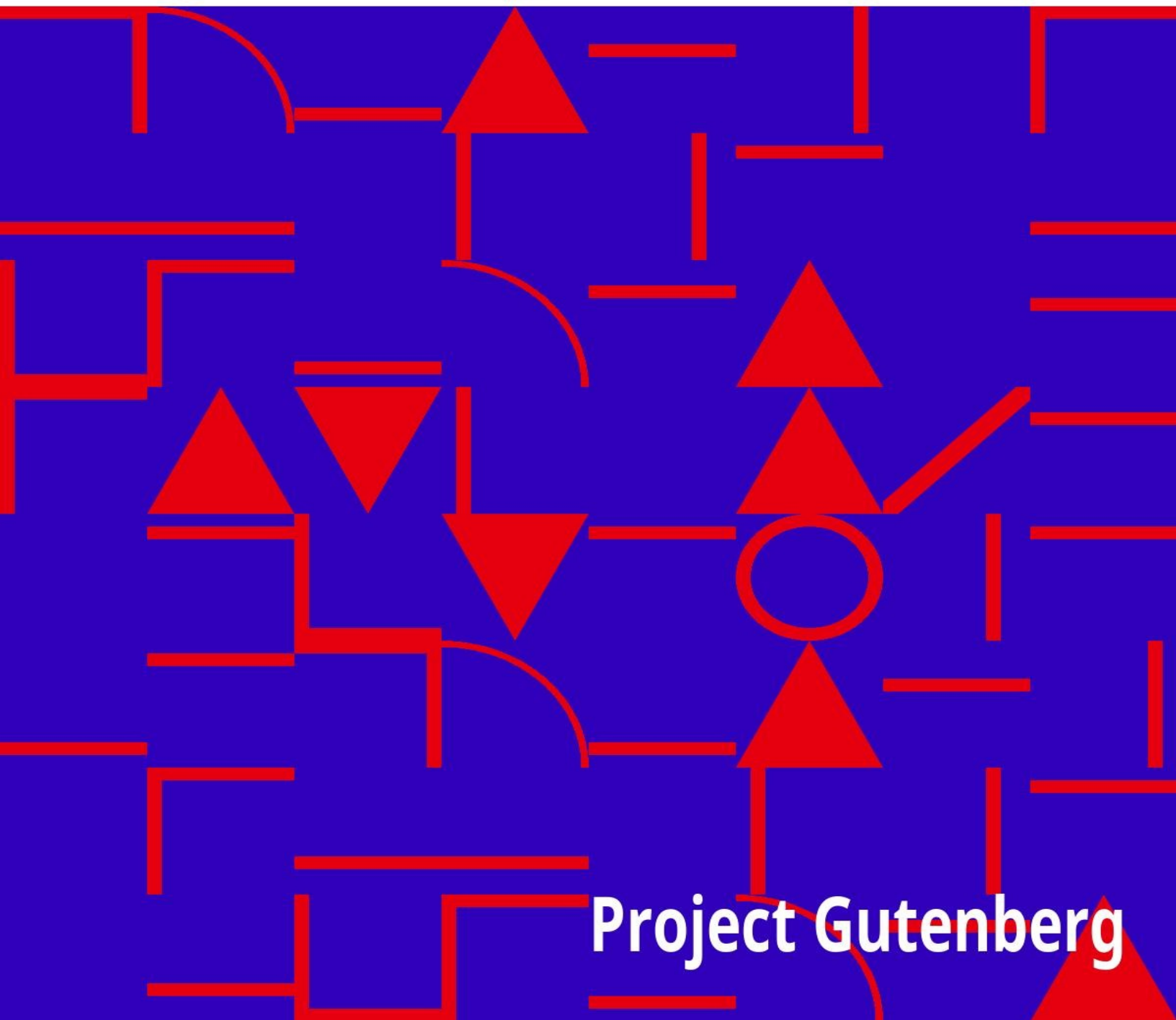


Piracy off the Florida Coast and Elsewhere

Samuel A. Green



Project Gutenberg

The Project Gutenberg EBook of Piracy off the Florida Coast and Elsewhere, by Samuel A. Green

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: Piracy off the Florida Coast and Elsewhere

Author: Samuel A. Green

Release Date: September 21, 2008 [EBook #26684]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK PIRACY OFF THE FLORIDA COAST ***

Produced by Mark C. Orton, Stephen Blundell and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive/American Libraries.)

PIRACY
OFF THE FLORIDA COAST
AND ELSEWHERE

BY
SAMUEL A. GREEN

CAMBRIDGE
JOHN WILSON AND SON
University Press
1911

FROM THE
PROCEEDINGS OF THE MASSACHUSETTS HISTORICAL SOCIETY
FOR FEBRUARY, 1911.

PIRACY OFF THE FLORIDA COAST AND ELSEWHERE

AT a stated meeting of the MASSACHUSETTS HISTORICAL
SOCIETY, held in Boston on Thursday, February 9, 1911,
Dr. SAMUEL A. GREEN presented the following paper:—

Few persons of the present day are aware how extensively piracy prevailed two centuries ago. There was no part of the high seas that was free from the depredation of roving robbers. At times they threatened towns on the coast, and at others they attacked ships on mid-ocean; and they seem to have followed their lawless pursuits at will. When caught, there was little delay in bringing them to trial and securing a conviction; and trivial technicality in forms played no part in reaching results. At times there were multiple executions, and in the community there was no morbid sentimentality shown for the miserable wretches. Not the least of their torture was sitting in the meeting-house on the Sunday before execution and listening to their own funeral sermons, when the minister told them what they might expect in the next world if they got their just dues. On June 30, 1704, six poor victims were hung, on the Boston side of the Charles River bank, for piracy and murder; and there was a great crowd to witness the tragedy. Among the spectators on this occasion was Chief-Justice Sewall, one of the judges of the Admiralty Court which had convicted the pirates, who did not think it beneath his dignity to be present. It was then considered a public duty to invest the scene of execution with as much awe as possible, and it was thought that official station would emphasize this feeling.

The following extract from "The Boston News-Letter," August 21,

1721, shows how in early times piratical craft, heavily manned and carrying many guns, sailed the high seas and pursued their unlawful calling. The vessel was taken somewhere in the Sargasso Sea, off the coast of Africa.

These are to Certifie all Persons concerned that on the 7th Day of May last, William Russel, Master of the Ship Mary of Charlstown, in his Voyage from Madera to Surranam in the Lat. 22 Deg. and 27 N. and Long. 25 and 27 W. from London was taken by a Pirate Ship upwards of 50 Guns, Commanded by Capt. Roberts, about 300 Men, who robb'd him of part of his Cargo, and Forced away from him two of his Men, against his and their own consent, viz. Thomas Russel born in Lexintown near Charlstown and the other Thomas Winchol born in Portsmouth, New-Hampshire in New England.

I have been led to make these introductory remarks on account of a manuscript recently given to the Library by Mrs. William B. Rogers, eldest daughter and sole surviving child of Mr. James Savage, who was for more than sixty years a member of this Society and for fourteen years its President. It consists of an extract from a letter written by her uncle William Savage to her father, dated at Havana, December 31, 1818, giving an account of the capture by pirates of the ship *Emma Sophia*, off the Florida coast, of which vessel he was supercargo. Since the receipt of the paper from Mrs. Rogers I have found in the "Boston Daily Advertiser," February 3, 1819, a fuller version of the letter; and for that reason I here follow the copy as given in the newspaper. Anything that relates to Mr. Savage or his family will always be in order at these meetings. At the unveiling of his bust in this room, on April 12, 1906, Mr. Adams, the President, said that "with the single exception of Mr. Winthrop no member of the Society since its beginning has left upon it so deep and individual an impression" as Mr. Savage has.

The account appears on the second page of the Advertiser, under

the heading of "Marine Journal," as follows:—

MEMORANDA.

☞ The vessel mentioned in yesterday's paper, as having been plundered off Florida, is the Hamburg ship *Emma Sophia*, Capt. Frahm—the supercargo is Mr. William Savage, of this town. It is stated in the Charleston papers that she is insured at Lloyd's.

We have been favoured with the following extract, giving further particulars:

Extract of a letter from a gentleman of this town, supercargo of the ship Emma Sophia, dated Havana, 31st Dec. 1818.

On Saturday 19th inst. between the Bahama Bank and Key Sal Bank we were boarded and taken possession of by a small schr. of about 30 tons, having one gun mounted on a pivot and 30 men. She manned us with twelve men, Spaniards, French, Germans and Americans, and carried us towards the Florida coast. Being arrived on the coast nearly opposite to Havana, the privateer went in shore to reconnoitre, and our ship lay off and on. Next morning she returned with two small vessels, a schooner and sloop. We then all four steered over the reef towards the small islands, and on Tuesday afternoon were brought to anchor in a little harbour formed by the Florida isles and the Martyr's Reef, as snug a hole as buccaniers would wish. They had seen no papers, but those of the ship and the Manifest, but the latter was enough, and they asked not for invoices or bills of lading. As soon as we anchored, they threw off our boats, took off the hatches and began to plunder the cargo. They loaded their two small vessels and another that came in next morning, besides taking our valuables on board the privateer. Having filled their vessels with linens and nankins, we had still many left, for our ship was full when we sailed from Hamburg. Till Wednesday noon, our cabin had been respected, but then they came below and took packages of laces, gold watches from the trunks and

other valuable goods. Every man had a knife about a foot long, which they brandished, swearing they would have money or something more valuable, that was concealed, or they would kill every soul of us, and they particularly threatened me. I appealed to their captain, told him I was in fear of my life, and went with him on board his privateer. He said he had no command, the crew would do as they pleased, that I need entertain no fear of my life, but had better tell at once if any thing was concealed. I told him there was not. After my return to the ship towards night, the pirates left us for the first time, and we hoped they had done with us. But next morning another sch'r and sloop appeared in the offing, and the privateer and one of the loaded sloops went out to meet them. They all returned together, the privateer anchored, and a boat's crew came towards us. I attempted to go on board the privateer to see her captain, but was ordered back. When they came on board, they said they had come to find where the gold &c. was, and that if we would not tell, they would hang every man of us and burn the ship. Davis, the spokesman, drew his knife and swore, that every man should die, unless he found the money, and first he would hang the supercargo. He called for a rope, which he had brought on board, fitted with a hangman's noose, sent a man up to the mizen yard and rove it and brought the noose down—and one man held it, and another stood ready to hoist. Now, said Davis, tell me where is the money, where are your diamonds, or I will hang you this minute. In vain I repeated I had nothing more but my watch, which I offered and he refused.—Once more, said he, will you tell? I have nothing to tell, said I. On with the rope, said the villain, and hoist away. The fellow with the noose came towards me, and I sprang overboard. They took me up, after some time, apparently insensible. They took off all my cloaths, and laid me on my back on deck, naked as I was born, except having a blanket thrown over me. Here I laid five hours without moving hand or foot. Meanwhile they robbed us of every thing of the least value. Against me they seemed to have a particular spite, stealing even the ring from my finger, and all my

cloaths from my trunks which they sent on board the privateer.

At night they left us, but returned once or twice, for a few minutes, to see how I was. That night the privateer, with two or three of her convoy went to sea, and next morning, Christmas day, we got under way.—Having taken good notice of the courses steered in coming in, and keeping the lead constantly going, we found our way out to *blue water* without much difficulty, and next morning, 26th, arrived without further accident at Havana.

The privateer was, I think, fitted out from this island. The Captain is a Spaniard, a short man with a remarkable good face, that nobody would suspect to belong to such a gang. The Lieutenant is a Frenchman, a creole of St. Domingo, but called himself an Italian. The man they called Davis, who ordered me to be hanged, is the pilot or sailing master, and their boarding officer. He is an American, belongs to New-York, and was the worst man on board. He is a good looking fellow, something perhaps over the middle size, but the most brutal rascal I ever met. There was another American on board, only a common hand, being a drunkard.—Two negroes are all the residue of the gentlemen with whom I had much acquaintance.

The goods taken from us were upwards of fifty thousand dollars worth, and I have no doubt are landed on the coast of this Island. The neighborhood of Cuba will be troubled waters until our government shall seriously determine to put down this system of piracy.

Akin to this subject it may be proper to record an incident which many years ago concerned myself, and might have been tragical in its result. In the month of February, 1854, it fell to my lot to sail out of Boston harbor for Malta, aboard the bark *Sylph*, of Liverpool, Nova Scotia. At that period vessels sailing under the English flag were known in this country as *lime-juicers*, so called because in the British navy the consumption of lime or lemon juice was enforced as an anti-

scorbutic remedy. The only other passenger beside myself was Gen. William A. Aiken, now of Norwich, Connecticut. The vessel was in command of Captain Roberts, of Liverpool; and the first officer was Mr. Hicks, and the second officer, Mr. Wharton. According to my recollection there were eight in the forecabin, which number, together with the cook and steward, made up a complement of fourteen persons, all told, aboard the bark. The cook and steward were represented by a single person of African descent, who prided himself both on his hair and his cooking, as well as on his brotherly kinship to the self-styled rival of Jenny Lind, who was then called the "Black Swan" (Elizabeth Taylor Greenfield), a singer, well-known in her day. His hair deserves a word of special note, as it was sometimes closely associated with his cooking, inasmuch as its elaborate dressing was done before a glass hanging just beside a stove in the cook's galley. He generally kept his long wool tightly furled in numerous curling papers that stood out from his head like spikes. On great occasions, such as Sundays and wonderful deliverances from storms, he used to unfurl his kinky locks which seemed ample enough then to fill a bushel basket.

After a delay of a week or ten days in the harbor, owing to head winds or inclement weather we set sail; and I remember well that the pilot, Fowler by name, as he was about to leave the vessel, throwing his leg over the bulwarks, said in his gruff voice to our skipper, "I will give you twenty-eight days to the Straits."

There is little to write about the trip on the Atlantic side of the voyage more than it was very monotonous, so much so that both Aiken and myself for some slight relief used occasionally to help the captain "take the sun" at noon, and in this way we both became more or less expert in navigation. It was also interesting to watch the sailors in their various duties and pleasures; and from them we learned to splice ropes and to tie fancy knots. We learned, too, the words of command in proper sequence, as given by the captain, when he

ordered the men to tack ship or to wear ship, all which was of great interest to us. Occasionally in good weather we used to take our trick at the wheel in order to break the monotony of the voyage. Sometimes we would catch a porpoise, of which the liver would give us a taste of fresh meat and remind us of home. Off Cape Trafalgar we sailed over the waters which floated the English fleet when Nelson fought his famous fight. I recollect the first glimpse we had of Cape Spartel, a point of land in the northwest corner of the African continent, overlooking the Straits, which we made early in the morning of March 16, my birthday. With a head-wind it took two days to beat into the Mediterranean, where we had many calms and much bad weather. At one time we came near being wrecked in a gale off Cape de Gato on the southern coast of Spain, but generally we were cruising along the north coast of Africa, within a few leagues of land, as our sailing course was dependent upon the wind. At times we could see buildings and villages on the shore, and then would sink them behind as we sailed away.

The incident to which I have already alluded, occurred in the latter part of March, off Cape Tres Forcas on the Barbary Coast. One afternoon, as we were sailing along at low speed with little wind, two or three leagues from land, we spied two lateen-rigged feluccas, apparently following us, which at first sight attracted but little attention. Captain Roberts soon became suspicious of their movements and watched them closely, as they were gaining on us. We were going hardly more than two or three knots an hour, having little more than steering way, but they spreading much sail were faster. The captain soon gave orders to have an inventory taken of the firearms on board that could be used in case of need, but these were found to be few in number and in poor condition. The cook was ordered to heat as much boiling water as his small galley would allow, to be ready to repel any attempt to board the vessel. There was great excitement on the bark, and we fully expected to be attacked, but fortunately for us

The shades of night were falling fast,

and soon the sun went down. We then changed our course a point or two and threw a sail over the binnacle light so that the suspected pirates could not follow us; and thus we escaped what might have been a tragedy.

After our arrival at Malta we learned that three vessels had been taken by the Riff pirates, as they were called, near the time when we were threatened, and near the same point of land. Without doubt the captors belonged to the same crew as those that followed us. We were on the Mediterranean Sea at the time when the Crimean War broke out, England having declared war on March 28. This new condition of public affairs caused great confusion in the movement of steamers and in transportation generally, as steamships were much needed for military purposes; on which account my stay at Malta was somewhat prolonged. During this time I saw a good deal of the American consul, Mr. William Winthrop, who was a kinsman of our former President, Mr. Winthrop, and at a later period a Corresponding Member of this Society. At the regular monthly meeting held on November 8, 1882, Mr. Robert C. Winthrop, Jr., paid a handsome tribute to the consul, on the occasion of the Society's receiving a liberal bequest from him. He ended his remarks by saying of him: "He took a pride, however, in being a Corresponding Member,—the only one in nearly a century who, so far as I am aware, ever left the Society a dollar, and I much fear that, in this respect, he is likely long to remain unique."

Transcriber's Note: Minor typographical errors have been corrected without note. Variant spellings have been retained, in addition to spelling errors in quoted text.

End of the Project Gutenberg EBook of Piracy off the Florida Coast
and
Elsewhere, by Samuel A. Green

*** END OF THIS PROJECT GUTENBERG EBOOK PIRACY OFF THE FLORIDA
COAST ***

***** This file should be named 26684-h.htm or 26684-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/2/6/6/8/26684/>

Produced by Mark C. Orton, Stephen Blundell and the Online
Distributed Proofreading Team at <http://www.pgdp.net> (This
file was produced from images generously made available
by The Internet Archive/American Libraries.)

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 F3. 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, is 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.pglaaf.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://pglaaf.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.