The Project Gutenberg eBook of The Boy Captives: An Incident of the Indian War of 1695, by John Greenleaf Whittier

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: The Boy Captives: An Incident of the Indian War of 1695

Author: John Greenleaf Whittier

Release date: April 1, 1997 [EBook #879]

Most recently updated: November 12, 2012

Language: English

Credits: Produced by Anthony J. Adam, and David Widger

*** START OF THE PROJECT GUTENBERG EBOOK THE BOY CAPTIVES: AN INCIDENT OF THE INDIAN WAR OF 1695 ***

THE BOY CAPTIVES

An Incident of the Indian War of 1695

by John Greenleaf Whittier

THE township of Haverhill, even as late as the close of the seventeenth century, was a frontier settlement, occupying an advanced position in the great wilderness, which, unbroken by the clearing of a white man, extended from the Merrimac River to the French villages on the St. Francois. A tract of twelve miles on the river and three or four northwardly was occupied by scattered settlers, while in the centre of the town a compact village had grown up. In the immediate vicinity there were but few Indians, and these generally peaceful and inoffensive. On the breaking out of the Narragansett War, 1 the inhabitants had erected fortifications, and taken other measures for defence; but, with the possible exception of one man who was found slain in the woods in 1676, none of the inhabitants were molested; and it was not until about the year 1689 that the safety of the settlement was seriously threatened. Three persons were killed in that year. In 1690 six garrisons were established in different parts of the town, with a small company of soldiers attached to each. Two of these houses are still standing. They were built of brick, two stories high, with a single outside door, so small and narrow that but one person could enter at a time; the windows few, and only about two and a half feet long by eighteen inches wide, with thick diamond glass secured with lead, and crossed inside with bars of iron. The basement had but two rooms, and the chamber was entered by a ladder instead of stairs; so that the inmates, if driven thither, could cut off communication with the rooms below. Many private houses were strengthened and fortified. We remember one familiar to our boyhood,—a venerable old building of wood, with brick between the weather-boards and ceiling, with a massive balustrade over the door, constructed of oak timber and plank, with holes through the latter for firing upon assailants. The door opened upon a stone-paved hall, or entry, leading into the huge single room of the basement, which was lighted by two small windows, the ceiling black with the smoke of a century and a half; a huge fireplace, calculated for eight-feet wood, occupying one entire side; while, overhead, suspended from the timbers, or on shelves fastened to them, were household stores, farming utensils, fishing-rods, guns, bunches of herbs gathered perhaps a century ago, strings of dried apples and pumpkins, links of mottled sausages, spare-ribs, and flitches of bacon; the fire-light of an evening dimly revealing the checked woollen coverlet of the bed in one far-off corner, while in anotherTradition has preserved many incidents of life in the garrisons. In times of unusual peril the settlers generally resorted at night to the fortified houses, taking thither their flocks and herds and such household valuables as were most likely to strike the fancy or minister to the comfort or vanity of the heathen marauders. False alarms were frequent. The smoke of a distant fire, the bark of a dog in the deep woods, a stump or bush, taking in the uncertain light of stars and moon the appearance of a man, were sufficient to spread alarm through the entire settlement and to cause the armed men of the garrison to pass whole nights in sleepless watching. It is said that at Haselton's garrison-house the sentinel on duty saw, as he thought, an Indian inside of the paling which surrounded the building, and apparently seeking to gain an entrance. He promptly raised his musket and fired at the intruder, alarming thereby the entire garrison. The women and children left their beds, and the men seized their guns and commenced firing on the suspicious object; but it seemed to bear a charmed life, and remained unharmed. As the morning dawned, however, the mystery was solved by the discovery of a black quilted petticoat hanging on the clothes-line completely riddled with balls.

As a matter of course, under circumstances of perpetual alarm and frequent peril, the duty of cultivating their fields, and gathering their harvests, and working at their mechanical avocations, was dangerous and difficult to the settlers. One instance will serve as an illustration. At the garrison-house of Thomas Dustin, the husband of the far-famed Mary Dustin [who, while a captive of the Indians, and maddened by the murder of her infant child, killed and scalped, wit the assistance of a young boy, the entire band of her captors, ten in number], the business of brick-making was carried on. The pits where the clay was found were only a few rods from the house; yet no man ventured to bring the clay to the yard within the inclosure, without the attendance of a file of soldiers. An anecdote relating to this garrison has been handed down to the present time. Among its inmates were two young cousins, Joseph and Mary Whittaker; the latter a merry, handsome girl, relieving the tedium of garrison-duty with her light-hearted mirthfulness and—

"Making a sunshine in that shady place." 3

Joseph, in the intervals of his labors in the double capacity of brick-maker and man-at-arms, was assiduous in his attentions to his fair cousin, who was not inclined to encourage him. Growing desperate, he threatened one evening to throw himself into the garrison well. His threat only called forth the laughter of his mistress; and, bidding her farewell, he proceeded to put it in execution. On reaching the well he stumbled over a log; whereupon, animated by a happy idea, he dropped the wood into the water instead of himself, and, hiding behind the curb, awaited the result. Mary, who had been listening at the door, and who had not believed her lover capable of so rash an act, heard the sudden plunge of the wooden Joseph. She ran to the well, and, leaning over the curb and peering down the dark opening, cried out, in tones of anguish and remorse, "O Joseph, if you're in the land of the living, I 'll have you!" "I 'll take ye at your word," answered Joseph, springing up from his hiding-place and avenging himself for her coyness and coldness by a hearty embrace.

Our own paternal ancestor, owing to religious scruples in the matter of taking arms even for defence of life and property, refused to leave his undefended house and enter the garrison. The Indians frequently came to his house; and the family more than once in the night heard them whispering under the windows, and saw them put their copper faces to the glass to take a view of the apartments. Strange as it may seem, they never offered any injury or insult to the inmates.

In 1695 the township was many times molested by Indians, and several persons were killed and wounded. Early in the fall a small party made their appearance in the northerly part of the town, where, finding two boys at work in an open field, they managed to surprise and capture them, and, without committing further violence, retreated through the woods to their homes on the shore of Lake Winnipiseogee. Isaac Bradley, aged fifteen, was a small but active and vigorous boy; his companion in captivity, Joseph Whittaker, was only eleven, yet quite as large in size, and heavier in his movements. After a hard and painful journey they arrived at the lake, and were placed in an Indian family, consisting of a man and squaw and two or three children. Here they soon acquired a sufficient knowledge of the Indian tongue to enable them to learn from the conversation carried on in their presence that it was designed to take them to Canada in the spring. This discovery was a painful one. Canada, the land of Papist priests and bloody Indians, was the especial terror of the New England settlers, and the anathema maranatha 4 of Puritan pulpits. Thither the Indians usually hurried their captives, where they compelled them to work in their villages or sold them to the French planters. Escape from thence through a deep wilderness, and across lakes, and mountains, and almost impassable rivers, without food or guide, is regarded as an impossibility. The poor boys, terrified by the prospect of being carried still farther from their home and friends, began to dream of escaping from their masters before they started for Canada. It was now winter; it would have been little short of madness to have chosen for flight that season of bitter cold and deep snows. Owing to exposure and want of proper food and clothing, Isaac, the eldest of the boys, was seized with a violent fever, from which he slowly recovered in the course of the winter. His Indian mistress was as kind to him as her circumstances permitted,—procuring medicinal herbs and roots for her patient, and tenderly watching over him in the long winter nights. Spring came at length; the snows melted; and the ice was broken up on the lake. The Indians began to make preparations for journeying to Canada; and Isaac, who had during his sickness devised a plan of escape, saw that the time of putting it in execution had come. On the evening before he was to make the attempt he for the first time informed his younger companion of his design, and told him, if he intended to accompany him, he must be awake at the time appointed. The boys lay down as usual in the wigwam in the midst of the family. Joseph soon fell asleep; but Isaac, fully sensible of the danger and difficulty of the enterprise before him, lay awake, watchful for his opportunity. About midnight he rose, cautiously stepping over the sleeping forms of the family, and securing, as he went, his Indian master's flint, steel, and tinder, and a small quantity of dry moose-meat and corn-bread. He then carefully awakened his companion, who, starting up, forgetful of the cause of his disturbance, asked aloud, "What do you want?" The savages began to stir; and Isaac, trembling with fear of detection, lay down again and pretended to be asleep. After waiting a while he again rose, satisfied, from the heavy breathing of the Indians, that they were all sleeping; and fearing to awaken Joseph a second time, lest he should again hazard all by his thoughtlessness, he crept softly out of the wigwam. He had proceeded but a few rods when he heard footsteps behind him; and, supposing himself pursued, he hurried into the woods, casting a glance backward. What was his joy to see his young companion running after him!

They hastened on in a southerly direction as nearly as they could determine, hoping to reach their distant home. When daylight appeared they found a large hollow log, into which they crept for concealment, wisely judging that they would be hotly pursued by their Indian captors.

Their sagacity was by no means at fault. The Indians, missing their prisoners in the morning, started off in pursuit with their dogs. As the young boys lay in the log they could hear the whistle of the Indians and the barking of dogs upon their track. It was a trying moment; and even the stout heart of the elder boy sank within him as the dogs came up to the log and set up a loud bark of discovery. But his presence of mind saved him. He spoke in a low tone to the dogs, who, recognizing his familiar voice, wagged their tails with delight, and ceased barking. He then threw to them the morsel of moose-meat he had taken from the wigwam. While the dogs were thus diverted, the Indians made their appearance. The boys heard the light, stealthy sound of their moccasins on the leaves. They passed close to the log; and the dogs, having devoured their moose-meat, trotted after their masters. Through a crevice in the log the boys looked after them, and saw them disappear in the thick woods. They remained in their covert until night, when they started again on their long journey, taking a new route to avoid the Indians. At daybreak they again concealed themselves, but travelled the next night and day without resting. By this time they had consumed all the bread which they had taken, and were fainting from hunger and weariness. Just at the close of the third day they were providentially enabled to kill a pigeon and a small tortoise, a part of which they ate raw, not daring to make a fire, which might attract the watchful eyes of savages. On the sixth day they struck upon an old Indian path, and, following it until night, came suddenly upon a camp of the enemy. Deep in the heart of the forest, under the shelter of a ridge of land heavily timbered, a great fire of logs and brushwood was burning; and around it the Indians sat, eating their moose-meat and smoking their pipes.

The poor fugitives, starving, weary, and chilled by the cold spring blasts, gazed down upon the ample fire, and the savory meats which the squaws were cooking by it, but felt no temptation to purchase warmth and food by surrendering themselves to captivity. Death in the forest seemed preferable. They turned and fled back upon their track, expecting every moment to hear the yells of pursuers. The morning found them seated on the bank of a small stream, their feet torn and bleeding, and their bodies emaciated. The elder, as a last effort, made search for roots, and fortunately discovered a few ground-nuts [*glycine apios*], which served to refresh in some degree himself and his still weaker companion. As they stood together by the stream, hesitating and almost despairing, it occurred to Isaac that the rivulet might lead to a larger stream of water, and that to the sea and the white settlements near it; and he resolved to follow it. They again began their painful march; the day passed, and the night once more overtook them. When the eighth morning dawned, the younger of the boys found himself unable to rise from his bed of leaves. Isaac endeavored to encourage him, dug roots, and procured water for him; but the poor lad was utterly exhausted. He had no longer heart or hope. The elder boy laid him on leaves and dry grass at the foot of a tree, and with a heavy heart bade him farewell. Alone he slowly and painfully proceeded down the stream, now greatly increased in size by tributary rivulets. On the top of a hill he climbed with difficulty into a tree, and saw in the distance what seemed to be a clearing and a newly-raised frame building. Hopeful and rejoicing, he turned back to his young companion, told him what he had seen, and, after chafing his limbs awhile, got him upon his feet. Sometimes supporting him, and at others carrying him on his back, the heroic boy staggered towards the clearing. On reaching it he found it deserted, and was obliged to continue his journey. Towards night signs of civilization began to appear,—the heavy, continuous roar of water was heard; and, presently emerging from the forest, he saw a great river dashing in white foam down precipitous rocks, and on its bank the gray walls of a huge stone building, with flankers, palisades, and moat, over which the British flag was flying. This was the famous Saco Fort, built by Governor Phips, 5 two years before, just below the falls of the Saco River. The soldiers of the garrison gave the poor fellows a kindly welcome. Joseph, who was scarcely alive, lay for a long time sick in the fort; but Isaac soon regained his strength, and set out for his home in Haverhill, which he had the good fortune to arrive at in safety.

Amidst the stirring excitements of the present day, when every thrill of the electric wire conveys a new subject for thought or action to a generation as eager as the ancient Athenians for some new thing, simple legends of the past like that which we have transcribed have undoubtedly lost in a great degree their interest. The lore of the fireside is becoming obsolete, and with the octogenarian few who still linger among us will perish the unwritten history of border life in New England.

1 (return)

[The "Narragansett War" was a name applied to that part of King Philip's War which resulted from the defection of the powerful tribe of Narragansetts, formerly allies of the English, to the standard of the Indian chief.]

2 (<u>return</u>)

[Longfellow's *Evangeline,* lines 205, 206.]

3 (<u>return</u>)

["Her angel's face As the great eye of heaven shyned bright And made a sunshine in the shadie place; Did never mortal eye behold such heavenly grace." —Spenser: *The Faerie Queene,* bk. I. canto iii. st. 4.]

4 (return)

[*Anathema maranatha* occurs at the close of St. Paul's first epistle to the Corinthians, and in the English version is made to appear as a composite phrase. It has so passed into common use, *maranatha* being taken as intensifying the curse contained in *anathema*. The words are properly to be divided, *maranatha* signifying "The Lord cometh."]

5 (<u>return</u>)

[An interesting account of Sir William Phips will be found in Parkman's *Frontenac and New France under Louis XIV.* Hawthorne also tells his romantic story in *Fanshawe and Other Pieces.*]

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 GutenbergTM 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 GutenbergTM 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 GutenbergTM 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 GutenbergTM electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project GutenbergTM 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 $^{\text{\tiny TM}}$ 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 $^{\text{\tiny TM}}$ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg $^{\text{\tiny TM}}$ 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 GutenbergTM 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 GutenbergTM mission of promoting free access to electronic works by freely sharing Project GutenbergTM works in compliance with the terms of this agreement for keeping the Project GutenbergTM 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 GutenbergTM 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 $^{\text{\tiny TM}}$ 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 GutenbergTM License must appear prominently whenever any copy of a Project GutenbergTM 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^{$^{\text{TM}}$} 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^{$^{\text{TM}}$} 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 GutenbergTM License terms from this work, or any files containing a part of this work or any other work associated with Project GutenbergTM.
- 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 GutenbergTM 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 GutenbergTM work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project GutenbergTM 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 GutenbergTM 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 GutenbergTM 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^{$^{\text{TM}}$} 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 $^{\text{m}}$ collection. Despite these efforts, Project Gutenberg $^{\text{m}}$ 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^m 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 $^{\text{\tiny TM}}$'s goals and ensuring that the Project Gutenberg $^{\text{\tiny TM}}$ 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 $^{\text{\tiny TM}}$ 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 GutenbergTM 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 GutenbergTM concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project GutenbergTM eBooks with only a loose network of volunteer support.

Project Gutenberg $^{\text{m}}$ 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 $^{\text{\tiny M}}$, 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.