The Velveteen Rabbit

or How Toys Become Real

by Margery Williams

The whole story, word for word, from The Velveteen Rabbit, or How Toys Become Real (first published New York: George H. Doran, 1922; this text from a later Doubleday printing of the same words). Public domain in the United States. Text from Project Gutenberg eBook #11757, with its headings, italics and line breaks kept; illustration notes and the contents list are left out, and printer's slips corrected as listed in SOURCES.md.

The Velveteen Rabbit

There was once a velveteen rabbit, and in the beginning he was really splendid. He was fat and bunchy, as a rabbit should be; his coat was spotted brown and white, he had real thread whiskers, and his ears were lined with pink sateen. On Christmas morning, when he sat wedged in the top of the Boy's stocking, with a sprig of holly between his paws, the effect was charming.

There were other things in the stocking, nuts and oranges and a toy engine, and chocolate almonds and a clockwork mouse, but the Rabbit was quite the best of all. For at least two hours the Boy loved him, and then Aunts and Uncles came to dinner, and there was a great rustling of tissue paper and unwrapping of parcels, and in the excitement of looking at all the new presents the Velveteen Rabbit was forgotten.

Christmas Morning

For a long time he lived in the toy cupboard or on the nursery floor, and no one thought very much about him. He was naturally shy, and being only made of velveteen, some of the more expensive toys quite snubbed him. The mechanical toys were very superior, and looked down upon every one else; they were full of modern ideas, and pretended they were real. The model boat, who had lived through two seasons and lost most of his paint, caught the tone from them and never missed an opportunity of referring to his rigging in technical terms. The Rabbit could not claim to be a model of anything, for he didn't know that real rabbits existed; he thought they were all stuffed with sawdust like himself, and he understood that sawdust was quite out-of-date and should never be mentioned in modern circles. Even Timothy, the jointed wooden lion, who was made by the disabled soldiers, and should have had broader views, put on airs and pretended he was connected with Government. Between them all the poor little Rabbit was made to feel himself very insignificant and commonplace, and the only person who was kind to him at all was the Skin Horse.

The Skin Horse had lived longer in the nursery than any of the others. He was so old that his brown coat was bald in patches and showed the seams underneath, and most of the hairs in his tail had been pulled out to string bead necklaces. He was wise, for he had seen a long succession of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away, and he knew that they were only toys, and would never turn into anything else. For nursery magic is very strange and wonderful, and only those playthings that are old and wise and experienced like the Skin Horse understand all about it.

"What is REAL?" asked the Rabbit one day, when they were lying side by side near the nursery fender, before Nana came to tidy the room. "Does it mean having things that buzz inside you and

a stick-out handle?"

"Real isn't how you are made," said the Skin Horse. "It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real."

"Does it hurt?" asked the Rabbit.

"Sometimes," said the Skin Horse, for he was always truthful. "When you are Real you don't mind being hurt."

"Does it happen all at once, like being wound up," he asked, "or bit by bit?"

"It doesn't happen all at once," said the Skin Horse. "You become. It takes a long time. That's why it doesn't happen often to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand."

"I suppose you are real?" said the Rabbit. And then he wished he had not said it, for he thought the Skin Horse might be sensitive. But the Skin Horse only smiled.

The Skin Horse Tells His Story

"The Boy's Uncle made me Real," he said. "That was a great many years ago; but once you are Real you can't become unreal again. It lasts for always."

The Rabbit sighed. He thought it would be a long time before this magic called Real happened to him. He longed to become Real, to know what it felt like; and yet the idea of growing shabby and losing his eyes and whiskers was rather sad. He wished that he could become it without these uncomfortable things happening to him.

There was a person called Nana who ruled the nursery. Sometimes she took no notice of the playthings lying about, and sometimes, for no reason whatever, she went swooping about like a great wind and hustled them away in cupboards. She called this "tidying up," and the playthings all hated it, especially the tin ones. The Rabbit didn't mind it so much, for wherever he was thrown he came down soft.

One evening, when the Boy was going to bed, he couldn't find the china dog that always slept with him. Nana was in a hurry, and it was too much trouble to hunt for china dogs at bedtime, so she simply looked about her, and seeing that the toy cupboard door stood open, she made a swoop.

"Here," she said, "take your old Bunny! He'll do to sleep with you!" And she dragged the Rabbit out by one ear, and put him into the Boy's arms.

That night, and for many nights after, the Velveteen Rabbit slept in the Boy's bed. At first he found it rather uncomfortable, for the Boy hugged him very tight, and sometimes he rolled over on him, and sometimes he pushed him so far under the pillow that the Rabbit could scarcely breathe. And he missed, too, those long moonlight hours in the nursery, when all the house was silent, and his talks with the Skin Horse. But very soon he grew to like it, for the Boy used to talk to him, and made nice tunnels for him under the bedclothes that he said were like the burrows the real rabbits lived in. And they had splendid games together, in whispers, when Nana had gone away to her supper and left the night-light burning on the mantelpiece. And when the Boy dropped off to sleep, the Rabbit would snuggle down close under his little warm chin and dream, with the Boy's hands clasped close round him all night long.

And so time went on, and the little Rabbit was very happy-so happy that he never noticed how his beautiful velveteen fur was getting shabbier and shabbier, and his tail becoming unsewn, and all the pink rubbed off his nose where the Boy had kissed him.

Spring came, and they had long days in the garden, for wherever the Boy went the Rabbit went too. He had rides in the wheelbarrow, and picnics on the grass, and lovely fairy huts built for him under the raspberry canes behind the flower border. And once, when the Boy was called away suddenly to go out to tea, the Rabbit was left out on the lawn until long after dusk, and Nana had to come and look for him with the candle because the Boy couldn't go to sleep unless he was there. He was wet through with the dew and quite earthy from diving into the burrows the Boy had made for him in the flower bed, and Nana grumbled as she rubbed him off with a corner of her apron.

Spring Time

"You must have your old Bunny!" she said. "Fancy all that fuss for a toy!"

The Boy sat up in bed and stretched out his hands.

"Give me my Bunny!" he said. "You mustn't say that. He isn't a toy. He's REAL!"

When the little Rabbit heard that he was happy, for he knew that what the Skin Horse had said was true at last. The nursery magic had happened to him, and he was a toy no longer. He was Real. The Boy himself had said it.

That night he was almost too happy to sleep, and so much love stirred in his little sawdust heart that it almost burst. And into his boot-button eyes, that had long ago lost their polish, there

came a look of wisdom and beauty, so that even Nana noticed it next morning when she picked him up, and said, "I declare if that old Bunny hasn't got quite a knowing expression!"

That was a wonderful Summer!

Near the house where they lived there was a wood, and in the long June evenings the Boy liked to go there after tea to play. He took the Velveteen Rabbit with him, and before he wandered off to pick flowers, or play at brigands among the trees, he always made the Rabbit a little nest somewhere among the bracken, where he would be quite cosy, for he was a kind-hearted little boy and he liked Bunny to be comfortable. One evening, while the Rabbit was lying there alone, watching the ants that ran to and fro between his velvet paws in the grass, he saw two strange beings creep out of the tall bracken near him.

They were rabbits like himself, but quite furry and brand-new. They must have been very well made, for their seams didn't show at all, and they changed shape in a queer way when they moved; one minute they were long and thin and the next minute fat and bunchy, instead of always staying the same like he did. Their feet padded softly on the ground, and they crept quite close to him, twitching their noses, while the Rabbit stared hard to see which side the clockwork stuck out, for he knew that people who jump generally have something to wind them up. But he couldn't see it. They were evidently a new kind of rabbit altogether.

Summer Days

They stared at him, and the little Rabbit stared back. And all the time their noses twitched.

"Why don't you get up and play with us?" one of them asked.

"I don't feel like it," said the Rabbit, for he didn't want to explain that he had no clockwork.

"Ho!" said the furry rabbit. "It's as easy as anything," And he gave a big hop sideways and stood on his hind legs.

"I don't believe you can!" he said.

"I can!" said the little Rabbit. "I can jump higher than anything!" He meant when the Boy threw him, but of course he didn't want to say so.

"Can you hop on your hind legs?" asked the furry rabbit.

That was a dreadful question, for the Velveteen Rabbit had no hind legs at all! The back of him was made all in one piece, like a pincushion. He sat still in the bracken, and hoped that the other rabbits wouldn't notice.

"I don't want to!" he said again.

But the wild rabbits have very sharp eyes. And this one stretched out his neck and looked.

"He hasn't got any hind legs!" he called out. "Fancy a rabbit without any hind legs!" And he began to laugh.

"I have!" cried the little Rabbit. "I have got hind legs! I am sitting on them!"

"Then stretch them out and show me, like this!" said the wild rabbit. And he began to whirl round and dance, till the little Rabbit got quite dizzy.

"I don't like dancing," he said. "I'd rather sit still!"

But all the while he was longing to dance, for a funny new tickly feeling ran through him, and he felt he would give anything in the world to be able to jump about like these rabbits did.

The strange rabbit stopped dancing, and came quite close. He came so close this time that his long whiskers brushed the Velveteen Rabbit's ear, and then he wrinkled his nose suddenly and flattened his ears and jumped backwards.

"He doesn't smell right!" he exclaimed. "He isn't a rabbit at all! He isn't real!"

"I am Real!" said the little Rabbit. "I am Real! The Boy said so!" And he nearly began to cry.

Just then there was a sound of footsteps, and the Boy ran past near them, and with a stamp of feet and a flash of white tails the two strange rabbits disappeared.

"Come back and play with me!" called the little Rabbit. "Oh, do come back! I know I am Real!"

But there was no answer, only the little ants ran to and fro, and the bracken swayed gently where the two strangers had passed. The Velveteen Rabbit was all alone.

"Oh, dear!" he thought. "Why did they run away like that? Why couldn't they stop and talk to me?"

For a long time he lay very still, watching the bracken, and hoping that they would come back. But they never returned, and presently the sun sank lower and the little white moths fluttered out, and the Boy came and carried him home.

Weeks passed, and the little Rabbit grew very old and shabby, but the Boy loved him just as much. He loved him so hard that he loved all his whiskers off, and the pink lining to his ears turned grey, and his brown spots faded. He even began to lose his shape, and he scarcely looked

like a rabbit any more, except to the Boy. To him he was always beautiful, and that was all that the little Rabbit cared about. He didn't mind how he looked to other people, because the nursery magic had made him Real, and when you are Real shabbiness doesn't matter.

And then, one day, the Boy was ill.

His face grew very flushed, and he talked in his sleep, and his little body was so hot that it burned the Rabbit when he held him close. Strange people came and went in the nursery, and a light burned all night and through it all the little Velveteen Rabbit lay there, hidden from sight under the bedclothes, and he never stirred, for he was afraid that if they found him some one might take him away, and he knew that the Boy needed him.

It was a long weary time, for the Boy was too ill to play, and the little Rabbit found it rather dull with nothing to do all day long. But he snuggled down patiently, and looked forward to the time when the Boy should be well again, and they would go out in the garden amongst the flowers and the butterflies and play splendid games in the raspberry thicket like they used to. All sorts of delightful things he planned, and while the Boy lay half asleep he crept up close to the pillow and whispered them in his ear. And presently the fever turned, and the Boy got better. He was able to sit up in bed and look at picture-books, while the little Rabbit cuddled close at his side. And one day, they let him get up and dress.

It was a bright, sunny morning, and the windows stood wide open. They had carried the Boy out on to the balcony, wrapped in a shawl, and the little Rabbit lay tangled up among the bedclothes, thinking.

The Boy was going to the seaside to-morrow. Everything was arranged, and now it only remained to carry out the doctor's orders. They talked about it all, while the little Rabbit lay under the bedclothes, with just his head peeping out, and listened. The room was to be disinfected, and all the books and toys that the Boy had played with in bed must be burnt.

"Hurrah!" thought the little Rabbit. "To-morrow we shall go to the seaside!" For the boy had often talked of the seaside, and he wanted very much to see the big waves coming in, and the tiny crabs, and the sand castles.

Just then Nana caught sight of him.

"How about his old Bunny?" she asked.

"That?" said the doctor. "Why, it's a mass of scarlet fever germs!-Burn it at once. What? Nonsense! Get him a new one. He mustn't have that any more!"

Anxious Times

And so the little Rabbit was put into a sack with the old picture-books and a lot of rubbish, and carried out to the end of the garden behind the fowl-house. That was a fine place to make a bonfire, only the gardener was too busy just then to attend to it. He had the potatoes to dig and the green peas to gather, but next morning he promised to come quite early and burn the whole lot.

That night the Boy slept in a different bedroom, and he had a new bunny to sleep with him. It was a splendid bunny, all white plush with real glass eyes, but the Boy was too excited to care very much about it. For to-morrow he was going to the seaside, and that in itself was such a wonderful thing that he could think of nothing else.

And while the Boy was asleep, dreaming of the seaside, the little Rabbit lay among the old picture-books in the corner behind the fowl-house, and he felt very lonely. The sack had been left untied, and so by wriggling a bit he was able to get his head through the opening and look out. He was shivering a little, for he had always been used to sleeping in a proper bed, and by this time his coat had worn so thin and threadbare from hugging that it was no longer any protection to him. Near by he could see the thicket of raspberry canes, growing tall and close like a tropical jungle, in whose shadow he had played with the Boy on bygone mornings. He thought of those long sunlit hours in the garden-how happy they were-and a great sadness came over him. He seemed to see them all pass before him, each more beautiful than the other, the fairy huts in the flower-bed, the quiet evenings in the wood when he lay in the bracken and the little ants ran over his paws; the wonderful day when he first knew that he was Real. He thought of the Skin Horse, so wise and gentle, and all that he had told him. Of what use was it to be loved and lose one's beauty and become Real if it all ended like this? And a tear, a real tear, trickled down his little shabby velvet nose and fell to the ground.

And then a strange thing happened. For where the tear had fallen a flower grew out of the ground, a mysterious flower, not at all like any that grew in the garden. It had slender green leaves the colour of emeralds, and in the centre of the leaves a blossom like a golden cup. It was so beautiful that the little Rabbit forgot to cry, and just lay there watching it. And presently the blossom opened, and out of it there stepped a fairy.

She was quite the loveliest fairy in the whole world. Her dress was of pearl and dew-drops, and there were flowers round her neck and in her hair, and her face was like the most perfect flower of all. And she came close to the little Rabbit and gathered him up in her arms and kissed him on his velveteen nose that was all damp from crying.

"Little Rabbit," she said, "don't you know who I am?"

The Rabbit looked up at her, and it seemed to him that he had seen her face before, but he couldn't think where.

"I am the nursery magic Fairy," she said. "I take care of all the playthings that the children have loved. When they are old and worn out and the children don't need them any more, then I come and take them away with me and turn them into Real."

"Wasn't I Real before?" asked the little Rabbit.

"You were Real to the Boy," the Fairy said, "because he loved you. Now you shall be Real to every one."

The Fairy Flower

And she held the little Rabbit close in her arms and flew with him into the wood.

It was light now, for the moon had risen. All the forest was beautiful, and the fronds of the bracken shone like frosted silver. In the open glade between the tree-trunks the wild rabbits danced with their shadows on the velvet grass, but when they saw the Fairy they all stopped dancing and stood round in a ring to stare at her.

"I've brought you a new playfellow," the Fairy said. "You must be very kind to him and teach him all he needs to know in Rabbit-land, for he is going to live with you for ever and ever!"

And she kissed the little Rabbit again and put him down on the grass.

"Run and play, little Rabbit!" she said.

But the little Rabbit sat quite still for a moment and never moved. For when he saw all the wild rabbits dancing around him he suddenly remembered about his hind legs, and he didn't want them to see that he was made all in one piece. He did not know that when the Fairy kissed him that last time she had changed him altogether. And he might have sat there a long time, too shy to move, if just then something hadn't tickled his nose, and before he thought what he was doing he lifted his hind toe to scratch it.

And he found that he actually had hind legs! Instead of dingy velveteen he had brown fur, soft and shiny, his ears twitched by themselves, and his whiskers were so long that they brushed the grass. He gave one leap and the joy of using those hind legs was so great that he went springing about the turf on them, jumping sideways and whirling round as the others did, and he grew so excited that when at last he did stop to look for the Fairy she had gone.

He was a Real Rabbit at last, at home with the other rabbits.

At Last! At Last!

Autumn passed and Winter, and in the Spring, when the days grew warm and sunny, the Boy went out to play in the wood behind the house. And while he was playing, two rabbits crept out from the bracken and peeped at him. One of them was brown all over, but the other had strange markings under his fur, as though long ago he had been spotted, and the spots still showed through. And about his little soft nose and his round black eyes there was something familiar, so that the Boy thought to himself:

"Why, he looks just like my old Bunny that was lost when I had scarlet fever!"

But he never knew that it really was his own Bunny, come back to look at the child who had first helped him to be Real.

The Project Gutenberg license

The Project Gutenberg eBook of The Velveteen Rabbit

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.

Title: The Velveteen Rabbit

Author: Margery Williams Bianco

Release date: March 1, 2004 [eBook #11757]
Most recently updated: December 26, 2020

Language: English

Other information and formats: www.gutenberg.org/ebooks/11757

Credits: This eBook is courtesy of the Celebration of Women Writers, online at http://digital.library.upenn.edu/women/

*** START OF THE PROJECT GUTENBERG EBOOK THE VELVETEEN RABBIT ***

*** END OF THE PROJECT GUTENBERG EBOOK THE VELVETEEN RABBIT ***

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

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

START: FULL LICENSE

THE FULL PROJECT GUTENBERG™ LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

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

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

1.A. By reading or using any part of this Project Gutenberg electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all

the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

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

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

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any

other Project Gutenberg work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

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

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

> This eBook is for the use of anyone anywhere in the United States and most
> other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg™ License included with this eBook or online at www.gutenberg.org. If you
> are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

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

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

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

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

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

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

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

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty

payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

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

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or

cannot be read by your equipment.

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

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

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

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

unenforceability of any provision of this agreement shall not void the remaining provisions.

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

Section 2. Information about the Mission of Project Gutenberg

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

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

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation’s EIN or federal tax identification

number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 41 Watchung Plaza #516, Montclair NJ 07042, USA, +1 (862) 621-9288. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

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

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

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

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

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

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other

ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate.

Section 5. General Information About Project Gutenberg electronic works

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

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

Most people start at our website which has the main PG search facility: www.gutenberg.org.

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