

The Project Gutenberg EBook of Child's Own Book of Great Musicians: Liszt, by Thomas Tapper

This eBook is for the use of anyone anywhere 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.net

Title: Child's Own Book of Great Musicians: Liszt

Author: Thomas Tapper

Release Date: March 17, 2011 [EBook #35601]

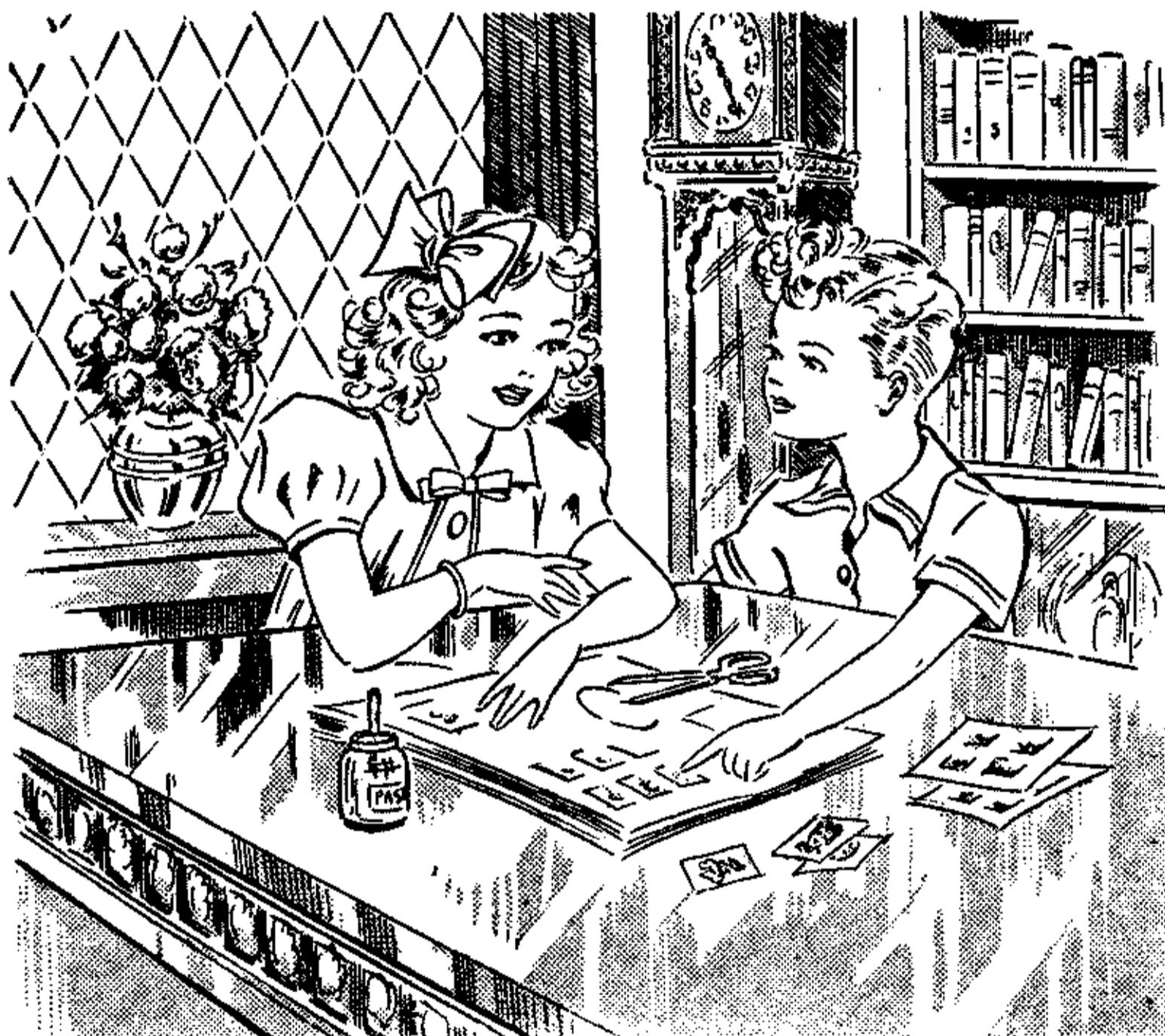
Language: English

Character set encoding: ASCII

*** START OF THIS PROJECT GUTENBERG EBOOK CHILD'S BOOK--GREAT MUSICIANS: LISZT ***

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

CHILD'S OWN BOOK *of Great Musicians* LISZT

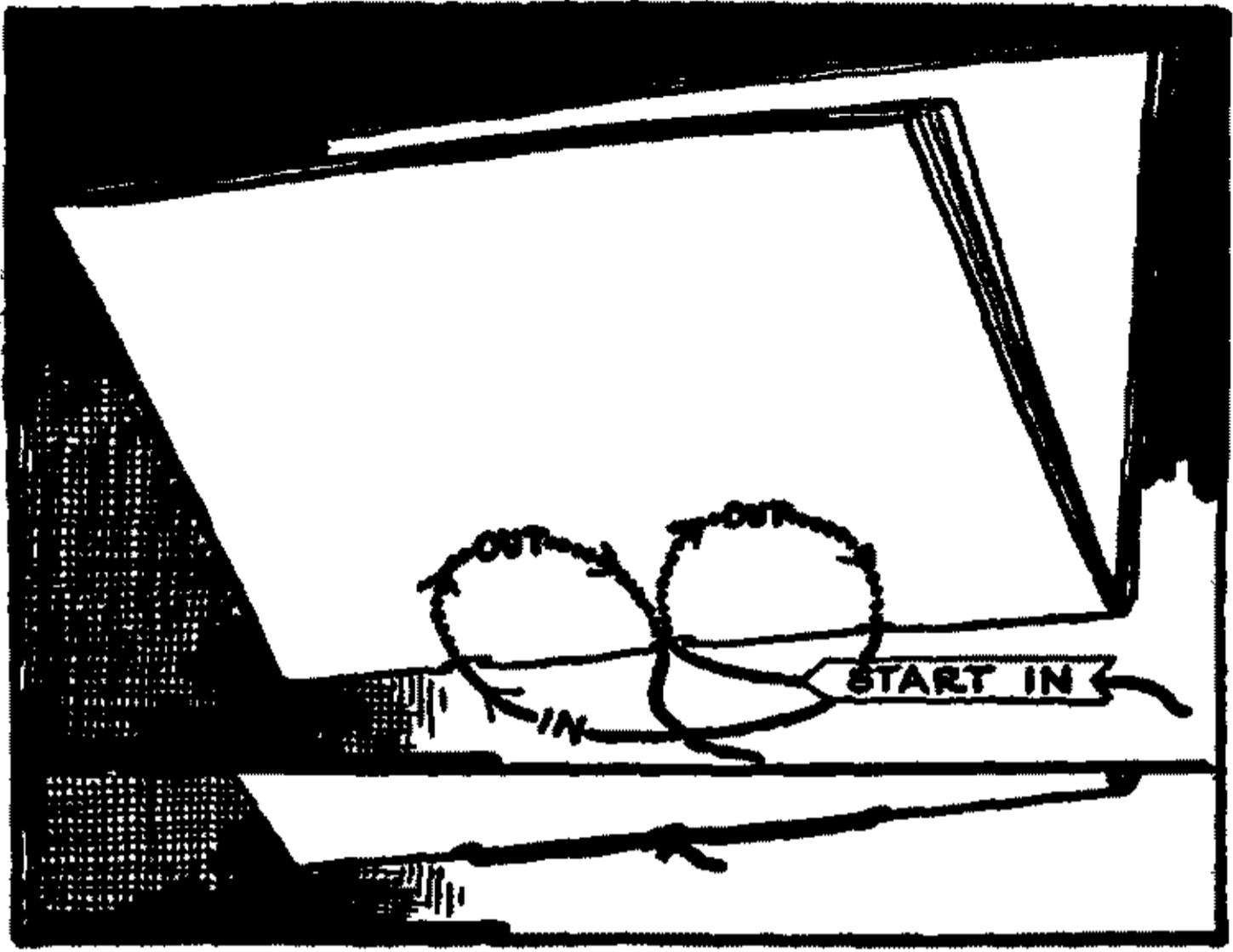


By

THOMAS TAPPER

D

THEODORE PRESSER CO.
1712 CHESTNUT STREET
• PHILADELPHIA •



Directions for Binding

Enclosed in this envelope is the cord and the needle with which to bind this book. Start in from the outside as shown on the diagram here. Pass the needle and thread through the center of the book, leaving an end extend outside, then through to the outside, about 2 inches from the center; then from the outside to inside 2 inches from the center at the other end of the book, bringing the thread finally again through the center, and tie the two ends in a knot, one each side of the cord on the outside.

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

HOW TO USE THIS BOOK

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

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

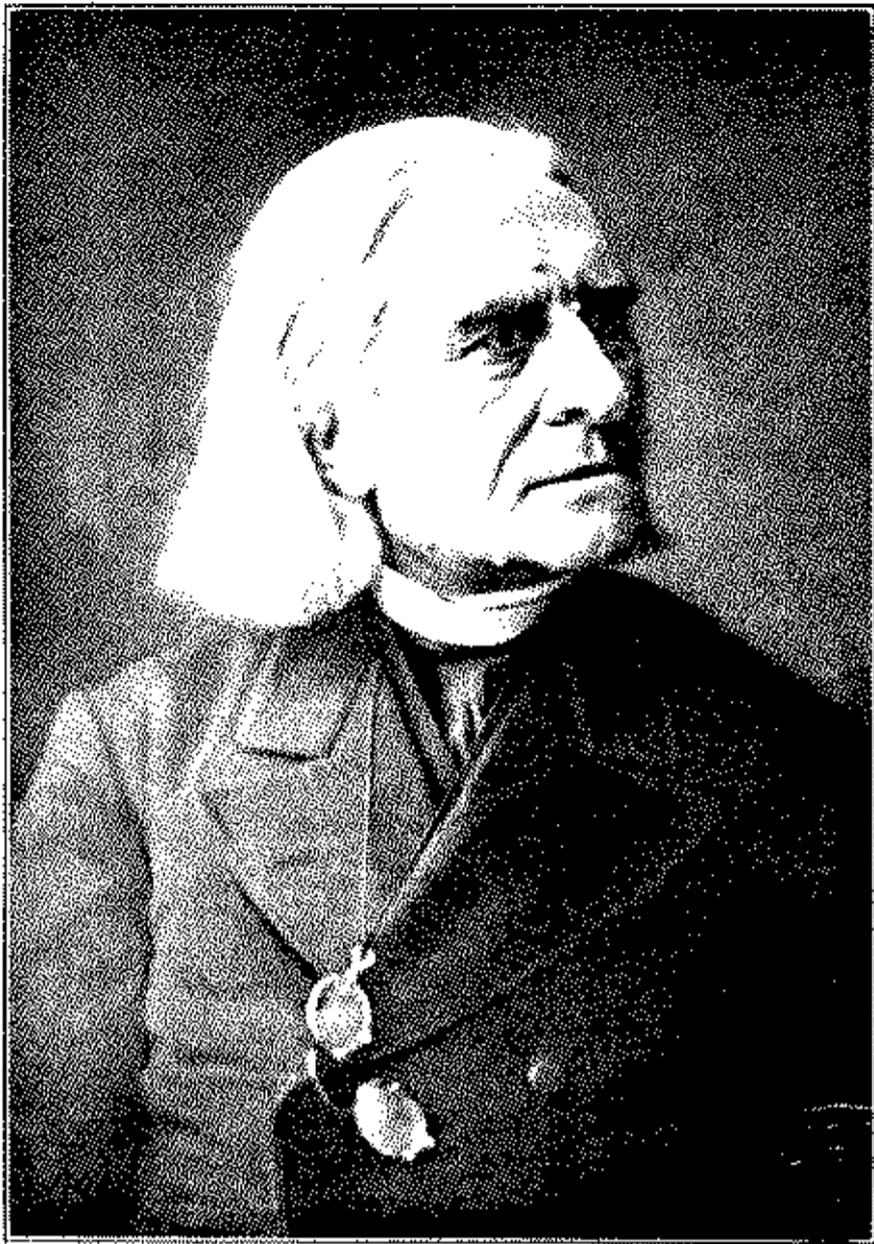
After this play-work is completed there will be found at the back of the book blank pages upon which the child is to write his own story of the great musician, based upon the facts and questions found on the previous pages.

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

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

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

| | |
|-----------|--------------|
| Bach | MacDowell |
| Beethoven | Mendelssohn |
| Brahms | Mozart |
| Chopin | Schubert |
| Grieg | Schumann |
| Handel | Tschaikowsky |
| Haydn | Verdi |
| Liszt | Wagner |



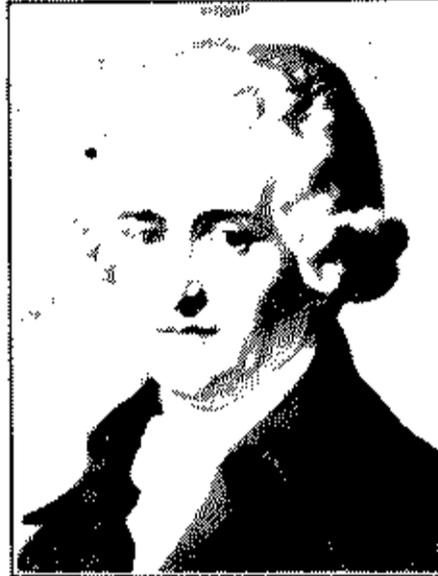
No. 1



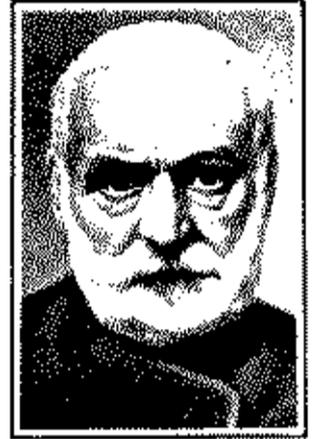
No. 4



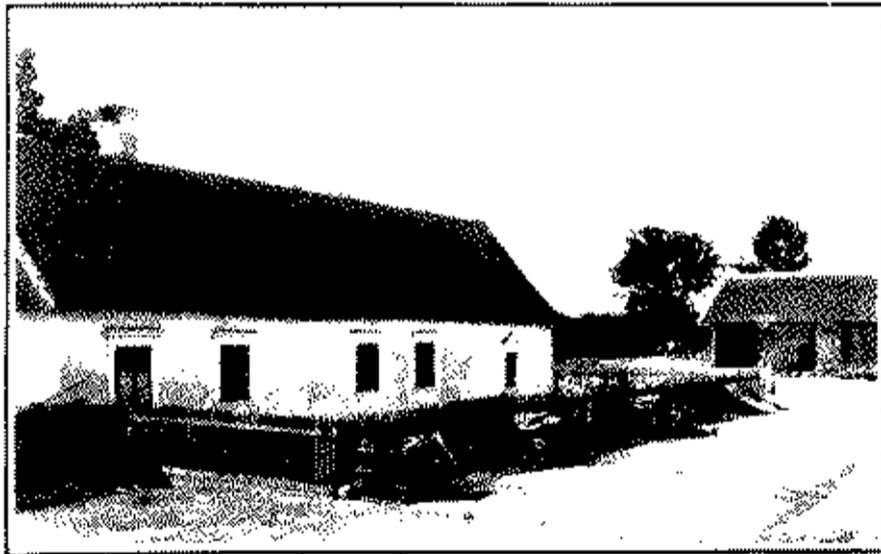
No. 5



No. 3



No. 10



No. 2



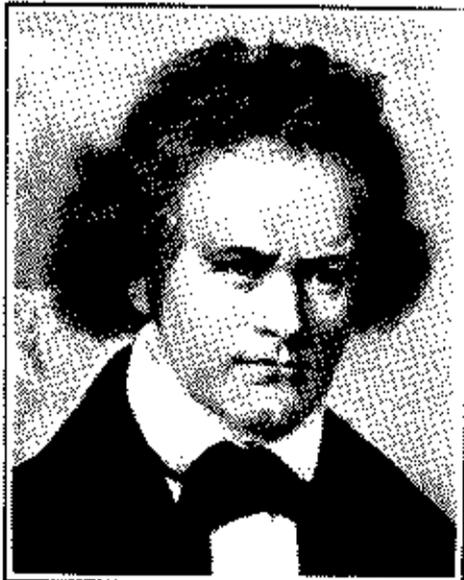
No. 6



No. 11



No. 13



No. 7



No. 8



No. 9



No. 16



No. 14



No. 15



No. 17



No. 20



No. 18



No. 12



No. 19



No. 22



No. 21

J. Dix

Franz Liszt

The Story of a Boy Who Became
a Great Pianist and Teacher

This Book Was Made by

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

No. 1

**Cut the picture of Franz
Liszt from the picture sheet.
Paste in here.**

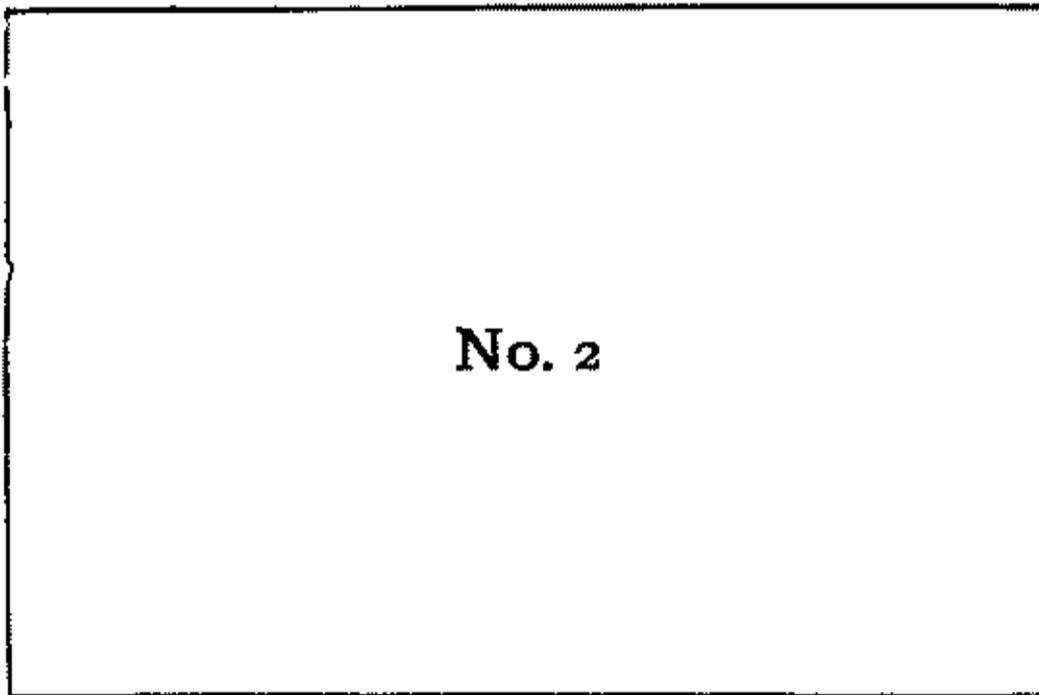
**Write full name and dates
beneath.**

BORN

DIED

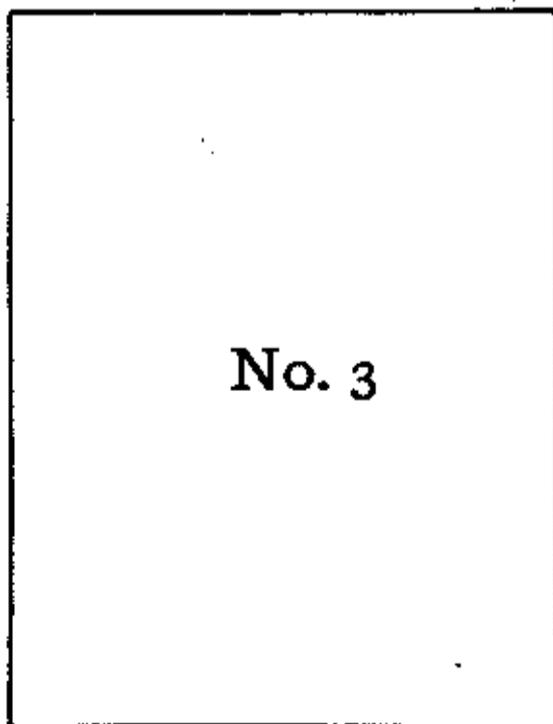
The Story of a Boy Who Became a Great Pianist and Teacher

This is the house in which was born a little boy who became a famous pianist and a great teacher. This house is in Raiding, in Hungary.



HOUSE IN WHICH FRANZ LISZT WAS BORN

Now-a-days there is a little tablet over the door, which tells us that Franz Liszt was born in this house, on the Twenty-second Day of October, 1811.

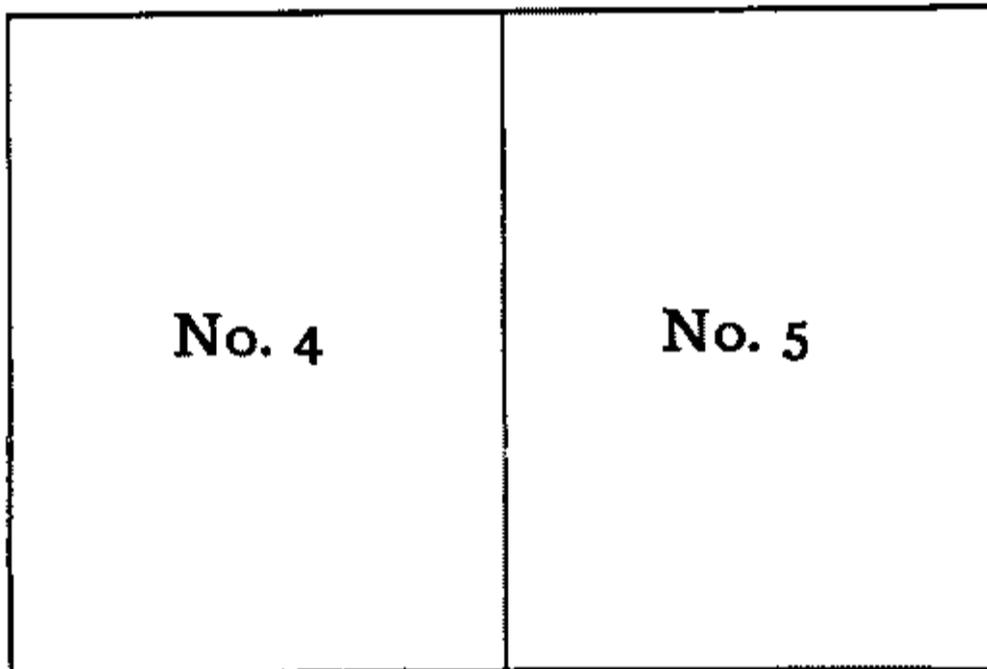


JOSEPH HAYDN

Do you remember that once upon a time Joseph Haydn lived as court musician in the Esterhazy family? He wore a tie wig and a wonderful bright uniform; for he was master of the music in that great house.

Now, long after Joseph Haydn's time, Adam Liszt, father of Franz, lived with the Esterhazy's. He was the family steward, having charge of all the property.

And, too, he loved music. So we may believe that he told his little boy, Franz, about the great master Haydn. For Adam Liszt was not only a lover of music but he gave his son his first lessons in piano playing. Liszt's mother was of German blood. She was born in lower Austria.

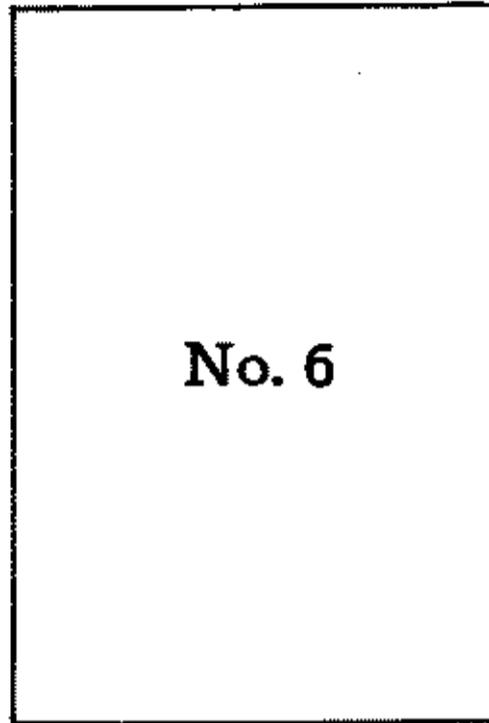


LISZT'S MOTHER AND FATHER

Little Franz practiced so faithfully and so eagerly, I am sure, that when he was only nine years of age he gave a concert in public. He played so well that some good friends offered to send him to Vienna where he could continue his studies.

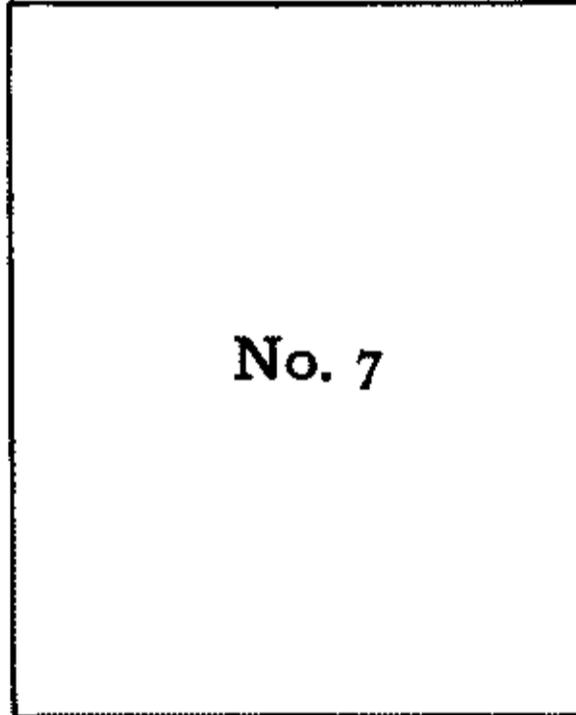
And so the little boy left home and began the studies that led him to become the greatest pianist of his time. His piano teacher was a man of whom almost everybody knows. Does he not have a round, good-natured face? And does he not look kind? Well, he could be severe when his pupil's lessons did not please him.

His name was Carl Czerny. Here is his picture.



CARL CZERNY

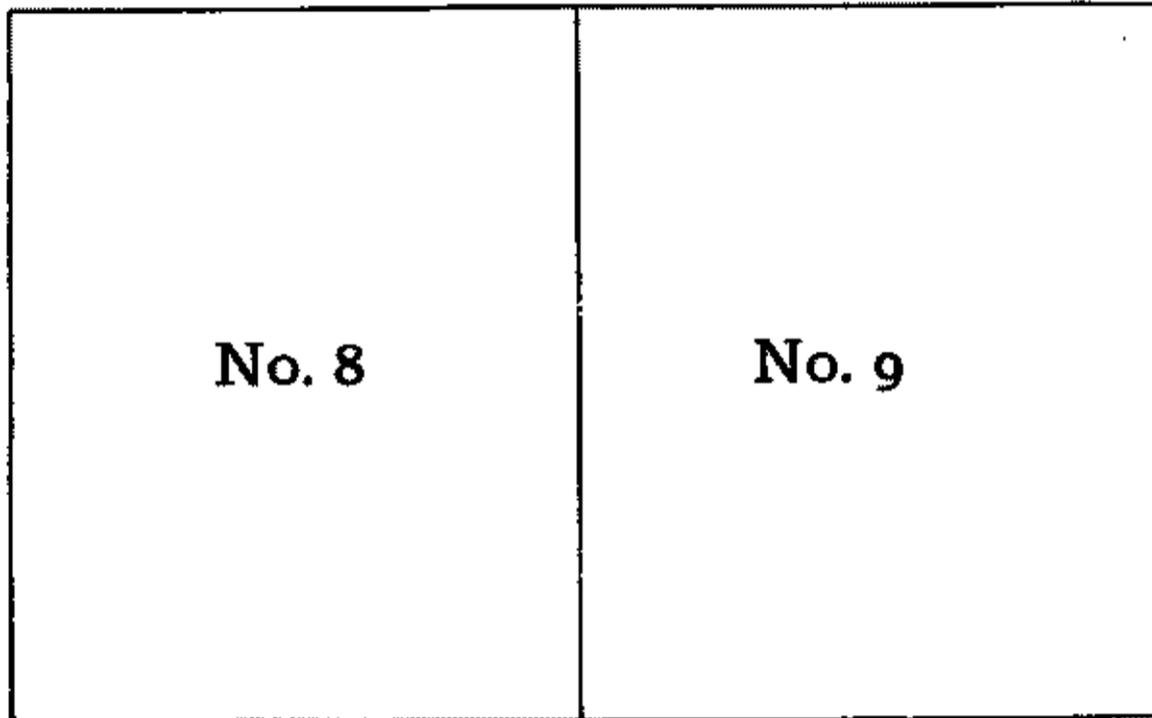
On New Year's day of the year that little Franz was eleven years old he played in public in Vienna. It must have been a wonderful occasion. All the great people were there; and among them was one who was greatest of all, Beethoven.



BEETHOVEN

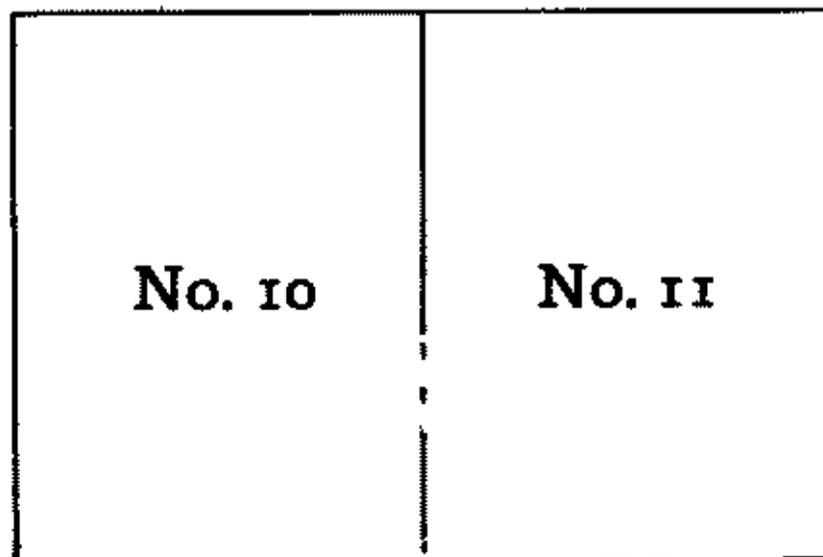
Then Adam Liszt thought his boy should go to Paris. He wished him to become a student in the conservatory there. But its director, Cherubini, refused to admit Franz to the classes. So, like most of us, he studied with a private teacher. Also, he traveled to England and to all the countries of Europe, giving concerts. His fame was becoming greater and his

playing was the delight of all who heard him. Here are two pictures of Franz as a boy. He dressed differently from boys of to-day. But do you not think his face is a fine one? Full of light and life and eagerness?



LISZT AS A BOY

Franz was only sixteen years old when his father died. They had been good comrades, had traveled together and talked with one another about music and musicians. The boy must have grieved keenly over the loss of so good and kind a companion as his father had been. But he went earnestly to work to earn a living for his mother and himself. He knew many famous people and we may be sure that everyone helped him. Here are two of Franz's friends of that time.



VICTOR HUGO

F. CHOPIN

No. 12

LISZT AT THE PIANO

I am sure you will like to know how Liszt looked as he sat at the piano. Here he sits playing. You see he had only a simple kind of piano. But he mastered it so thoroughly that he could make people wonder at his art. That is what we learn from the lives of famous people. They are always true to their talent.

After Liszt had traveled many years over Europe (he never visited the United States), he became conductor at the Court Theatre at Weimar. This new music work interested him so much that he gave up travel as a concert pianist. He helped many composers by having their operas performed at the Weimar Theatre. Some of the operas that had their first performance there are now famous indeed.

Among these were "Lohengrin," "Tannhauser" and "The Flying Dutchman" by Richard Wagner.

No. 13

No. 14

No. 15

R. WAGNER

R. SCHUMANN

F. SCHUBERT

Then there were "Genoveva" and "Manfred" by Robert Schumann. Also "Alfonzo and Estrella" by Franz Schubert was given. It would have delighted Schubert's heart if he could have heard this; but he, poor man, had died some years before.

Then Liszt did something else at Weimar that endeared him to hosts of pianists. He held classes and taught the secrets of his wonderful playing to those who were talented and could understand. He was the soul of generosity. When someone, who was gifted but could not pay, came for advice, he gave it freely. When concerts did not pay, he himself often took the loss so that others should not suffer.

Is it not wonderful to think of a man, so loved by the public, giving with such great generosity? Truly it is better to give than to receive.

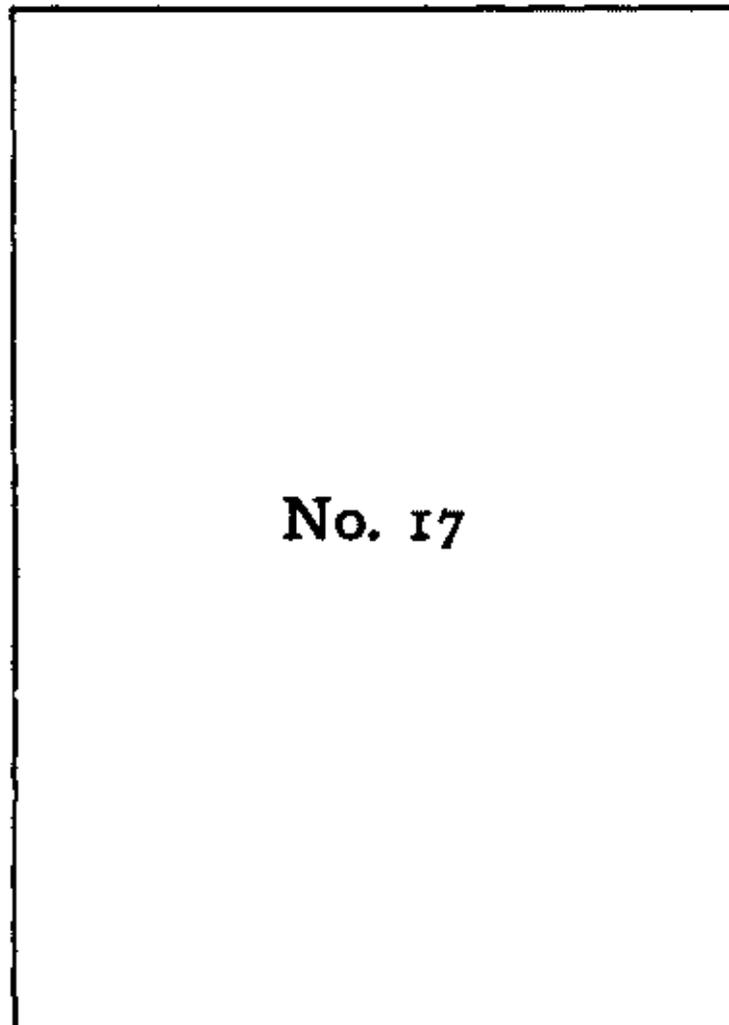
No. 16

LISZT AND SOME FAMOUS PUPILS

| | | | |
|-------------|-----------|-------------|---------------|
| S. Liebling | Rosenthal | Liszt | Dora Peterson |
| | Siloti | Ans der Ohe | Gottschlag |
| | | Friedheim | Reisenauer |
| | | Sauer | |

All good and wonderful things live on forever. Even though Liszt moved from Weimar, spending his last years in Budapest, Rome and elsewhere, he was not idle. There was always a circle of people about him. And always his full-hearted, generous nature kept him at work for the good of others. He reminds us of Beethoven who once said, "Composing is a capital thing. For instance if a friend is in distress and I have no money at hand to help him, I can sit down and compose something which I can sell and so relieve him." It seems that Franz Liszt thought the same for he was forever helping someone else.

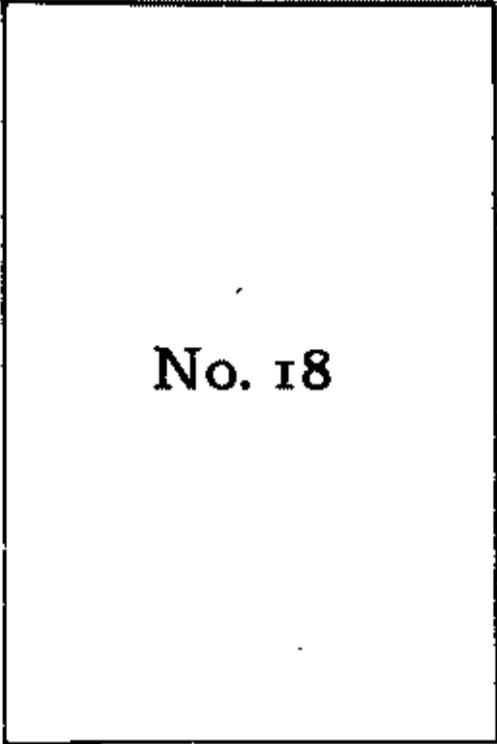
We have already seen how Liszt looked as he sat at the piano (see picture No. 12). This is Liszt at the conductor's stand. Do you see his baton and the score on the desk? And the position of the left hand? When Liszt conducted the orchestra the players watched every movement of his hands and every look of his eyes so as to play just as he desired.



No. 17

LISZT AS CONDUCTOR

Franz Liszt was kind to all people who came to him. There was one musician, however, for whom he did a great deal. You know him for he composed many operas. One of them is called "Parsifal." Another is "The Flying Dutchman." Place his picture here and write his name beneath.

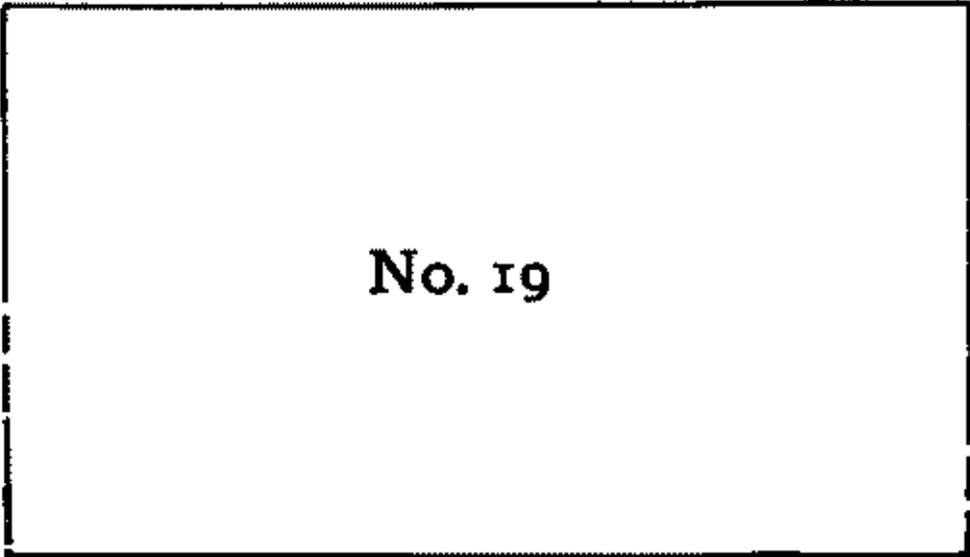


No. 18

Some day the operas of Richard Wagner will give you great pleasure. At first they were not liked by the public. Wagner had few friends and his life was very hard. But Franz Liszt believed in him and in his work. And so he helped him.

At first Wagner did not like Liszt. He once said, "I never repeated my first call on Liszt." By this he meant that he wished the acquaintance to end. When Liszt realized that Wagner did not care to understand him, he tried his best to keep the friendship secure. Liszt never wished to misunderstand another human being. So, it was not long before Wagner's opinion of Liszt changed, for he said, later, "Through the love of this rarest friend I gained a real home for my art."

There is one thing true for us all. We carry our early thoughts along with us all through life. The



No. 19

friends we make from youth and the thoughts we think from youth are always at hand to bless us if we have done wisely.

Once when little Franz was thirteen years old he played before the English King, George IV. Sixty years later we see him again, once more the guest of the English people.

It is pleasant to think of Liszt meeting again and again the friends of his boyhood. When he went to England, on this occasion, he was quite an old man. As he stepped out upon the stage to play, for the last time, everybody even the people outside of the hall, who could not get in, shouted themselves hoarse. Those within rose to greet him with tears and cheers that are given only to the kings of the earth.

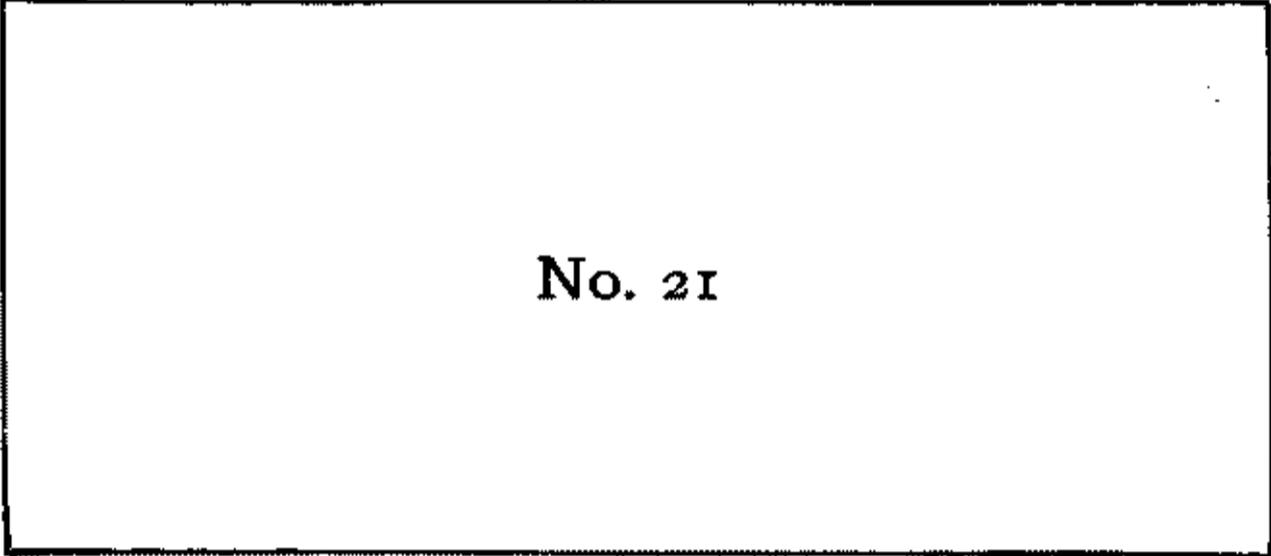


LISZT IN LATER LIFE

While we know of this artist chiefly as a great pianist, we shall learn, as we grow older, that he was a great composer as well. He wrote music for piano, for orchestra, for the voice. There are symphonies, masses, oratorios and cantatas. Once, as a boy, he met Franz Schubert in Vienna. In later years he ar-

ranged many of Schubert's songs in a truly beautiful way for the piano,—songs like the "Erl King," "Thou Art My Peace," "Hark, Hark the Lark."

So we may end by saying that Franz Liszt was a great man who remained simple and big-hearted all his life, and one whom the world loved for what he did.



No. 21

LISZT'S HAND WRITING

FACTS ABOUT FRANZ LISZT

Read these facts about Franz Liszt and try to make a story about him, in your own language.

When your story is done, and you have improved it all you can, copy it in pages 14, 15, and 16 of this book.

1. Franz Liszt was born in Raiding, in Hungary.
2. His birthday is October 22, 1811.
3. His father was his first teacher.
4. He studied piano in Vienna with Carl Czerny.
5. Then he went to Paris.
6. Among Liszt's boyhood friends were Beethoven, Schubert and Chopin.
7. After many years as a concert pianist, Liszt became opera conductor at Weimar.

8. He brought out many of the operas of Richard Wagner.

9. He was a great teacher of piano, and many people from Europe and from the United States studied with him.

10. He composed many fine works.

11. Among them are arrangements of many of Schubert's songs.

12. Liszt died in Rome in 1886. He was seventy-five years old.

13. Liszt wrote the life of his friend Frederic Chopin.

14. It has been said that no musician ever lived who did so much for others as Franz Liszt.

SOME QUESTIONS.

1. When and where was Franz Liszt born?
2. Who was his first teacher?
3. What was his father's occupation? In what family did he live?
4. Where was his mother born?
5. With whom did Franz study piano in Vienna?
6. What famous musician did he meet in Vienna?
7. Name two or three people whom he met in Paris.
8. What great composer of opera did he assist?
9. Name some operas that Liszt produced at Weimar.
10. In what Italian city did Liszt live?
11. Whose songs did he arrange for piano?
12. What great musician's life was written by Franz Liszt?
13. When and where did Franz Liszt die?

THE STORY OF FRANZ LISZT

Written by

On (date)

No. 22

End of the Project Gutenberg EBook of Child's Own Book of Great Musicians:
Liszt, by Thomas Tapper

*** END OF THIS PROJECT GUTENBERG EBOOK CHILD'S BOOK--GREAT MUSICIANS: LISZT ***

***** This file should be named 35601-pdf.pdf or 35601-pdf.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/3/5/6/0/35601/>

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

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

Creating the works from public domain print editions 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-tm electronic works to
protect the PROJECT GUTENBERG-tm concept and trademark. Project
Gutenberg is a registered trademark, and may not be used if you
charge for the eBooks, unless you receive specific permission. If you
do not charge anything for copies of this eBook, complying with the
rules is very easy. You may use this eBook for nearly any purpose
such as creation of derivative works, reports, performances and
research. They may be modified and printed and given away--you may do
practically ANYTHING with public domain eBooks. 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-tm 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-tm License (available with this file or online at
<http://gutenberg.net/license>).

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

1.A. By reading or using any part of this Project Gutenberg-tm
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-tm electronic works in your possession.
If you paid a fee for obtaining a copy of or access to a Project
Gutenberg-tm 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-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-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-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 Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain 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-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm 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-tm 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-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside 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-tm License must appear prominently whenever any copy of a Project Gutenberg-tm 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 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.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (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-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-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-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 Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

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-tm 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-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net), 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-tm 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-tm 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-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm 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-tm 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-tm 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-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm 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 public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm 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-tm trademark, and any other party distributing a Project Gutenberg-tm 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-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm 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-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm 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-tm's goals and ensuring that the Project Gutenberg-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-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 web page at <http://www.pglaf.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. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. 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 principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaf.org

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

Project Gutenberg-tm depends upon and cannot survive without wide spread 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 <http://pglaf.org>

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 including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

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

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain 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 Web site which has the main PG search facility:

<http://www.gutenberg.net>

This Web site includes information about Project Gutenberg-tm, 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.