

The Project Gutenberg EBook of Schumann, 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.org

Title: Schumann

The Story of the Boy Who Made Pictures in Music

Author: Thomas Tapper

Release Date: March 17, 2011 [EBook #35596]

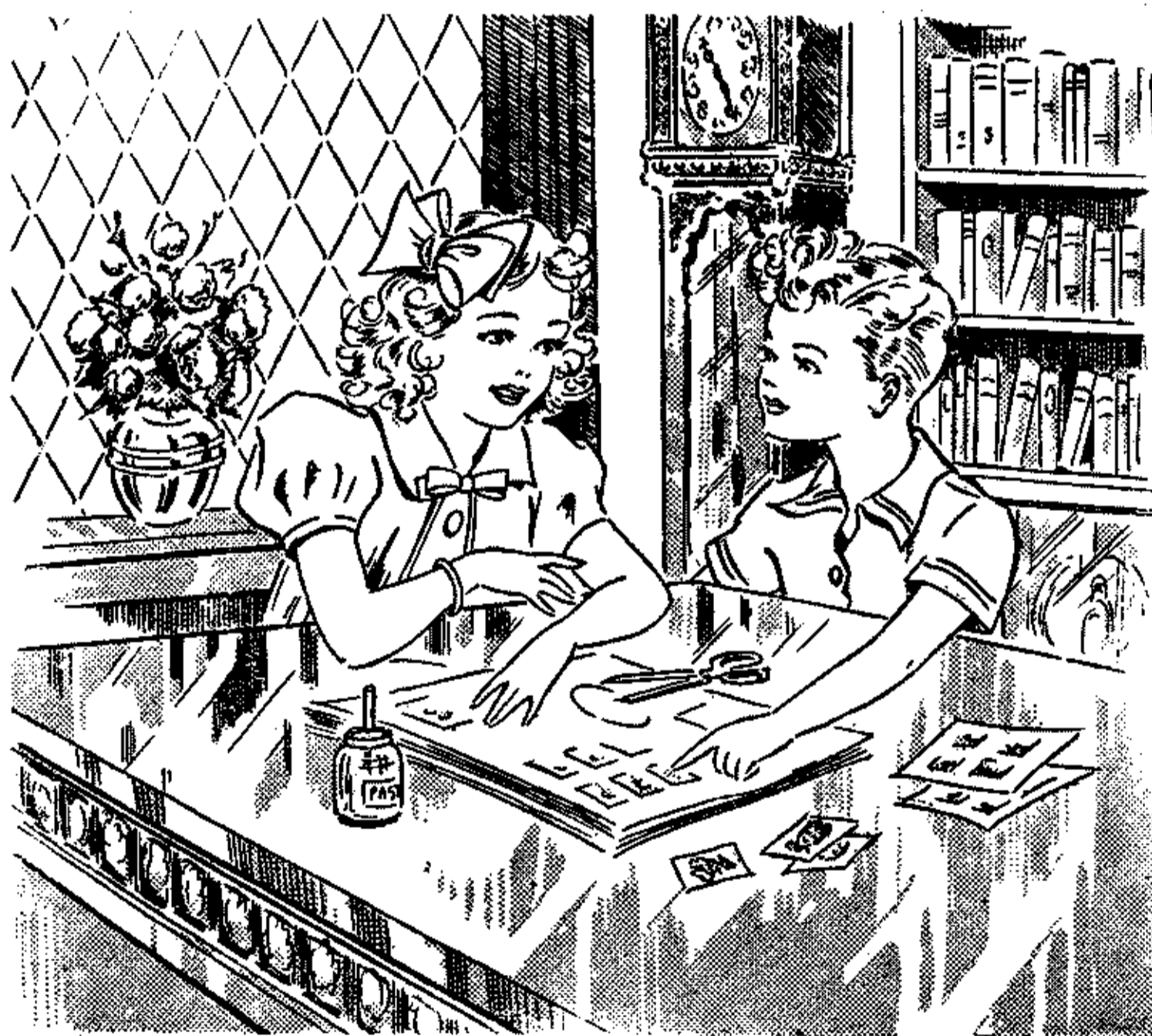
Language: English

Character set encoding: ISO-8859-1

*** START OF THIS PROJECT GUTENBERG EBOOK SCHUMANN ***

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

CHILD'S OWN BOOK
of Great Musicians
SCHUMANN

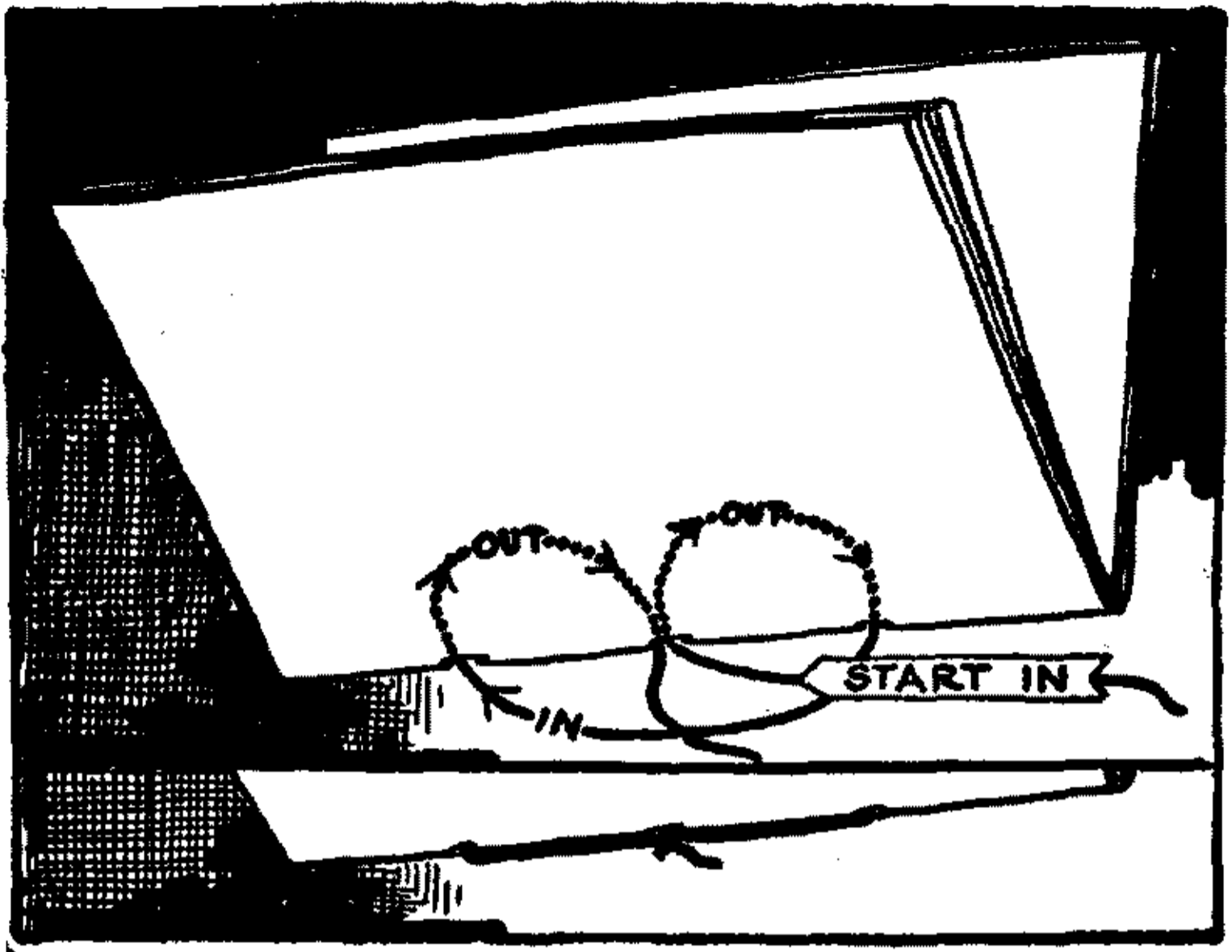


By

THOMAS TAPPER

E

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	Grieg	Mozart
Beethoven	Handel	Nevin
Brahms	Haydn	Schubert
Chopin	Liszt	Schumann
Dvořák	MacDowell	Tschaikowsky
Foster	Mendelssohn	Verdi
		Wagner



No. 1



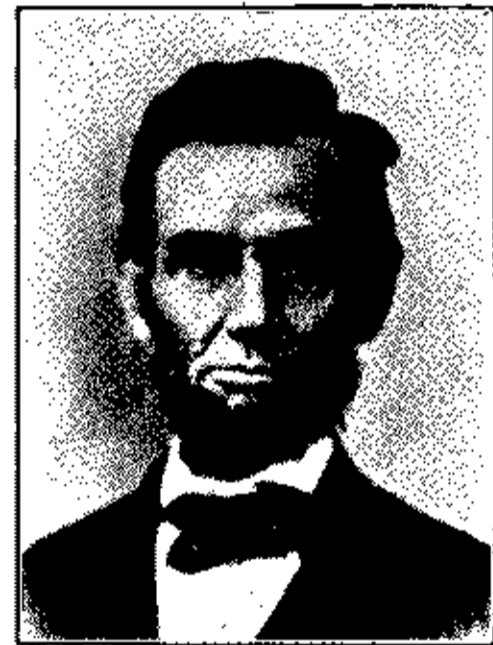
No. 14



No. 15



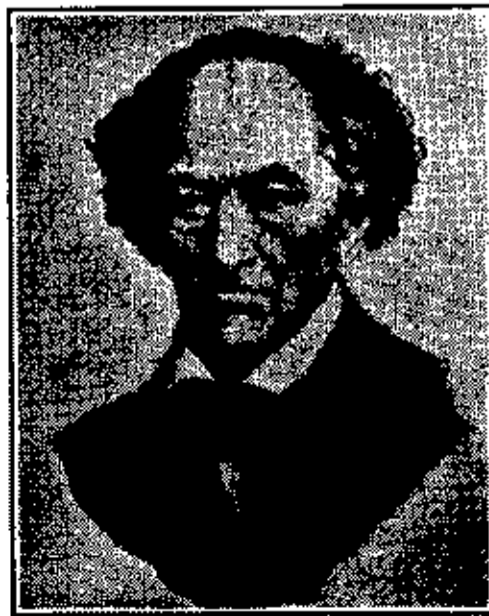
No. 12



No. 11



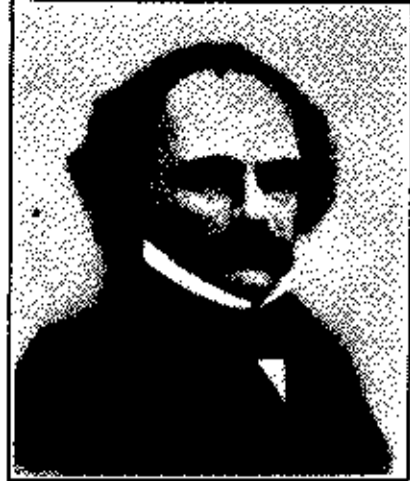
No. 10



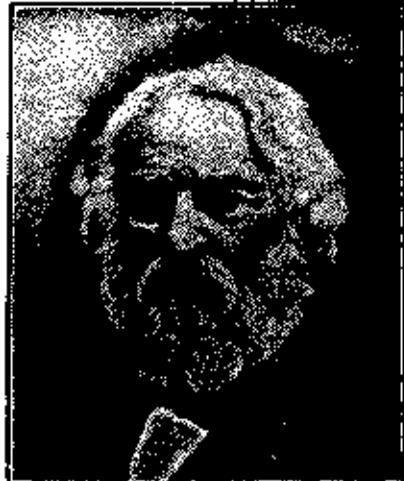
No. 13



No. 6



No. 7



No. 8



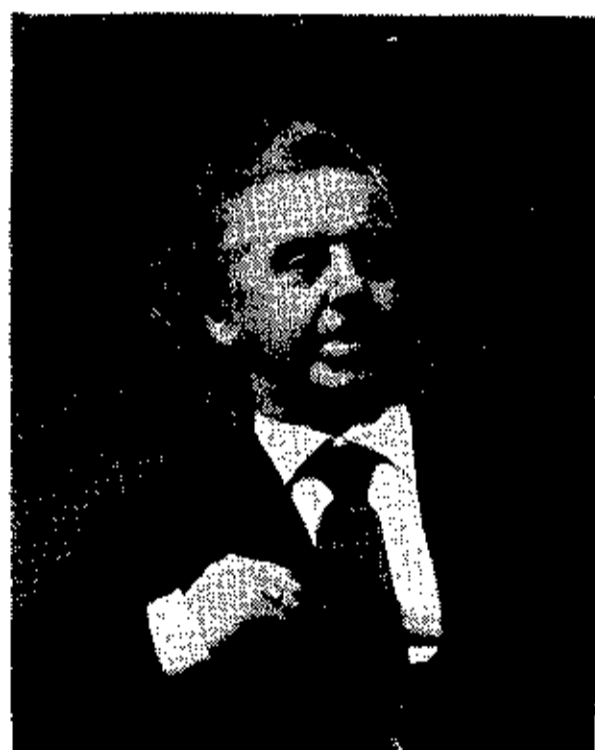
No. 5



No. 16



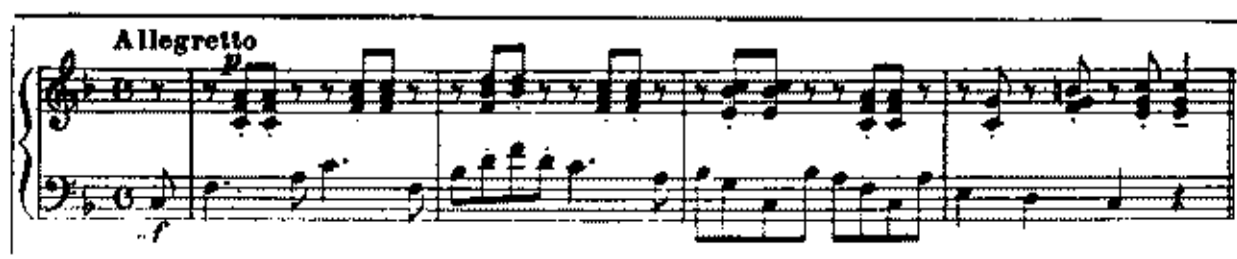
No. 9



No. 3



No. 4



No. 2

Robt. Schumann

The Story of the Boy Who
Made Pictures in Music

Made up into a Book by

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

No. 1

**Cut the picture of Schumann
from the sheet of pictures.**

Paste in here.

**Write the composer's name
below and the dates also.**

BORN

.....

DIED

.....

The Story of the Boy Who Made Pictures in Music.

When Robert Schumann was a boy he used to amuse his friends by playing their pictures on the piano. He could make the music imitate the person.

One day he said to them: This is the way the farmer walks when he comes home singing from his work.

No. 2

THE HAPPY FARMER.

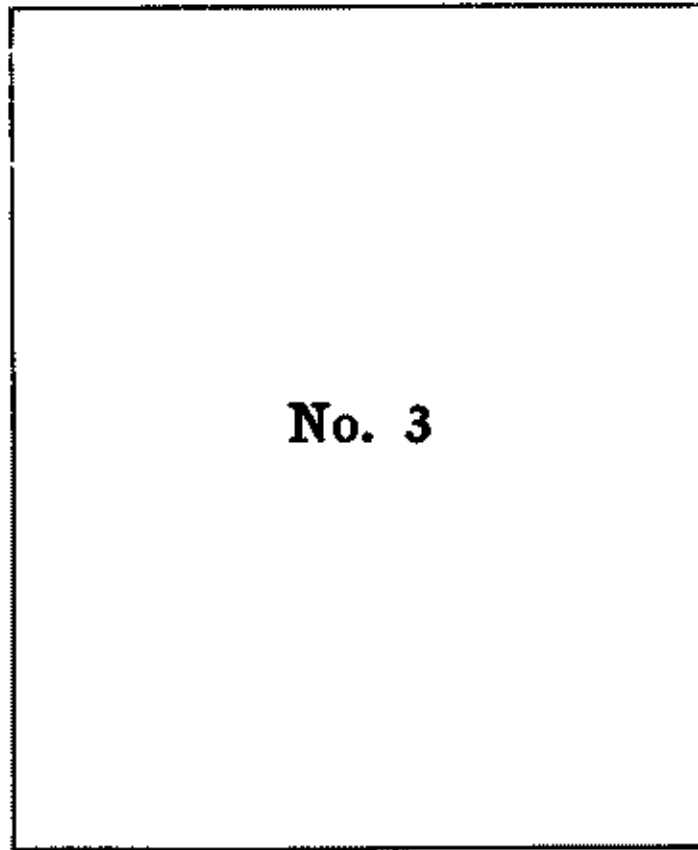
Some day you will be able to play a lot of pieces by Schumann that picture the pleasantest things so clearly that you can see them very plainly indeed. In one of his books there is a music picture of a boy riding a rocking horse.

Another of a little girl falling asleep.

A March for Little Soldiers. (That is, make-believes.)

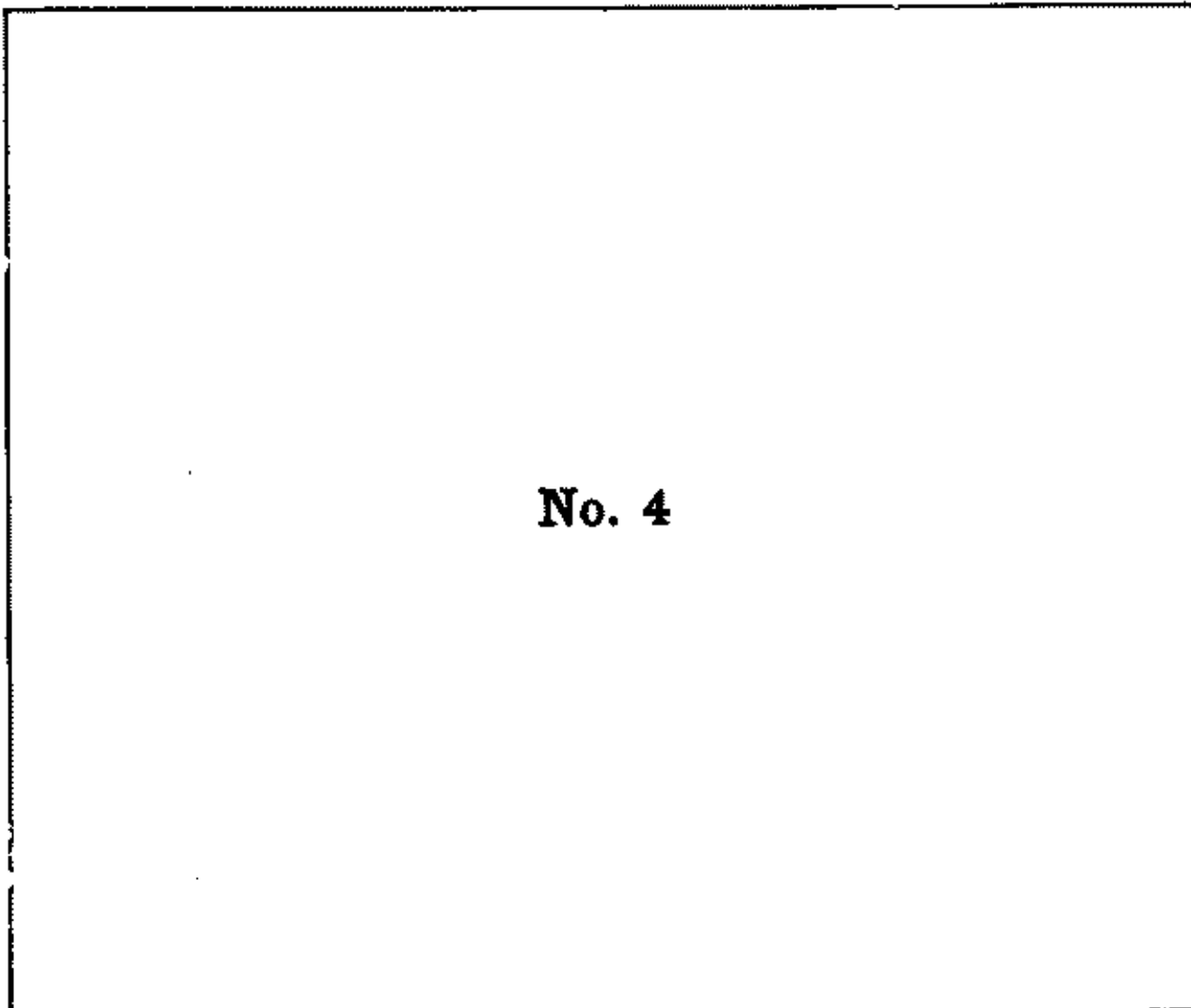
And then there are *Sitting by the Fireside*, *What they Sing in Church*, and a piece the first four notes of which spell the name of a composer who was a good friend of Schumann's.

This composer came from Denmark.



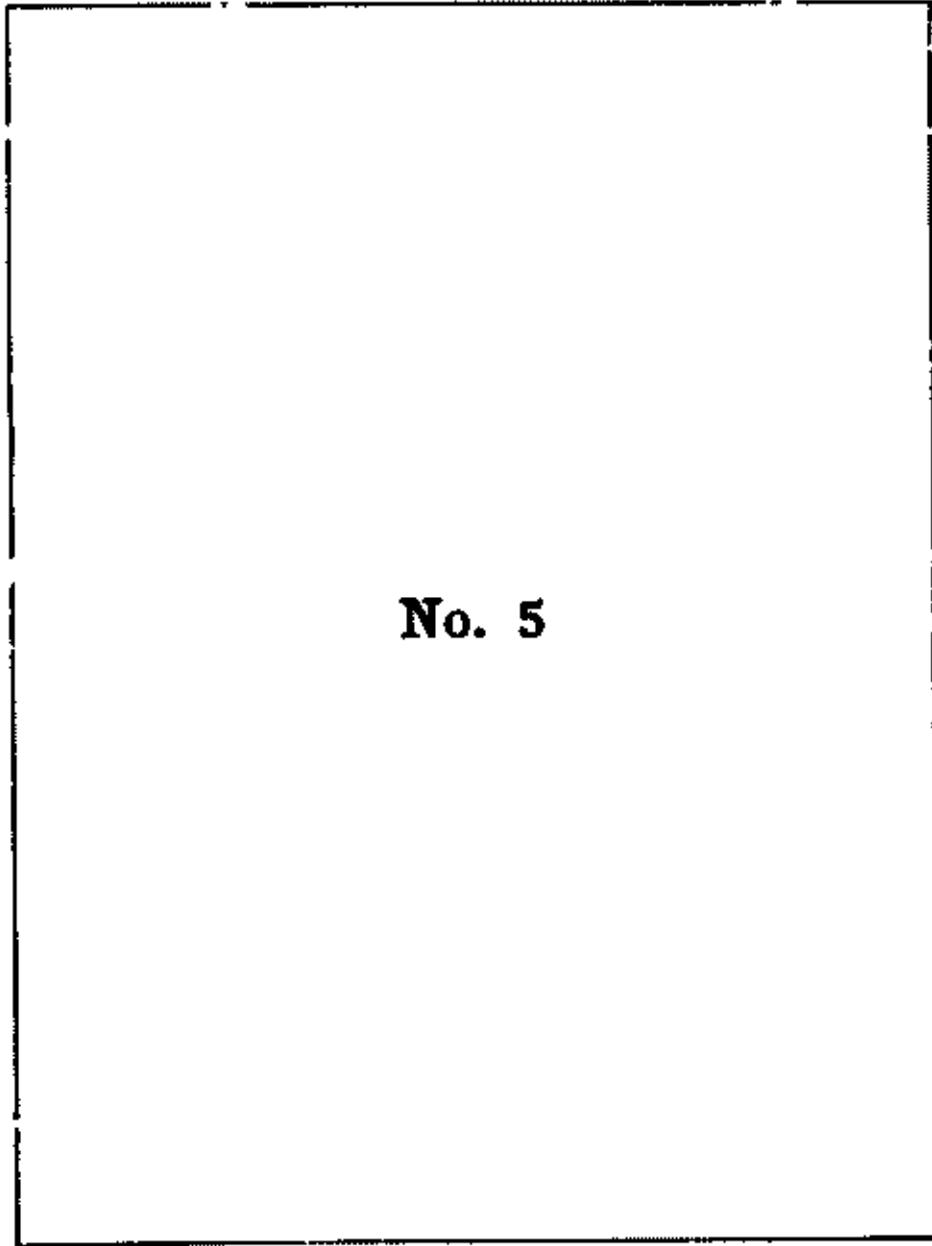
NIELS GADE.

This is a picture of the house in Zwickau, Germany, where Robert Schumann was born.



SCHUMANN'S BIRTHPLACE.

Schumann was a strong healthy youth who had many friends and loved life.



SCHUMANN AS A YOUTH.

What do you think the Father and Mother of Robert Schumann wanted him to be when he was grown up?

A lawyer!

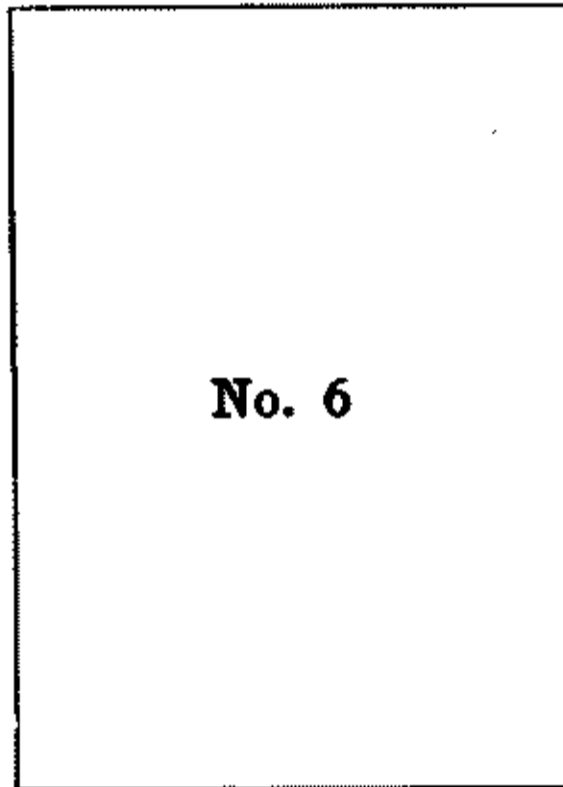
Robert was the youngest of five children, full of fun and up to all kinds of games. He went to school and became especially fond of reading plays.

He also loved to write little plays and to act them out on the stage that his Father had built for him in his room. So he and his companions could give their plays in their own theatre.

All the while Robert was taking piano lessons.

Just before he entered the High School he heard a pianist who played so beautifully that he made up his mind that he would become a musician.

The pianist whose playing gave him this thought is one whose name you will know better and better as you get older.



IGNACE MOSCHELES.

There was lots of music making in the Schumann home, for Robert and all his companions played and sang. And besides that, he composed music for them.

It must have been a pleasant picture to see all these German boys coming together to make music. If we could gather together some American boys who were alive at that same time, here are some we could have found:

Nathaniel Hawthorne, who wrote for children, *Tanglewood Tales* and the *Wonder Book*.



No. 7

HAWTHORNE.



No. 8

Then there was Longfellow, who was born in Portland, Maine. How many of his poems do you know besides *Hiawatha*?

LONGFELLOW.

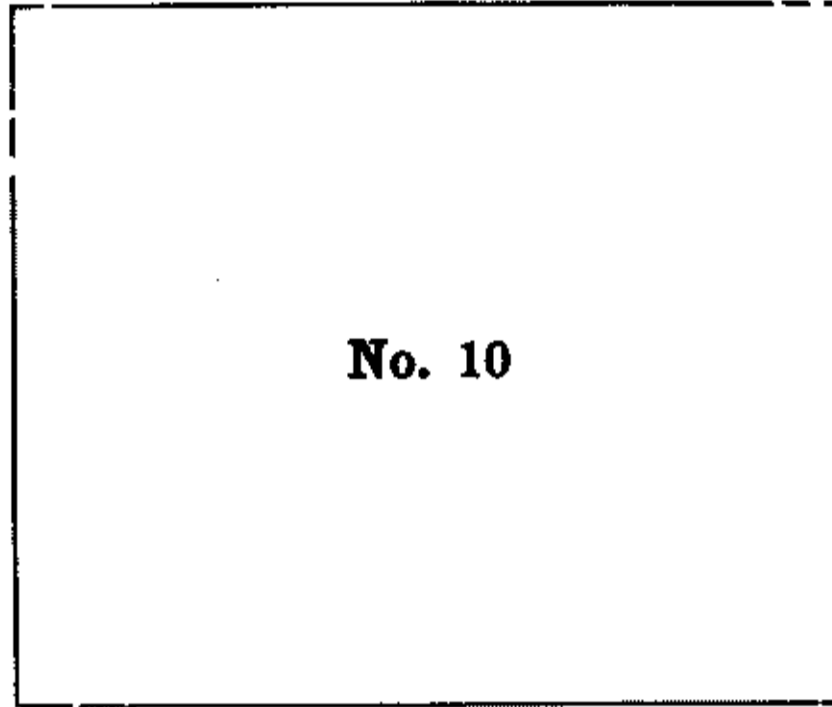
And then we must not forget Whittier, who wrote many lovely poems. One was about a little girl who spelled the word that her companion missed in school and so she went above him in the class.



No. 9

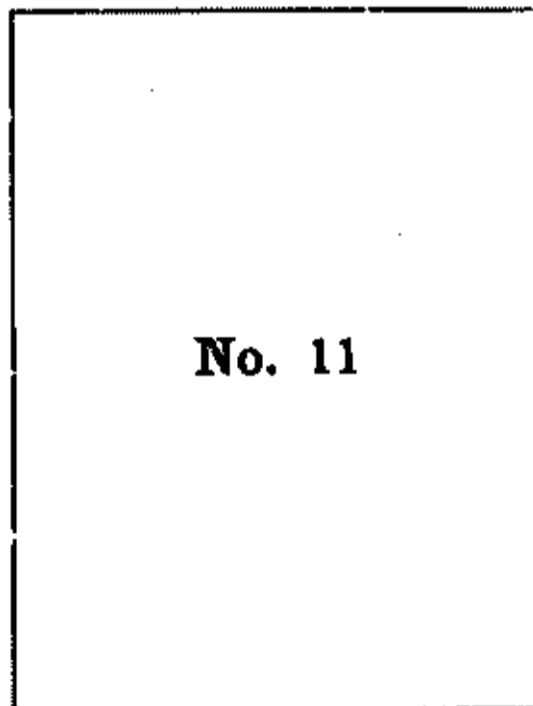
WHITTIER.

And still there was another little boy only a year older than Robert Schumann. He was born in a cabin.



LINCOLN'S BIRTHPLACE.

This boy's name, as you can guess, was Abraham Lincoln.

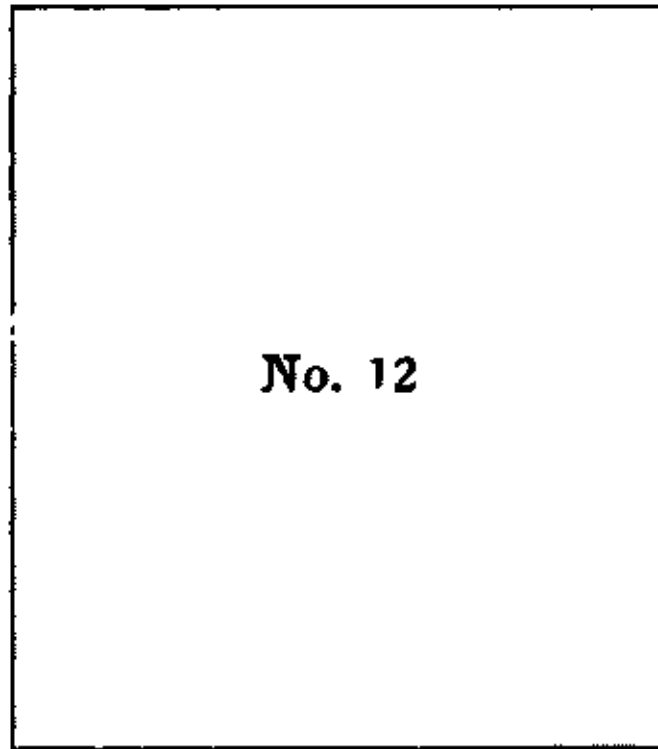


ABRAHAM LINCOLN.

So when you think of Robert Schumann, let us also think of Hawthorne, Longfellow, Whittier, and Lincoln.

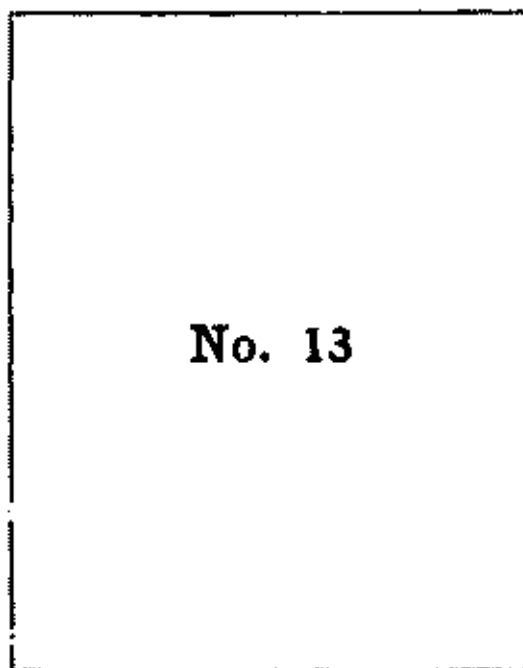
They were all doing their best, even as boys, to be useful.

Well, after all, Robert Schumann did not become a lawyer. He studied music very hard. His teacher was Frederick Wieck. His teacher's daughter, Clara Wieck, played the piano very beautifully.



CLARA WIECK.

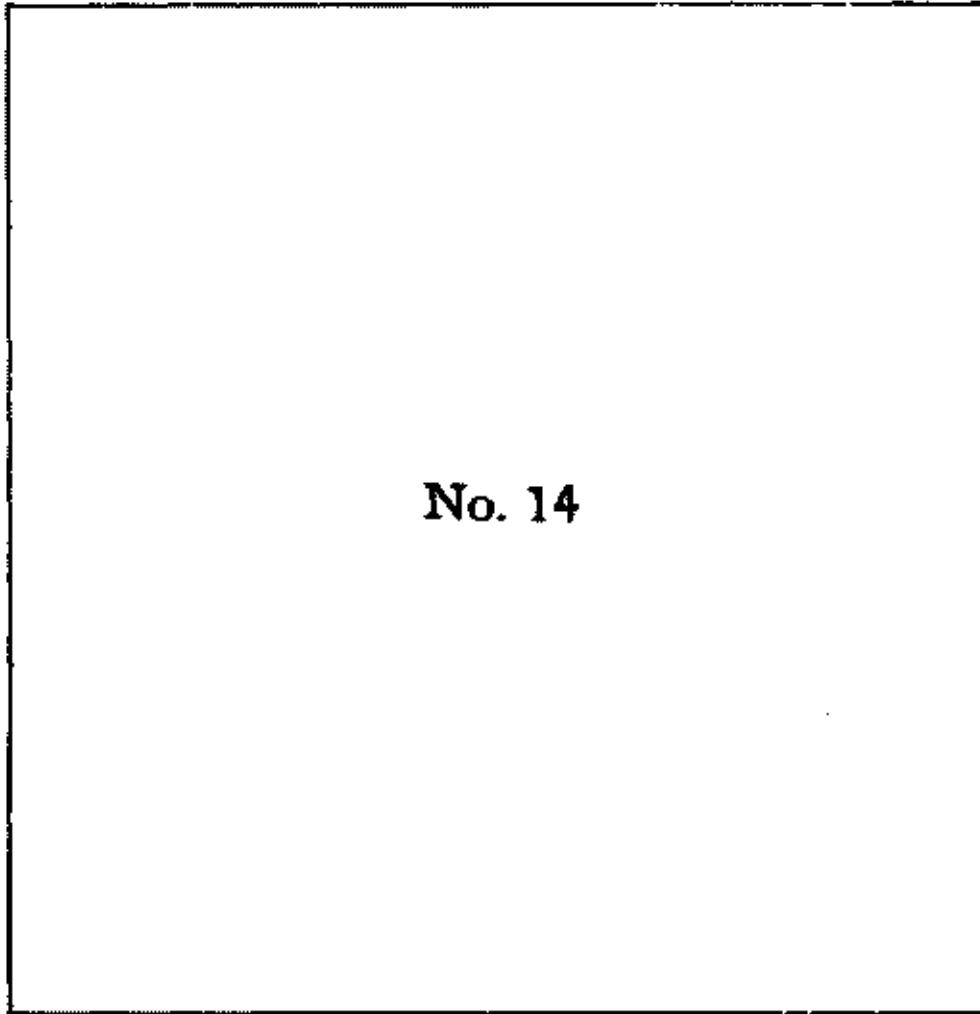
Papa Wieck, as he was called, was not very kind to Robert Schumann when the young man confessed that he and Clara loved one another and wished to marry.



FRIEDRICH WIECK.

But after a while it all turned out happily and they were married. So Clara Wieck became Clara Schumann.

Here is a picture of them seated together.



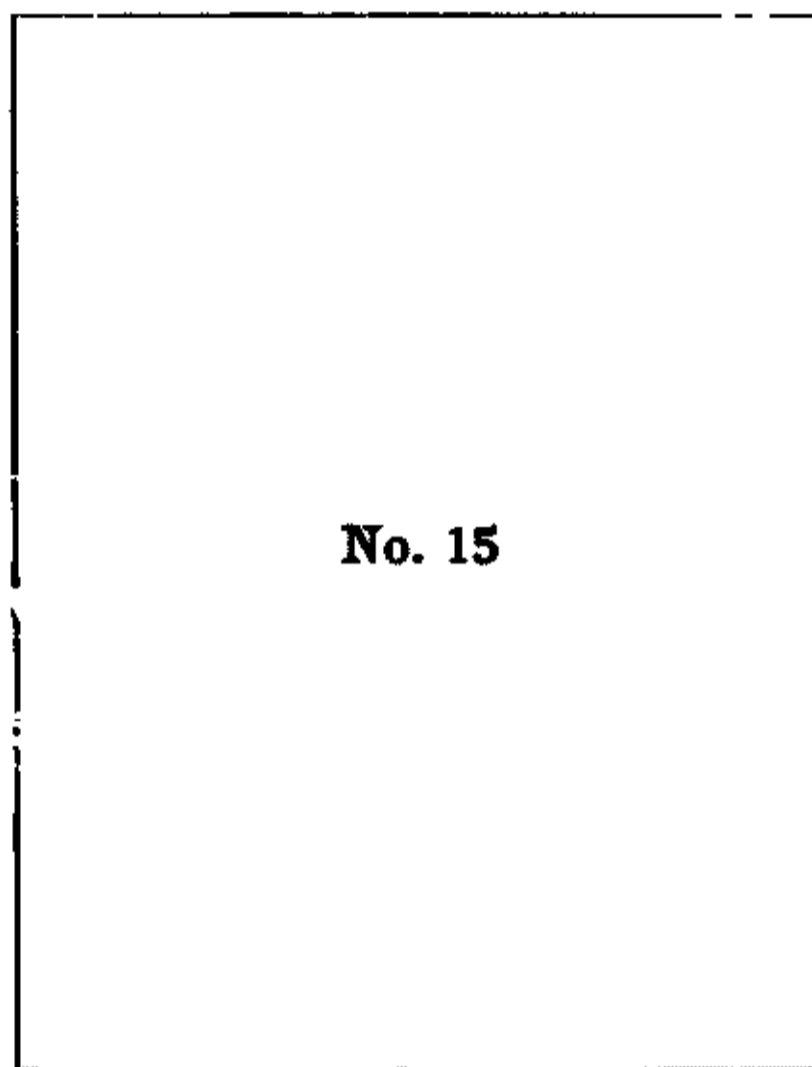
ROBERT AND CLARA SCHUMANN.

In the sixteen years that Robert Schumann lived after he and Clara Wieck were married he composed lots of music for the piano, besides songs, symphonies, and other kinds of compositions.

He was a teacher in the Leipzig Conservatory. Among his friends were Mendelssohn, Chopin, Brahms, and many others.

Schumann is best known as a composer of music, although he was also a teacher, a conductor, and a writer upon musical subjects. For many years he was the head of a musical newspaper, which is

remembered to this day because of the great work he did in helping people to understand new music and find out new composers. When he was a very young man Schumann wanted to become a pianist, but he unfortunately used a machine that he thought was going to help him play better. It hurt his hand so that he was never able to play well again. Poor Schumann went out of his mind in his last years, and died insane, July 29, 1856.



CLARA SCHUMANN.

Clara Schumann lived forty years after Robert Schumann died. She was the teacher of many students, some of whom traveled from America to study with her. She, too, was a composer and a concert pianist who played in public from the time she was ten years of age.

FACTS ABOUT ROBERT SCHUMANN.

1. Robert Schumann was born at Zwickau, in Saxony, Germany, on June 8, 1810.

2. When Schumann was nine years old he heard the great pianist Ignaz Moscheles play and resolved to become a great pianist.

3. When Schumann was a youth he showed a gift for writing poetry.

4. Schumann's father was a successful bookseller.

5. All through his life Schumann was a great lover of the writings of the German author, Jean Paul (whose full name was Jean Paul Richter). Much of his music shows his high regard for that writer of fairy stories.

6. Schumann was twenty-one years old when he injured his hand and learned that therefore he could not hope to be a pianist. It was then that he made up his mind to be a composer.

7. Schumann had enough means to live in comfort. He was not poor, as was Mozart, Schubert, and some others.

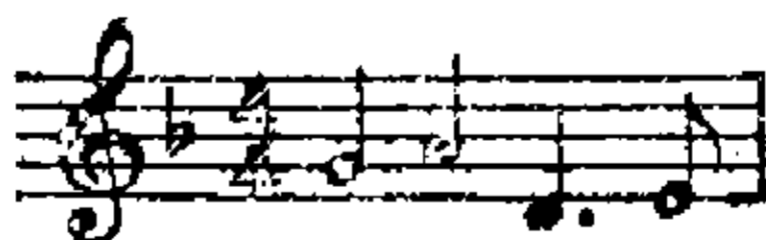
8. Robert and Clara Schumann had eight children, and some of Schumann's best music was written to interest his children.

9. Schumann died July 29, 1856.

SOME QUESTIONS ABOUT ROBERT SCHUMANN.

When you can answer them, try to write the Story of Schumann, to be copied on pages 14, 15, 16.

1. In what country was Schumann born?
2. Can you name some pieces for the piano composed by Schumann?
3. What did he write when he was a little boy?
4. What great pianist did Robert hear when a boy?
5. Name some famous Americans who were boys when Robert was going to school.
6. Who wrote Hiawatha? Tanglewood Tales?
7. With whom did Robert Schumann study the piano?
8. Whom did Robert Schumann marry?
9. Tell what you know about her.
10. Where did Schumann teach?
11. Mention some of his friends.
12. What does the composer picture for us in the "Happy Farmer?"
13. Whose name is spelled by these notes?



14. In what year was Schumann born?
15. Through what was Schumann best known?
16. How did he help people find new composers?
17. What misfortune came to Schumann late in life?

THE STORY OF ROBERT SCHUMANN.

Written by.....

On (date).....

<p>No. 16</p>

End of the Project Gutenberg EBook of Schumann, by Thomas Tapper

*** END OF THIS PROJECT GUTENBERG EBOOK SCHUMANN ***

***** This file should be named 35596-8.txt or 35596-8.zip *****

This and all associated files of various formats will be found in:

<http://www.gutenberg.org/3/5/5/9/35596/>

Produced by Juliet Sutherland 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.org/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.org

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.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-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 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.org>

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.