

The Project Gutenberg eBook of P. T. Barnum's Menagerie, by P. T. Barnum and Sarah J. Burke

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: P. T. Barnum's Menagerie

Author: P. T. Barnum

Author: Sarah J. Burke

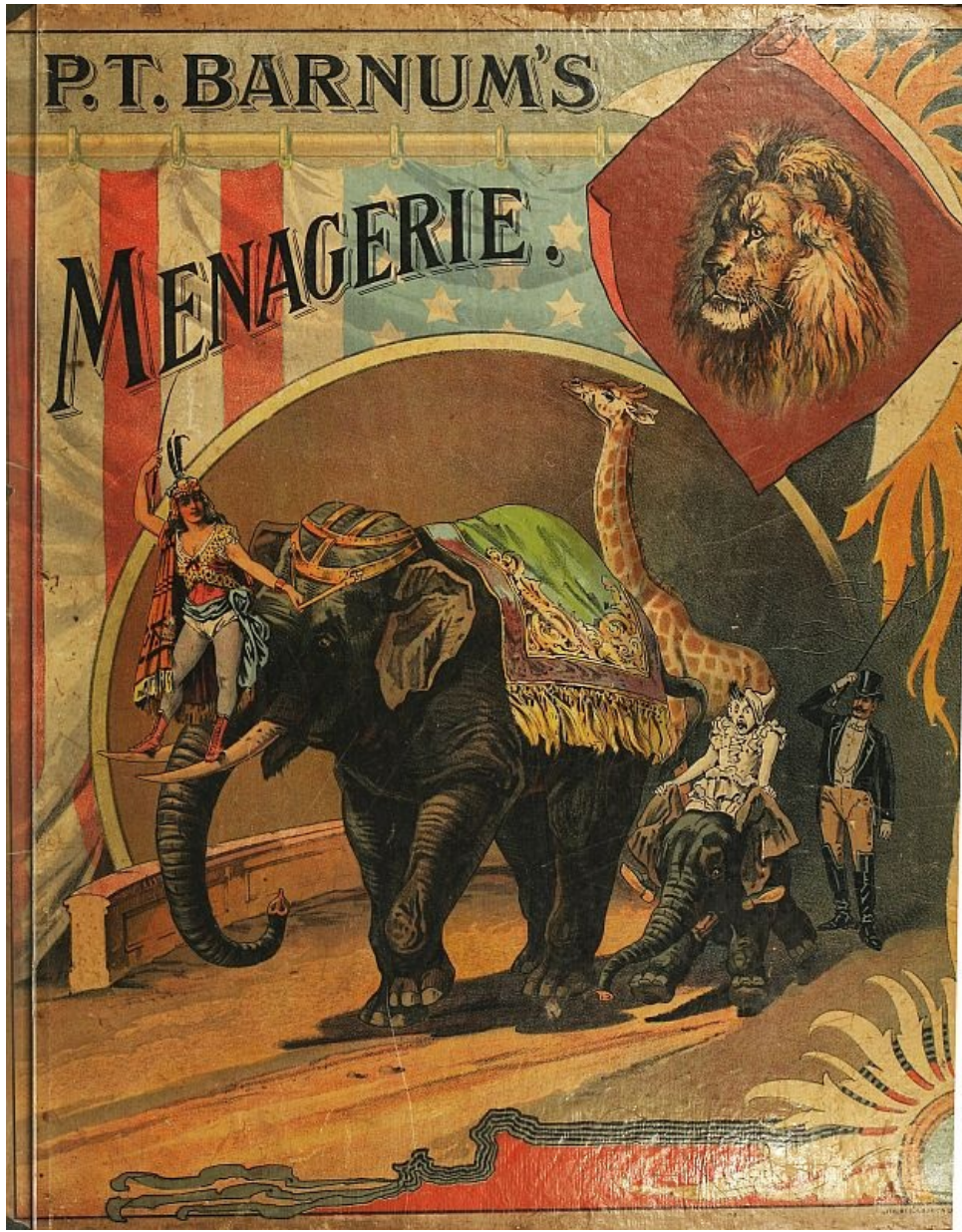
Release date: March 10, 2014 [EBook #45108]

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK P. T. BARNUM'S MENAGERIE ***

**E-text prepared by Chris Curnow, Emmy,
and the Online Distributed Proofreading Team
(<http://www.pgdp.net>)
from page images generously made available by
Internet Archive
(<https://archive.org>)**

Note: Images of the original pages are available through Internet Archive. See <https://archive.org/details/ptbarnumsmenager00barn>





P. T. BARNUM'S MENAGERIE

The Publishers take pleasure in acknowledging the courtesy and aid extended them by the Strobridge Lithographing Co.



P.T. BARNUM'S MENAGERIE

TEXT AND ILLUSTRATIONS
ARRANGED FOR
LITTLE PEOPLE
BY
P.T. BARNUM

AND

SARAH J. BURKE

NEW YORK & LONDON
WHITE & ALLEN

COPYRIGHT, 1888, BY WHITE & ALLEN. LITH. BY G. H. BUEK & CO. N. Y.



WITH THE ANIMALS.

MY dear children, unless you have been fortunate enough to be taken to the menagerie by some grown-up friend, somebody who would patiently answer all your questions, and tell you all about the bewitchingly horrible animals in the cages, and into whose arms you might run when they growled and looked fierce, I do not think you can know the joy of Tom, Trixie and Gay as they entered the menagerie with Mr. Barnum.

Trixie hugged his right arm tight, as usual, Gay kept fast hold of his left hand, while Tom was so anxious to miss no part of the show that he did not know that he was walking so clumsily as to put Mr. Barnum's toes in danger; and, notwithstanding they were such old chums, I fancy he was more than once tempted to say to the boy, "Tom, you are as awkward as a grizzly bear!"

At the sight of the zebra, Gay laughed aloud. "He is knitted all in stripes—he is made of

garters!" she said; and she thought the gnu looked like a wild bull "in front," but when he turned round she said he was a horse.

And oh! you should have heard the buffalo snort at Gay! "He wants to make a meal of baby," said Tom, but the truth was a man had been teasing him with a cane, and when a buffalo is angry, he is not a very pleasant play-fellow.

"I mean to hunt the buffalo, out West, when I am a man," said Tom.

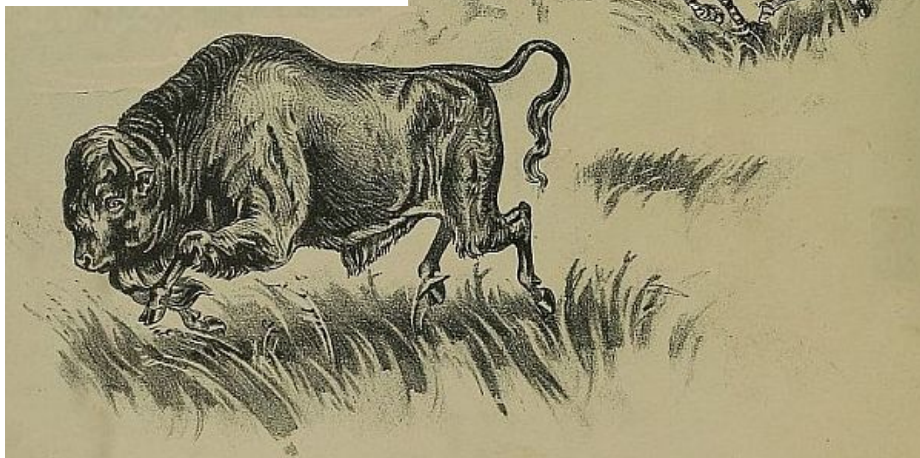
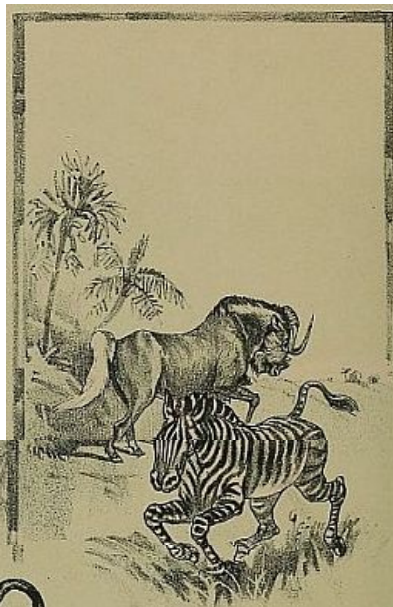
"Then you must hurry and grow up," said Mr. Barnum, "for the animal, in our own country, is being rapidly exterminated."

"What is the meaning of exterminated?" asked Tom.

"Killed off," said Mr. Barnum; and Tom thought that a much better way of saying it.

"Does a buffalo grow up out of a buffalo bug?" asked Gay. Then they all laughed at her till she pouted, and Trixie thought, "I must remember to tell that to mama."

The reindeer, the antelope, and the moose were all somewhat alike—"cousins," the children called them;



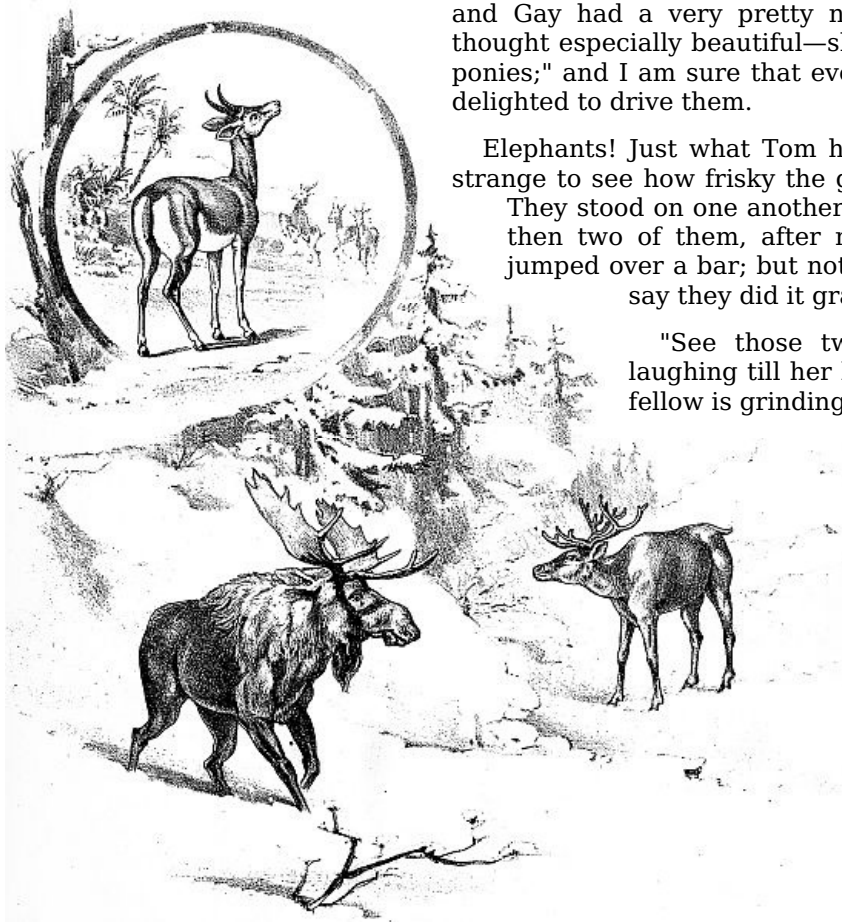
and Gay had a very pretty name for two reindeer that she thought especially beautiful—she said they were "Santa Claus's ponies;" and I am sure that even Santa Claus would have been delighted to drive them.

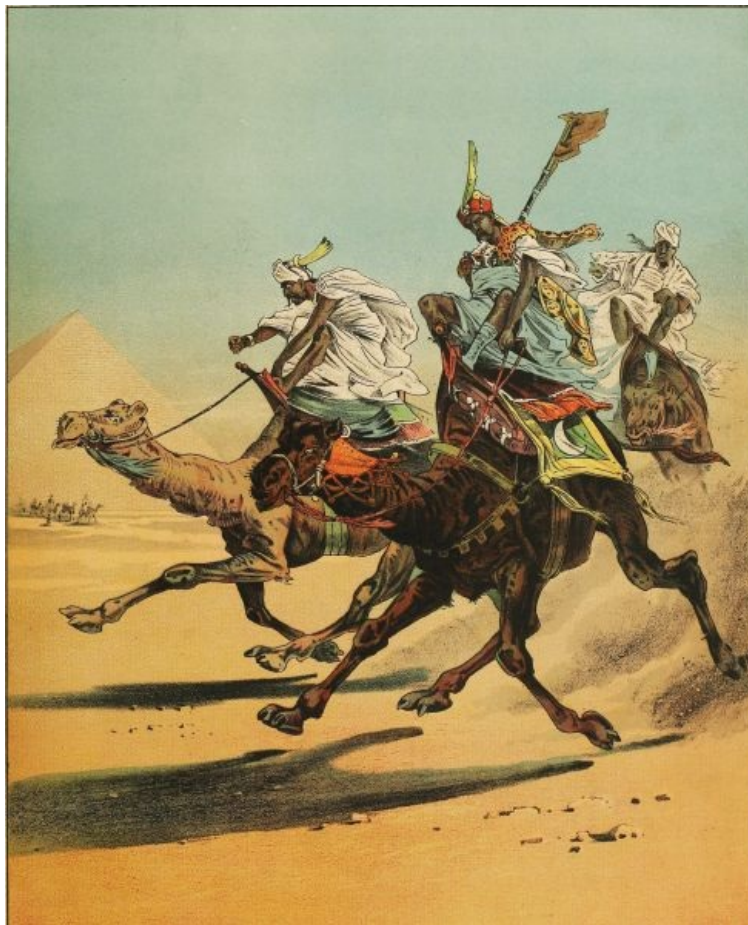
Elephants! Just what Tom had been longing for, and it was strange to see how frisky the great clumsy creatures could be.

They stood on one another's backs, they tried to waltz, and then two of them, after much floundering and capering, jumped over a bar; but not even Mr. Barnum himself could say they did it gracefully.

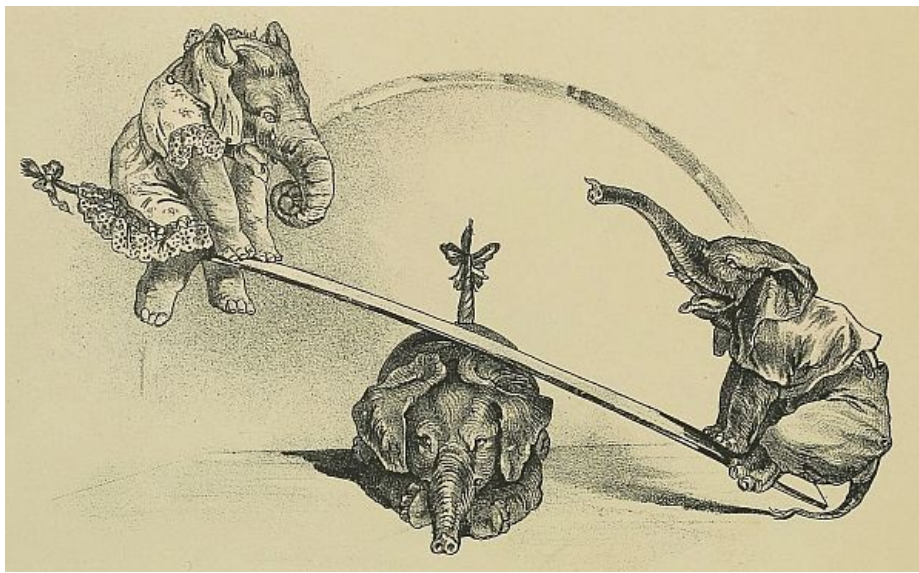
"See those two play see-saw!" cried Trixie, laughing till her little sides shook, "and that little fellow is grinding a hand-organ!"

Others, dressed like clowns, were as full of tricks as so many monkeys. The very largest elephant thrust his trunk forward, and Tom whispered to a boy who stood near, "You pull his front tail, and hear him roar!" But the elephant rolled his eyes toward Tom as if to say, "Better try it yourself, young man," and Tom moved back.





b;



"Mr. Barnum and I remember Jumbo," said he.

"Who was Jumbo?" asked Trixie.

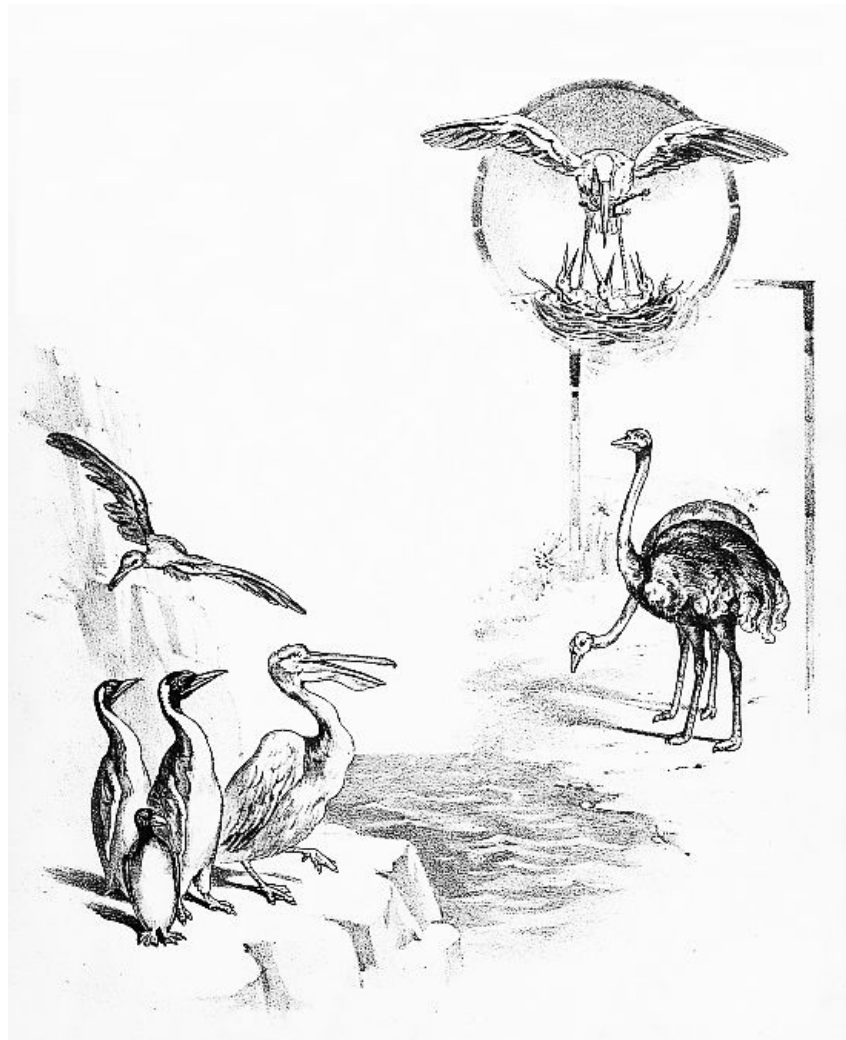
"Oh, a tremendous elephant, as big as six of these rolled into one! He went to Canada, and there a locomotive smashed into his brain, and he turned over and died. But first he wrapped his trunk around the baby elephant and flung him safe off the track."

"Good Jumbo!" said Gay with a smile; but there were tears in Trixie's eyes.

"Yes, baby; and that's the way we would jump for you in any danger," added Tom.

Gay smiled sweetly again, but Trixie squeezed her old friend's hand so hard that he bent down and kissed her, saying, "But there *is* no danger, Toodles!"

The children were now quite ready to leave the elephants to look at the ostriches and the storks. I think that Trixie expected to see the ostriches wholly covered with long, dangling feathers, such as those she wore on her hat; and she was a little disappointed. The storks were old friends of hers, because mama had a screen at home, upon which storks were embroidered; and some of these birds, like those on the screen, were resting upon one foot.



Tom was very much interested in the sea birds,—the albatross, the penguin, and the auk, but there was such a crowd around their cage that he came away grumbling.

"Never mind, Tom," said Mr. Barnum: "come and see the fisherman that carries his basket under his chin!"

Tom did not understand this joke at first, but Mr. Barnum explained that he meant the pelican, which has a pouch under its beak in which it carries home the fish to feed its young.

"Look out, Trixie!" cried Tom, when they saw the whale. "He swallowed a man once."

"Did this *very whale* swallow a man?" asked Trixie, solemnly; "and did you *know* the man?"

"Well, no—not exactly; but I knew *of* him."

"What was his name?"

"Jonah."

"O, Tom Van Tassel! That was as much as fifty years ago, and Jonah was a bible man. The whale looks kind and I'm not afraid of him," and Trixie went up very close. "But what makes him so floppy? I should think the whalebones in him would stiffen him."

And then Mr. Barnum explained that what we call whalebone is something that grows in the mouth of a whale, and is used as a strainer, to separate the water from the food.

They thought the shark a mean-looking creature, and they were surprised to learn that it turns on its back to bite.



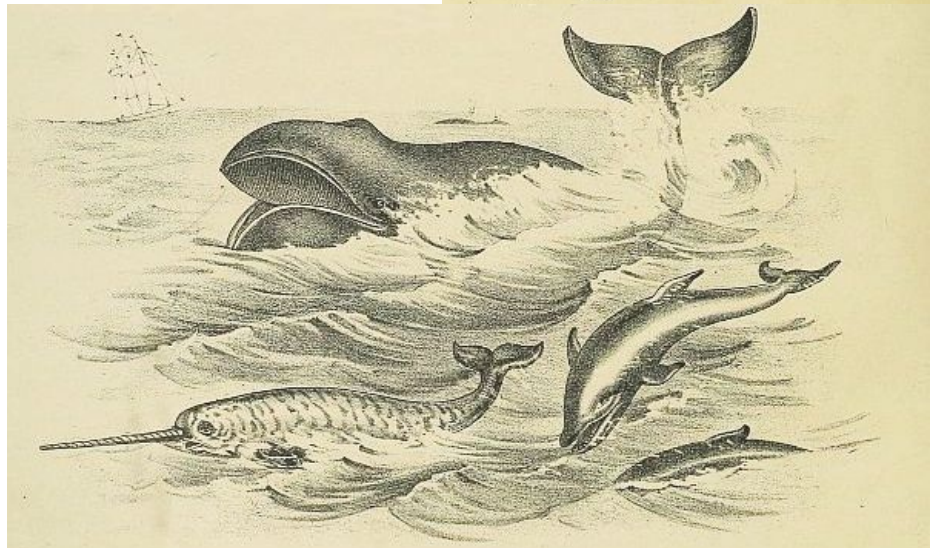
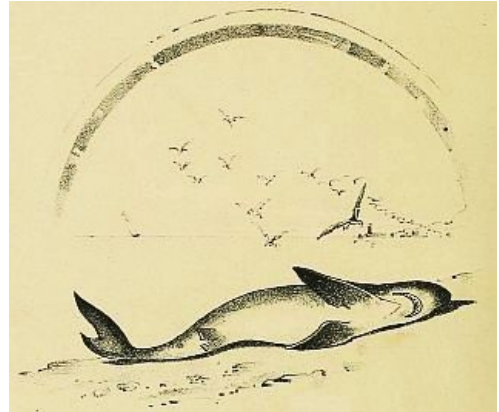
Transcriber's Note: To see a larger version of this image, click [here](#).

"I'm tired of fish—let us find something furious!" said Tom; so they started toward the lion's cage. The great, grand king of them all was taking his afternoon rest, and he opened his eyes and looked at them once, as if to say, "Behold and admire! I am the King of Beasts, and you are only little human Yankees! I had these bars put up to keep off the crowd. Kings must be neither pushed nor hustled." Then he waved his paw with a flourish which meant, "Begone!" and Mr. Barnum, seeing the roar coming, said, "Come on, Toodles."

But Tom staid, and he was glad that he did so. The keeper of the lions entered the cage, and the excitement began. The poor beasts were all hungry, but the lioness and the little cubs were fed first; and when King Lion seemed ready to tear the bars down in his fury, the keeper fired off a pistol, and the angry creature leaped into the air. I think even his own little baby cubs were afraid of him. When he grew quieter, he, too, was fed, and Tom ran to tell Trixie all about it.

"I am glad I did not stay," she said, "and I have had a very good time, myself. I have been looking at the giraffes in harness, and I do think they make such funny looking horses. They look very much like ostriches—in the neck," she added, and Mr. Barnum laughed.

The giraffe is so tall that it can take its food from high trees, and it very seldom stoops to eat. But when a piece of sugar was put on the ground, the temptation was so great that it bent its head down between its fore feet, placed near together, and gobbled with a half-glide. Oh, how the people laughed at its awkwardness.



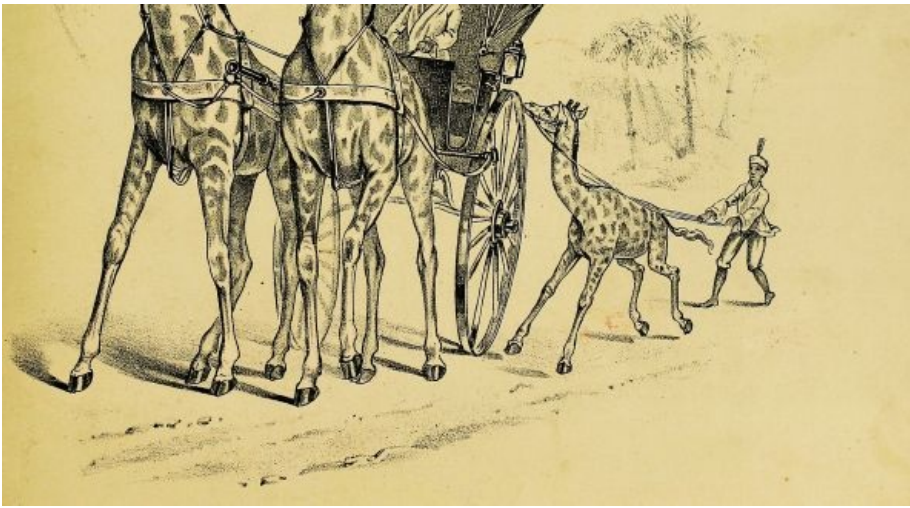
ourang-outang, however, can be very ugly; but we must always be patient with old people," said he, smiling.

"What would mama say if we ate like that, Trixie?" said Tom.

"You could'nt do it," said the boy who had refused to pull the elephants "front tail."

Far off, in one corner, the children saw something which they thought, at first, was a dog, but as they came closer, it sat up like a monkey.

"That is a baboon," said Mr. Barnum. "It is so cross that I don't believe it has a friend in the world; while the bright-looking baby ourang-outang there, is always sure of a petting. That gray old grandfather

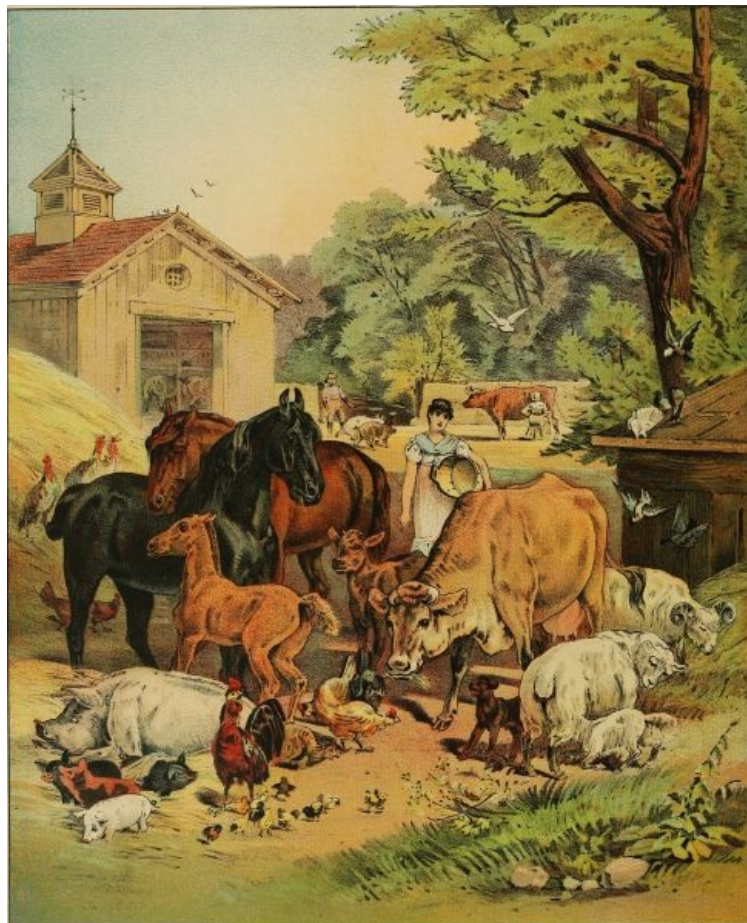


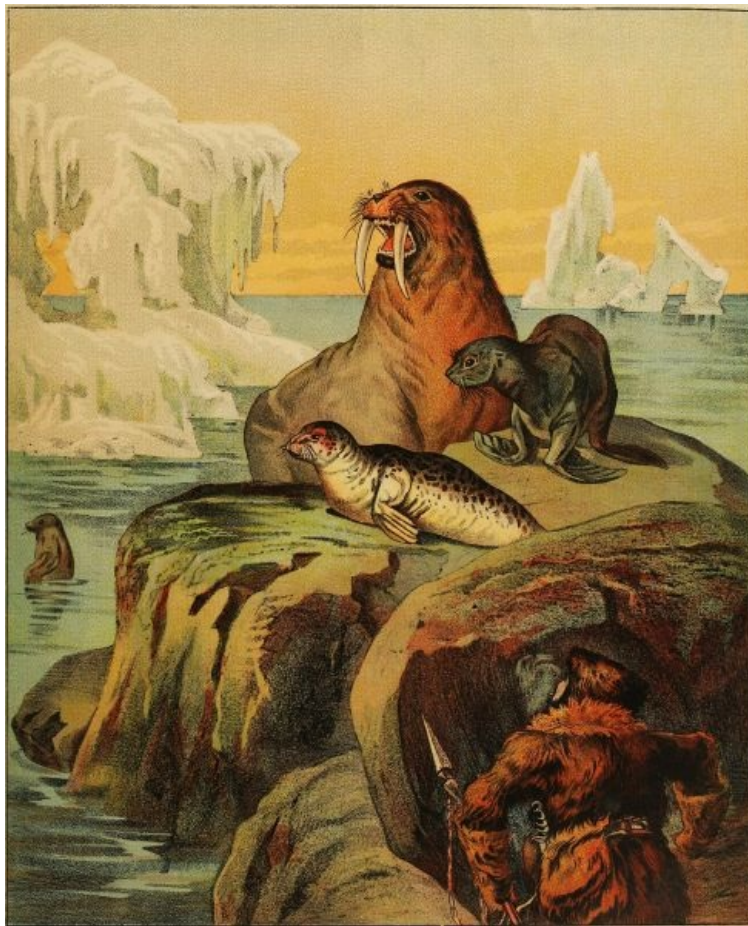
The Happy Family, they all declared, was less exciting, but quite as interesting, as the lions' cage. They had enjoyed seeing the monkeys alone, but a monkey isn't half a monkey until you see him with other animals. Two solemn, old owls sat perched in one corner, and, when a monkey flung an orange into the face of one of them, the other wouldn't even wink. A funny old gray fellow

put his paw through the bars and pulled off Tom's cap, and it was only by the offer of a handful of nuts that the owner got it back.

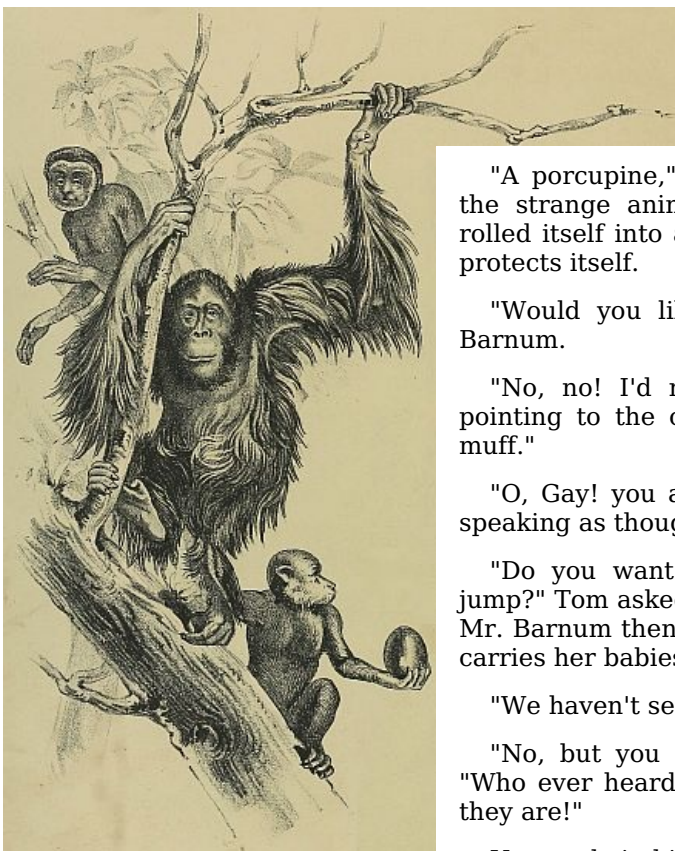
Another took a guinea-pig in her lap, and rocked it as if it were her baby; but the sly chance of pulling a rabbit's ear was too much for mother monkey, so she was off again, tossing a nut at a squirrel as she passed.

White mice, little and pink-eyed, nibbled and squeaked, while the friendly cats lapped their milk close by; and even the parrots seemed to love the monkeys—a thing never heard of before.





But how could they all fail to be happy together, living as they did, in a menagerie! Oh! how the boys and girls envied them, feeling that they would almost be willing to give up quarreling with their dear brothers and sisters to enjoy such a life!



"Trixie," cried Tom, when they had wandered away from the Happy Family, "come and see this queer big pin-cushion!"

"What is it?" she asked, starting back.

"A porcupine," said Tom, laughing loudly. He had startled the strange animal, which, fearing some danger near, had rolled itself into a ball, and thrust out the quills with which it protects itself.

"Would you like to pet and smooth it, Gay?" asked Mr. Barnum.

"No, no! I'd rather smooth that little animal," said she, pointing to the chinchilla. "It looks like a sister of my little muff."

"O, Gay! you are a funny baby," said Trixie, laughing, and speaking as though she, herself, were quite an elderly person.

"Do you want to see the kangaroo do the high running jump?" Tom asked. But the kangaroo refused to jump for them. Mr. Barnum then told them how, like the opossum, the mother carries her babies snugly tucked in her pocket.

"We haven't seen any bears yet," said Trixie.

"No, but you *shall* see them, Toodles," said Mr. Barnum. "Who ever heard of a menagerie without its bears? And here they are!"

Up on their hind legs they stood, waiting a minute till the music began, and then, at the first note of the fiddle, off they went—slowly at first, then faster and faster, until really they were almost graceful! Even the baby bears danced! But a grey old grizzly sat gossiping with a polar bear in a corner, while they too watched the dancing, like old ladies at a ball. Afterward, at a sign from the master, the same old grizzly took the fiddle himself, and played for the young people's dancing. Then the bears marched up and down, singly and in pairs, "cooling off," Tom said.

Trixie heard a lady say to her friend, "The *camels* are coming!" and then they both laughed, but Trixie could not see why. Sure enough, the camels *were* coming, and racing camels are even

more awkward than dancing bears.

"Their backs are all broken," said Gay.

"No," said Tom, "they were born all humps and bumps—they are camels."

"Oh, yes!" said Gay. "I know—mama has got a shawl made out of one."

"And," added Tom, "he can drink enough at one time to last him a hundred years."

"Don't stretch it, sir," said Mr. Barnum, shaking his head at the boy; but Tom went on—"and he will carry you across the desert quicker than lightning!"

The snakes, and especially the boa-constrictor, made Gay shiver, and she refused to look at them after the first glance. But the others enjoyed seeing them.

"Nothing that is quiet frightens me," said Trixie, "and I love to see the snakes twist and wriggle."

"I like the big green frogs," said Gay—"Ker-chong! ker-chong!" She had learned the whole frog language in an instant!

Then she straggled away with Tom, to listen to wonderful stories about the beaver, and how he builds his curious log hut; "But," added Tom, "his roof always leaks."

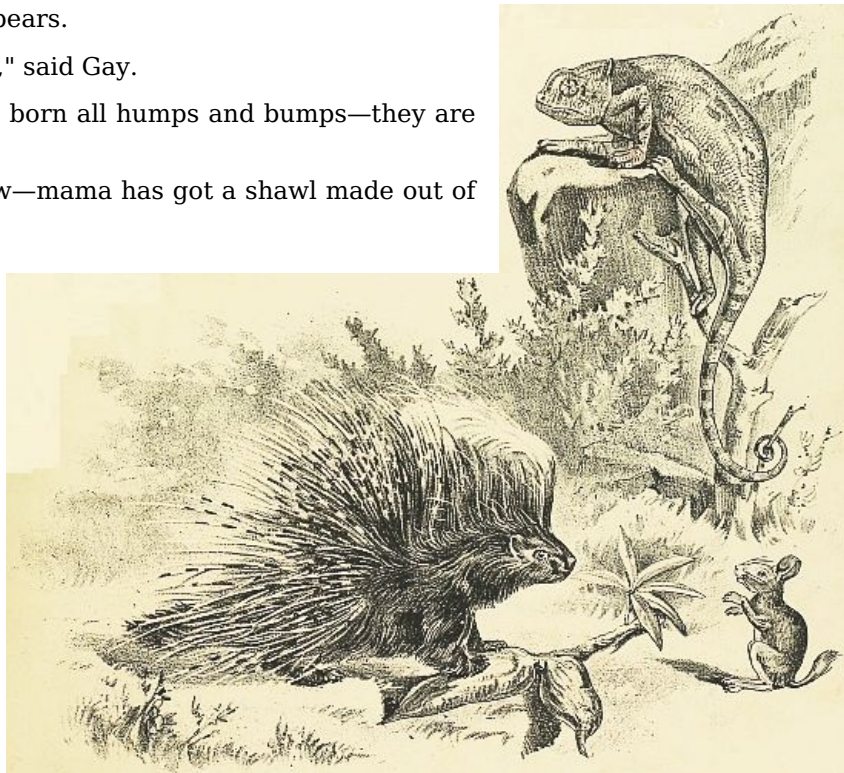
"Gay, here is an animal with a name longer than you are yourself!" said Mr. Barnum.

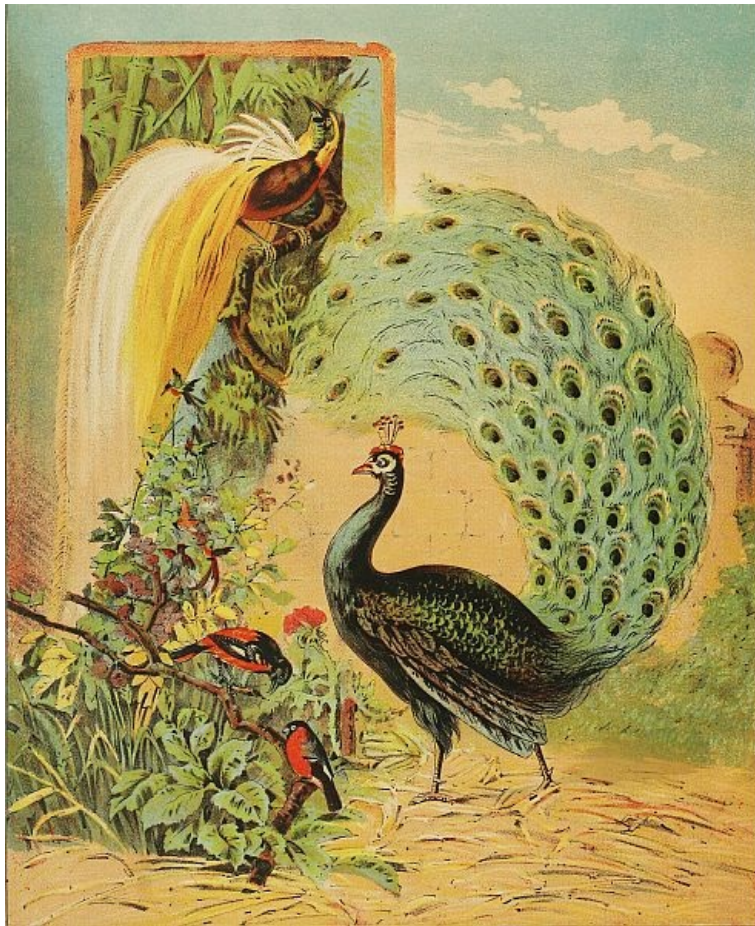
"What is it?" she asked, as they paused before a creature with a tremendous mouth.

"The Hippopotamus."

"Hip-po-pot-a-mus!" baby tried to say after him, adding, "he is not pretty, and I do not like him."

Tom was still less polite, and called the animal "beastly ugly;" though he seemed to admire the one-horned rhinoceros, which Gay thought still more frightful. "But how wallopy his skin is!" said Tom.





"Yes," said Mr. Barnum, "but he has a thinner skin under his heavy hide, which is only what Trixie would call his 'upper skirt'—eh, Toodles?" and the little girl laughed to think that he should know anything about such drapery.

When she saw the alligator she wished for his scaly skin, that she might have it made into slippers for papa.

But what had become of Gay? She had left the others, and they found her trying to stroke a downy little yellow chicken, which was just beyond her reach.

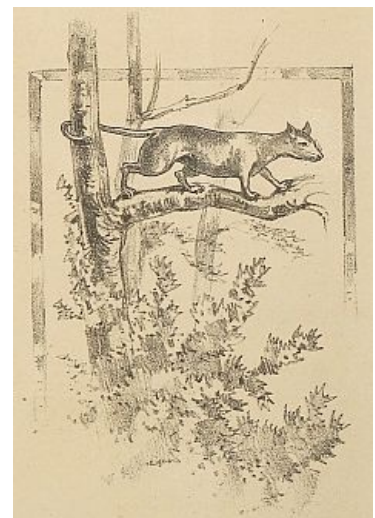
"Why this is like being in the country!" cried the delighted Trixie, looking around at the horses and the cattle, the pigs and the chickens. "Where's Tom?"

But a barn-yard scene was quite too tame for that young gentleman, who was chattering away to a funny little squat Esquimau, who did not understand a word he said. Near him were a fat seal and a walrus with two great tusks which seemed to say, "The better to eat you, my dear!"

The Esquimau and his pets had come from a faraway, cold country, where there were very few people, and I do not think they liked the crowd and the noise.

"Where are the tigers?" Tom asked, suddenly remembering that he had set his heart on being half-scared to death by the glance from a tiger's eye.

"They certainly would never forgive us if we forgot to present ourselves," said Mr. Barnum, bowing low before a cage, against the bars of which the Royal Bengal Tiger was rubbing his glossy sides, as he marched angrily backward and forward.



"Come away!" cried Trixie, trying to clasp her three friends in her tiny arms.

"You go, Toodles, if you are afraid," said Mr. Barnum.

"No, no!" she cried, "I will not go without you!" and she became still more frightened when she saw a beautiful, fierce-eyed leopard, and a hyena whose horrible grin showed three rows of teeth.

"The little goose!" said Tom. "See! Gay enjoys it all." And so she did, afterward going with him to look at the wolves, the wildcats, and the dainty little red foxes, while Mr. Barnum took his pet to see the brilliant birds which had been brought from their own homes in the hot countries to our town of the little brown sparrow.

Great green parrots, gold and silver pheasants, white cockatoos, and the flaming red flamingo! Trixie was wild with joy, but, oh! she could not half enjoy them without Gay and Tom; so she scampered off after them, not noticing in her joy that she passed once again very near the tiger's cage.



The little Bird of Paradise, with its long train of plumage which showed all the colors of the rainbow, was more beautiful than anything they had ever imagined. "Let us stay here all the rest of the day!" Gay said.

"All the rest of the day, darling!" repeated Mr. Barnum, looking at his watch, "Why it is almost time for my own birds to be in their nest."

Yes, the sun was fast sinking in the west, and the time had come for tired little feet to turn toward home. Mama was watching for them

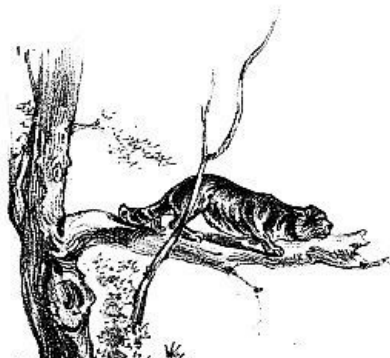


at the parlor window, and she lifted baby in her arms as she opened the door.

"O, mama! I want my supper, and I want to go to bed!"

But in the middle of the night she awoke with a laugh, crying—"Oh, how funny! I dreamed that the little Chinese dwarf was waltzing with the giraffe!"

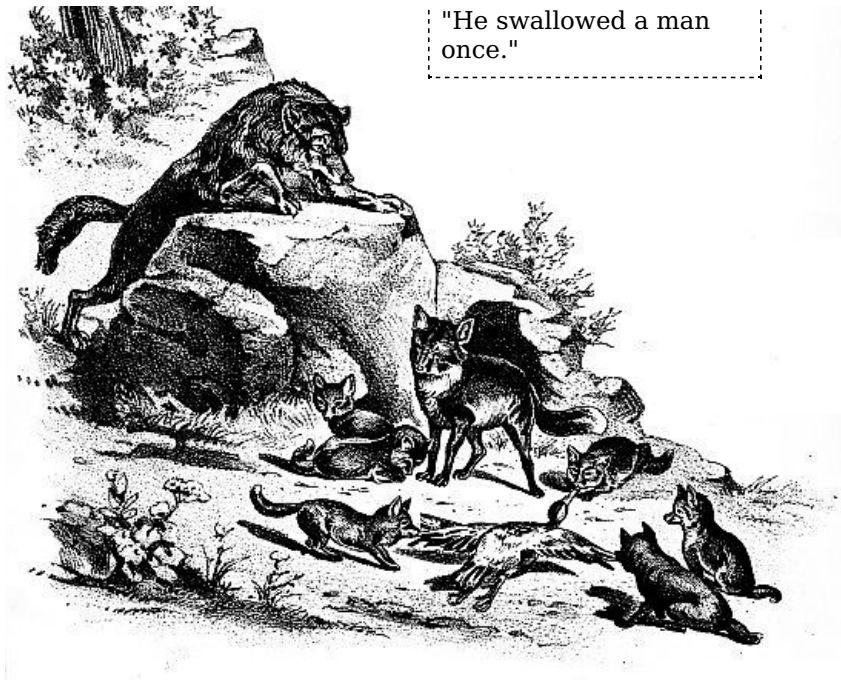
"Hush, darling!" said Trixie, softly, sitting up in her little crib. "You'll wake mama, baby!"



Transcriber's Note:

One missing closing quotation mark was added to the text after:

"He swallowed a man
once."



*** END OF THE PROJECT GUTENBERG EBOOK P. T. BARNUM'S MENAGERIE ***

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.