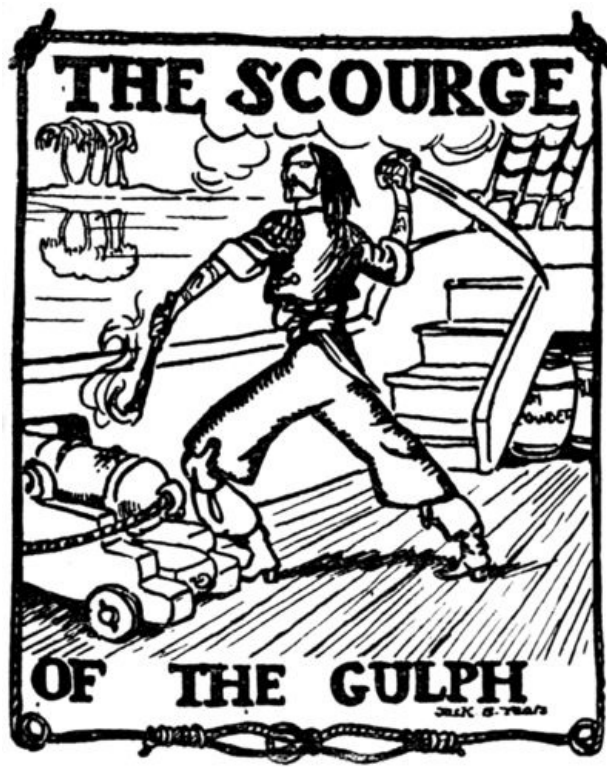
"Debauched by sixpenny and even threepenny editions, some may rail at this as a dear shilling's worth. (For superior copies the charge is a crown.) For all such niggards this lean but precious pamphlet—it is no more—will be caviare. But drat economy, say I, when a paltry subscription will land you straight into the arms of a real toy pirate. Never again will you have so good a chance of seeing one, of hanging on his talk, of sympathising with his peril. Never, I mean, apart from the present showmen, who, however, promise yet better things. Stevenson, you mark, had two sources of enjoyment—play and puppet-show—and Mr. Mathews announces his intention of producing the plays, with scenes and characters, on sheets, to be cut out and played on miniature stages. What *will* the next generation be like? Certes, 'tis a bold experiment, and, to say the worst, a queer revival."—*Speaker*, 1/2/02. F. J. S.

"At a time when the palmy days of the drama are a melancholy remembrance, we welcome the publication of *James Flaunty; or, The Terror of the Western Seas*, by Jack B. Yeats (Elkin Mathews), which, in its awakening of romance, may be dimly associated with the Celtic revival. The spirit of the publication may be indicated by a quotation on the cover from Stevenson's 'A Penny Plain and Twopence Coloured.' It is announced that copies of the play coloured by the author may be had for five shillings, but it is difficult to believe that colour can add materially to the excellence of these designs. Still, a judicious use of crimson lake ('Hark to the sound of it, reader,' as Stevenson says) might add something to the glories of Captain Gig and the rest. We may particularly commend the reticence of effect in the pictures, which aim at no vulgarity of facetiousness, and there is an exquisite moderation in the dialogue. 'It is intended later to produce the plays with scenes and characters on sheets, to be cut out and placed on miniature stages.' We should like to be there to see."—*Manchester Guardian*, 10/12/01.

---

*One of Jack B. Yeats's Plays for the Miniature Stage*

**1s. net; or, Coloured by the Author, 5s. net.**



"Mr. Jack B. Yeats's latest play for the miniature stage, *The Scourge of the Gulph* (Elkin Mathews, pp. 18, 1s. net), has the same exalted qualities that endeared 'James Flaunty' and 'The Treasure of the Garden' to the judicious. Blood runs gaily through the lee scuppers, in accordance with the best precedents; but plenty more of it is left to keep up the native hue of resolution in the cheeks of the survivors. If Mr. Andrew Lang ever finds the 'Odyssey' losing its power to affect the mind like ocean thundering on a Western beach, he should try 'The Scourge of the Gulph.' There is a delicious drawing by Mr. Jack Yeats on the back of the cover."—*Manchester Guardian*, 12/1/04.

***One of Jack B. Yeats's Plays for the Miniature Stage***

**THE TREASURE OF THE GARDEN:**

**A PLAY IN THE OLD MANNER.**

**With Illustrations, Hand Coloured by the Author, 4to, 5s. net; Uncoloured copies, 2s. 6d. net.**

\* Stages, with Prosceniums designed by the Author, Footlights, Slides, and Scenes can be had, price 5s. net, each. The Play set up ready for Acting by the Author, with Stage and all necessaries, price three guineas.

"THE sensations of wonder and respect produced by Mr. Jack B. Yeats's play (for a miniature theatre), 'James Flaunty; or, The Terror of the Western Seas,' are deepened by the appearance of *The Treasure of the Garden* (Elkin Mathews, 5s. net). Here we have no mere jejune text, but also the characters and the scenery painted unstintingly by the author, and all ready to be gummed on cardboard and strut and fret their five minutes on the toy stage. As Stevenson, were he now living, would probably cut his work in order to produce this drama if it reached him in working hours, the rest of us need take no shame to ourselves for the same inclination. For about ten shillings—a stage costs five shillings—the least among us may now explore the sensations of theatrical management—a happiness for which far higher prices have been paid by many famous lessees of Covent Garden and Drury Lane."—*Manchester Guardian*, 2/3/03.

"So many in these days are for reviving the romantic drama, for bringing to life—

The mellow glory of the Attic stage,

and for restoring the arts of acting and of speaking verse, that we have come to regard the exposition of a new theory without emotion; the advent of a new play without excitement. Our romantic dramatists take themselves too seriously, and aim at expressing rather the sorrows than the joys of life. Since the world has heard the beauty of the muted string it has forgotten that life ever went merrily to a pipe, or to the Arcadian, but penny, whistle. It has forgotten the song, and the old tune, and the old story. It has forgotten that the drama ever shook men's hearts, and has come to prefer that it should help to digest men's dinners. We want—

The old laughter that had April in it.

Now perhaps the chief reason for the dulness of modern plays is the somewhat exclusive attitude of the playwright. His appeal is no longer to the world. His appeal is to an audience. No breadth of range, no scope, is allowed to him. He has lost touch with the external forces of daily life. An introspective study, an allegory of the state of his own mind, is the most we can look for from him.

But in Mr. Jack B. Yeats we recognise the makings of a dramatist of an older order; a writer of plays that are written in the intimate speech of the folk-ballad. While his contemporaries argue, wrangle and disagree as to what is music, and what is the best music, and what music saves a man's soul, he, like the hero Finn, is content with the best of all music—

The music of the thing that happens.

His play of '*The Treasure of the Garden*' carries on a tradition that shook the stage before playwrights became self-conscious and before poets aimed to please the high foreheads in the stalls. There is no mental dyspepsia in his characters. They present no problem. Their aim is to be real. To be glad and sorry for a little while on a miniature stage measuring a foot across."—*Academy*, 14/3/03.

PUBLISHED AND SOLD BY  
ELKIN MATHEWS, VIGO STREET, LONDON.

---



---

### Transcriber's Notes:

Added table of contents.

Images may be clicked to see larger versions.

Added missing open quote before "Debauched by sixpenny and even threepenny editions" in James Flaunty advertisement. Also reformatted Manchester Guardian attribution to include em-dash for consistency with other quotation attributions.

Changed some double quotes to single quotes in the final quotation of the James Flaunty advertisement for more appropriate quote nesting.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK A LITTLE FLEET \*\*\*

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

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

START: FULL LICENSE  
THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

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

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

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

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

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

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

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

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

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License

included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

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

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

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

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

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

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

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

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

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

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in

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

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

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

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

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

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

## **Section 2. Information about the Mission of Project Gutenberg™**

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

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

## **Section 3. Information about the Project Gutenberg Literary Archive Foundation**

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

The Foundation’s business office is located at 809 North 1500 West, Salt Lake City, UT

84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at [www.gutenberg.org/contact](http://www.gutenberg.org/contact)

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

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

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

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

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

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

#### **Section 5. General Information About Project Gutenberg™ electronic works**

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

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

Most people start at our website which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org).

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