

**The Project Gutenberg eBook of American Historical and Literary Curiosities,  
Part 06, by J. Jay Smith and John F. Watson**

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: American Historical and Literary Curiosities, Part 06

Author: J. Jay Smith

Author: John F. Watson

Release date: July 15, 2004 [EBook #7906]

Most recently updated: December 30, 2020

Language: English

Credits: Produced by David Widger. Scanning assistance from Geof Pawlicki  
using Internet Archive Equipment

\*\*\* START OF THE PROJECT GUTENBERG EBOOK AMERICAN HISTORICAL AND LITERARY  
CURIOSITIES, PART 06 \*\*\*

---

**AMERICAN HISTORICAL  
AND  
LITERARY CURIOSITIES**

**By John Jay Smith and John F. Watson**

**Part 6.**

A M E R I C A N  
HISTORICAL AND LITERARY CURIOSITIES;

CONSISTING OF

FAC-SIMILES OF ORIGINAL DOCUMENTS RELATING TO THE EVENTS  
OF THE REVOLUTION,  
&c. &c.

WITH A VARIETY OF

RELIQUES, ANTIQUITIES,

AND

MODERN AUTOGRAPHS.

COLLECTED AND EDITED

BY

JOHN JAY SMITH,  
MEMBER OF THE HISTORICAL SOCIETY OF PENNSYLVANIA,

AND

JOHN F. WATSON,  
ANNALIST OF PHILADELPHIA AND NEW YORK.

ASSISTED BY AN ASSOCIATION OF AMERICAN ANTIQUARIANS.

SIXTH EDITION; WITH IMPROVEMENTS AND ADDITIONS.

NEW YORK:  
G. P. PUTNAM.  
1861.

# P R E F A C E

TO THE FIFTH EDITION.

FIRST SERIES.

---

THE past has a charm for Americans, as well as for the inhabitants of countries whose history extends far into the shadowy and unknown; *our* early and romantic past has the merit of being known and truly related; everything which adds to these truths is sought for with avidity by the curious and intelligent inquirer. We have now many autograph collectors, who may be viewed in the light of preservers of documents which would otherwise perish or be dispersed; to few, comparatively, are their treasures revealed. It was suggested, therefore, that a few of the most rare and curious "Historical and Literary Curiosities" in the possession of individuals, should be grouped for the amusement and instruction of the present and of future generations, who may well know from printed accounts *what* things were done, but who can also thus learn *how* they were done.

Nearly all the articles in the present collection have been taken by competent artists from the originals of which they purport to be fac-similes. Considerable labor and trouble have been expended in collecting together the varied materials here presented; but it has been with the Editors a "labor of love," rewarded by the pleasure of the pursuit.

The work having been received with extraordinary favor by the public, and a fifth edition being called for, some additions and alterations have been made, which will create increased interest in the volume.

J. JAY SMITH,  
JOHN F. WATSON.

\* \* Fully to understand the work, it is necessary, in turning over the pages, to have constant reference to the Table of Contents, where will be found many explanations for which space could not be found on the plates.

---

## NOTE TO THE SIXTH EDITION.

Notwithstanding the announcement in the second series of this work that the first would not be reprinted, the public has demanded a sixth edition, which has been entirely redrawn, and many highly interesting additions have been made.

PHILADELPHIA, October, 1860.

**Part Six**

Plates 36 and 37.—Fac-similes of General Washington's handwriting from the age of twelve to within four days of his death. Among the signatures is one to a Lottery Ticket. The latter in the possession of G. P. Putnam, In the possession of Robert Gilmer, Esq.

Plate 33.—Picture of Governor Carver's Chair brought over in the May-Flower, from a drawing by Weir, with the fac-similes of the Signatures of the Governors of Massachusetts under the first Charter, and the Governors of Plymouth Colony. Furnished by Isaac P. Davis, Esq., of Boston.

Plate 39.—The original advertisement of the Committee for Tarring and Feathering, addressed to the Delaware Pilots respecting the arrival of the Tea ship Polly, &c. In the possession of J. Jay Smith.

Plate 40.—Cream Pot presented to his executor, Henry Hill, Esq., by Dr. Franklin; motto, "Keep bright the chain." In the possession of Mrs. Hannah B. Mott, Burlington, N. J.

Dr. Franklin's celebrated Epitaph in fac-simile.

Plate 41.—History of the Song of "Hail Columbia," in the handwriting of the author, Judge Hopkinson. In the possession of Mrs. Hopkinson.

Plate 42.—Commission of Benedict Arnold as Major-General, dated May 2d, 1777, signed by John Hancock, President of Congress. In the possession of James Rogers, Esq., of New Castle, Del.

Plate 43.—Profile of Thomas Moore, the poet.  
Letter from Moore to Joseph Denny, dated in New York.

[Plate 36.](#)

[Plate 37.](#)

[Plate 38.](#)  
[42.](#)

[Plate 39.](#)  
[Plate 43.](#)

[Plate 40.](#)

[Plate 41.](#)

[Plate](#)



Execution on the said Judgment in 1744 at the age of 18.

To W<sup>th</sup> Constable

You are hereby Comanded to attack the Estate of G<sup>d</sup> T<sup>r</sup> Grasmuch thereof as will be of Value Sufficient to Satisfy and Pay the within Judgment ands to provide that the same may be liable to further proceedings therein to be had before me or some other Justice to whom you shall make return of your proceedings herein Given under my hand this - Day of 17 -

Having the Breadth & Depth of a Piece of Timber or Stone to have how much in Length of it will make - Solid Foot  
Rule Multiply one by the other and let be a Divisor to 1728

27 Inches Broad  
3 2/3 Depth  
324) 1728 (5  
108

Ans<sup>r</sup> 5 1/3 in Length makes a Solid Foot

19 Inches Broad  
17 Thick  
323) 1728 (5  
1615  
113

Ans<sup>r</sup> 5 in Length makes a Solid Foot

Written at the age of 18 in 1744

Survey'd For Barnaby McVendry Four Hundred acres of Watered Ungranted Land situate lying and being in the County of Frederick and in the Potomac River or Caspation and Bounded as followeth Beginning at a Lyon Maple and Mountain Birch on the East Side the River on Mountain side Lake Cottons and Run thence N<sup>o</sup>..... 55..... W<sup>o</sup> Two hundred and Fifty three Poles whose wher oakward at licks amongst the Short Hills thence N<sup>o</sup>..... 35..... S<sup>o</sup> Two hundred and Fifty three Poles to the Chesnut oak & a white oak thence S<sup>o</sup>..... 55..... E<sup>o</sup> Two hundred and Fifty three Poles to two Mountain Bunches and a white oak on the Mountain side thence S<sup>o</sup>..... 35..... W<sup>o</sup> Two hundred and Fifty three Poles to the Beginning this Ninth Day of November 1749

John Lomax } The Men  
Edward Coe }  
William Bates }  
Martha

Washington J. Coe  
Then 17 years old.

Yours most Obed<sup>t</sup> Serv<sup>t</sup>

1750 on his way to Fort Pitt.

J<sup>o</sup> Washington

To Judge Peters of Philadelphia.  
Father of the late Reporter of the Supreme Court.

Mount Vernon in Virginia Sept 30<sup>th</sup> 1757.

Dear Sir

Permit me to recommend Col. Fairfax the bearer of this to your Friendly notice while he stays in Philadelphia. — He is Son of our late President who w<sup>as</sup> but just dead and nearly related to the present Lord Fairfax Proprietor of this Deck — Business calling him to England he is proceeding hence to New York hoping to get a Passage in the Packet or some Ship of War. & being a Stranger in your City wanted Introduction. to whom then could I better introduce him than the agreeable Mr Peters. — I hope in doing this I make use of no unwelcome liberty if I do your gentle treatment of myself makes me assume it and plead my Excuse — My best respects are tendered to the Governor and I am with great Truth

Y<sup>r</sup> most Obed<sup>t</sup> and

Oblig<sup>d</sup> Serv<sup>t</sup>  
G Washington

Nov 1759  
£ 20 thos shipd my Hambury Weigh  
to the Deliverance 21909

Nov 1759  
Robt Cary Esq & Comp<sup>a</sup>  
15 th of L. . . . . 15,731  
10 Ditto DPC L<sup>th</sup>ush . . . . . 11,209  
12 Ditto do D. Houle . . . . . 13,452  
7 Ditto do I. Ofling . . . . . 7,481  
10 Ditto do S. Noan . . . . . 10,325  
54. Ditto in all . . . . . 58,198  
Henry Richardson Prop<sup>r</sup> . . . . . 1759  
DBC. 18<sup>o</sup>. 1. . . . . 2083  
2. . . . . 2052  
3. . . . . 2056  
3 thrs. divid<sup>d</sup> by . . . . . 3291 399  
Corn made . . . . . 60. bush<sup>ls</sup>  
divided by 8. . . . . 7 1/2 B.  
Wheat. . . . . 28 Bush<sup>ls</sup>

Numb. 1768.  
185



THIS TICKET [No. 185] shall entitle the Possessor to whatever PRIZE may happen to be drawn against its Number in the Mountain Road LOTTERY.

G Washington

Wm. H. Miller  
26<sup>th</sup> June 1778

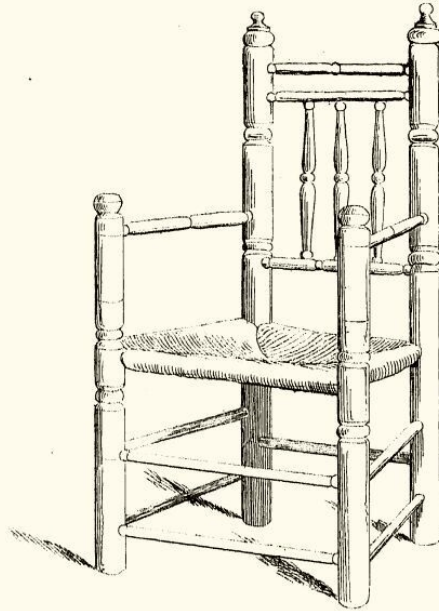
Mount Vernon G Washington  
December 10<sup>th</sup> 1799  
four days before his death. 66 67

G Washington

1779

Enlarge





Chair brought over in the Mayflower 1620  
 BY GOV<sup>r</sup> JNO. CARVER  
 from a drawing by Wm

Governors of Massachusetts under the first charter.

*J. Endicott Govt.*  
*Jos. Winthrop Govt.*  
*Tho. Dudley Govt.*  
*Jo: Hayward:*  
*J. M.:*  
*Ri: Bellingham Govt.*  
*John Leverett Govt.*  
*S. Bradstreet*

Governors of Plymouth Colony.

*(John Carvers signature not found)*  
*William Bradford 1633*  
*Edw: Winslow 1634*  
*Edw: Winslow 1645*  
*Edw: Winslow*  
*Thomas Prence Governor 1661*  
*Tho. Prence 1662*  
*Josiah Dinkley 1675*  
*Tho: Dinkley*  
*Tho: Dinkley*

Enlarge

TO THE  
**Delaware Pilots.**

**W**E took the Pleasure, some Days since, of kindly admonishing you *to do your Duty*; if perchance you should meet with the (*Tea*;) SHIP POLLY, CAPTAIN AYRES; a THREE DECKER which is hourly expected.

We have now to add, that Matters ripen fast here; and that *much is expected from those Lads who meet with the Tea Ship*.---There is some Talk of A HANDSOME REWARD FOR THE PILOT WHO GIVES THE FIRST GOOD ACCOUNT OF HER.---How that may be, we cannot *for certain* determine: But ALL agree, that TAR and FEATHERS will be his Portion, who pilots her into this Harbour. And we will answer for ourselves, that, whoever is committed to us, as an Offender against the Rights of *America*, will experience the utmost Exertion of our Abilities; as

THE COMMITTEE FOR TARRING AND FEATHERING.

P. S. We expect you will furnish yourselves with Copies of the foregoing and following Letter; which are printed for this Purpose, that the Pilot who meets with Captain *Ayres* may favor him with a Sight

*Committee of Taring and Feathering.*

T O

# Capt. AYRES,

Of the SHIP P O L L Y, on a Voyage from *London* to *Philadelphia*,

S I R,

**W**E are informed that you have, imprudently, taken Charge of a Quantity of Tea; which has been sent out by the *India* Company, under the *Auspices of the Ministry*, as a Trial of *American* Virtue and Resolution.

Now, as your Cargo, on your Arrival here, will most assuredly bring you into hot water; and as you are perhaps a Stranger to *these Parts*, we have concluded to advise you of the present Situation of Affairs in *Philadelphia*---that, taking Time by the Forelock, you may stop short in your dangerous Errand---secure your Ship against the Rafts of combustible Matter which may be set on Fire, and turned loose against her; and more than all this, that you may preserve your own Person, from the Pitch and Feathers that are prepared for you.

In the first Place, we must tell you, that the *Pennsylvanians* are, to a Man, passionately fond of Freedom; the Birthright of *Americans*; and at all Events are determined to enjoy it.

That they sincerely believe, no Power on the Face of the Earth has a Right to tax them without their Consent,

That in their Opinion, the Tea in your Custody is designed by the Ministry to enforce such a Tax, which they will undoubtedly oppose; and in so doing, give you every possible Obstruction.

We are nominated to a very disagreeable, but necessary Service.-- To our Care are committed all Offenders against the Rights of *America*; and hapless is he, whose evil Destiny has doomed him to suffer at our Hands.

You are sent out on a diabolical Service; and if you are so foolish and obstinate as to complete your Voyage; by bringing your Ship to Anchor in this Port; you may run such a Gauntlet, as will induce you, in your last Moments, most heartily to curse those who have made you the Dupe of their Avarice and Ambition.

What think you Captain, of a Halter around your Neck----ten Gallons of liquid Tar decanted on your Pate---with the Feathers of a dozen wild Geese laid over that to enliven your Appearance?

Only think seriously of this---and fly to the Place from whence you came--- fly without Hesitation--- without the Formality of a Protest---and above all, Captain *Ayres* let us advise you to fly without the wild Geese Feathers.

Your Friends to serve

*Philadelphia*, Nov. 27, 1773

THE COMMITTEE as before subscribed.







Cream Pot Presented to Henry Hill by Dr Franklin.

Motto. "Keep bright the chain."

Epitaph written 1728.

The Body of  
Dr Franklin Printer.  
(Like the Cover of an old Book  
Its Contents torn out  
And strip of its Lettering & Gilding)  
Lies here, Food for Worms.  
But the Work shall not be lost;  
For it will, (as he believ'd) appear once more,  
In a new and more elegant Edition  
Revised and corrected,  
By the Author.



History of the Song of Hail Columbia in the hand writing of the Author Judge Joseph Hopkinson.

PXLII.

This Song was written in the Summer of 1798 when a war with France was thought to be inevitable Congress being then in Session in Philadelphia deliberating upon that important subject - <sup>and acts of hostility having actually occurred</sup> - the contest between England & France and the people of the United States were divided into parties for the one side or the other, some thinking that policy and duty required us to take part with republican France, as she was called others were for connecting ourselves with England, under the belief that she was the great preservation power of good principles and safe government. The violation of our rights by both belligerents was spurring us from the <sup>just</sup> party war policy of President Washington, which was to do equal justice to both, to take part with neither, but to keep a strict honest neutrality between them. The prospect of a rupture with France was exceedingly offensive to the portion of the people which espoused her cause and the violence of the spirit of party has never risen higher I think not so high, as it did at that time on that question - The Theatre was then open in our City a young man belonging to it whose talent as a Singer was about to take his benefit - I had known him when he was at school. On this acquaintance he called on me on Saturday afternoon, his benefit being announced for the following Monday - he said he had no success taken yet his prospect was that he should suffer a loss instead of receiving a benefit from the performance, but that if he could get a patriotic song adapted to the tune of the "President's March" - then he popular air he did not doubt of a full house, that the poets of the theatrical Corps had been trying to accomplish it but were satisfied that no words could be composed to suit the music of that March - I told him I would try for him. He came the next afternoon and the Song, such as it is, was ready for him. It was announced on Monday morning and the Theatre was crowded to excess, and so continued night after night for the rest of the Season, the Song being encored & repeated many times each night the audience joining in the Chorus - It was also sung at night through <sup>in</sup> the streets by large Assemblies of Men, including members of Congress - The enthusiasm was general, and the song was heard, I may say, in every part of the United States -

The object of the Author was to get up an American Spirit, which should be independent of and above the interest, passions and policy of both belligerents, and look and feel exclusively for our own Honour and Rights. Not an allusion is made either to France or England or the quarrel between them or to which was the most in fault in their treatment of us of course the Song found favour with both parties, at least neither could disavow the sentiments it inculcated. It was truly American and nothing else, and the patriotic feelings of every American heart responded to it -

Such is the history of this Song, which has endured unquenchably beyond any expectation of the Author, and beyond any Merit boast of except that of being truly and exclusively patriotic its sentiments and spirit.

The foregoing was written (Aug 24. 1840) at the request of <sup>for the</sup> "Wormy Band" at Wilkesbarre, who had requested the Author to give them an account of the occasion for which "Hail Columbia" - was composed



# IN CONGRESS.

The DELEGATES of the UNITED STATES of *New-Hampshire, Massachusetts-Bay, Rhode-Island, Connecticut, New-York, New-Jersey, Pennsylvania, Delaware, Maryland, Virginia, North-Carolina, South-Carolina, and Georgia,* TO

*Benedict Arnold Esquire*

**W**E, reposing especial Trust and Confidence in your Patriotism, Valour, Conduct and Fidelity, DO, by these Presents, constitute and appoint you to be

*Major General*

in the Army of the United States, raised for the Defence of American Liberty, and for repelling every hostile Invasion thereof. You are therefore carefully and diligently to discharge the Duty of *Major General*, by doing and performing all manner of Things thereunto belonging. And we do strictly charge and require all Officers and Soldiers under your Command, to be obedient to your Orders as *Major General*. And you are to observe and follow such Orders and Directions from Time to Time, as you shall receive from this or a future Congress of the United States, or Committee of Congress, for that Purpose appointed, or Commander in Chief for the Time being of the Army of the United States, or any other your superior Officer, according to the Rules and Discipline of War, in Pursuance of the Trust reposed in you. This Commission to continue in Force until revoked by this or a future Congress.

DATED at *Philadelphia May 2<sup>d</sup> 1777*

By Order of the CONGRESS,

*John Hancock*

PRESIDENT.

ATTEST.

*Clay Thomson Esq*

Enlarge

Profile of Thomas Moore  
the Poet.Cut at the  
Philadelphia MuseumNew York Monday July 2<sup>d</sup> 1802

My Dear Denny. I have scarcely found a moments leisure since I left my friends in Philadelphia to tell how warmly I remember them and how much I regret the very hopeless farewell I have taken - but I trust they will do me the justice to believe that they live in my recollection and thro' the wide waters of the Atlantic shall be no letter to the oblivion of my gratitude. The Falls of the Niagara delighted me extremely & I feel quite indebted to Mr Meredith for having urged me to visit them - Niagara (what I have resumed my resolution to see) must be almost too tremendous to produce sensations of pleasure - I know not whether it is, that I feel the magnificence of Nature to an excess almost painful or that I have some kind of kindred affection for her miniature productions but certainly I rather dread such grandeur as those of Niagara, and turn with more pleasure to the "minora sidera" of Creation - You remember Akenside - But Wallers songs all on the maize &c &c —

I have mentioned you comme se faut in a letter to Mrs Merry, which (as you will have a formal presentation from Thornton) is, I think the most certain way of making you "in greys" at once -

Tomorrow I think of setting out for Albany and shall be obliged I suppose to give up all expectation of hearing from you till I reach Halifax when you must direct for me "to the care of St. Andrew Mitchell & B & C" —

I shall have but time now to transcribe you a little poem which I wrote on my way from Philadelphia and which I beg you will give to Mrs Hopkinson with my best regards at the same time to her and her very amiable husband - I am looking anxiously for Ewing -

Yours my dear Denny  
very sincerely  
Thomas Moore

Enlarge

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.