

The Project Gutenberg eBook of Eighteen Hundred and Eleven, by Mrs. Barbauld

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

Title: Eighteen Hundred and Eleven

Author: Mrs. Barbauld

Release date: November 19, 2004 [EBook #14100]

Most recently updated: December 18, 2020

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK EIGHTEEN HUNDRED AND ELEVEN ***

Produced by David Starner.

EIGHTEEN HUNDRED AND ELEVEN, A *POEM*.

BY ANNA LÆTITIA BARBAULD.

LONDON:

PRINTED FOR J. JOHNSON AND CO., ST. PAUL'S CHURCHYARD.

1812.

PRINTED BY RICHARD TAYLOR AND CO., SHOE LANE.

EIGHTEEN HUNDRED AND ELEVEN.

Still the loud death drum, thundering from afar,
O'er the vext nations pours the storm of war:
To the stern call still Britain bends her ear,
Feeds the fierce strife, the alternate hope and fear;
Bravely, though vainly, dares to strive with Fate,
And seeks by turns to prop each sinking state.
Colossal Power with overwhelming force [2]
Bears down each fort of Freedom in its course;
Prostrate she lies beneath the Despot's sway,
While the hushed nations curse him—and obey,

Bounteous in vain, with frantic man at strife,
Glad Nature pours the means—the joys of life;
In vain with orange blossoms scents the gale,
The hills with olives clothes, with corn the vale;
Man calls to Famine, nor invokes in vain,
Disease and Rapine follow in her train;
The tramp of marching hosts disturbs the plough,
The sword, not sickle, reaps the harvest now,
And where the Soldier gleans the scant supply.
The helpless Peasant but retires to die;
No laws his hut from licensed outrage shield, [3]
And war's least horror is the ensanguined field.

Fruitful in vain, the matron counts with pride
The blooming youths that grace her honoured side;
No son returns to press her widow'd hand,
Her fallen blossoms strew a foreign strand.
—Fruitful in vain, she boasts her virgin race,
Whom cultured arts adorn and gentlest grace;
Defrauded of its homage, Beauty mourns,
And the rose withers on its virgin thorns.
Frequent, some stream obscure, some uncouth name
By deeds of blood is lifted into fame;
Oft o'er the daily page some soft-one bends
To learn the fate of husband, brothers, friends,
Or the spread map with anxious eye explores, [4]
Its dotted boundaries and penciled shores,
Asks *where* the spot that wrecked her bliss is found,
And learns its name but to detest the sound.

And thinks't thou, Britain, still to sit at ease,
An island Queen amidst thy subject seas,
While the vext billows, in their distant roar,
But soothe thy slumbers, and but kiss thy shore?
To sport in wars, while danger keeps aloof,
Thy grassy turf unbruised by hostile hoof?
So sing thy flatterers; but, Britain, know,
Thou who hast shared the guilt must share the woe.
Nor distant is the hour; low murmurs spread,
And whispered fears, creating what they dread;
Ruin, as with an earthquake shock, is here, [5]
There, the heart-witherings of unuttered fear,
And that sad death, whence most affection bleeds,
Which sickness, only of the soul, precedes.
Thy baseless wealth dissolves in air away,
Like mists that melt before the morning ray:
No more on crowded mart or busy street
Friends, meeting friends, with cheerful hurry greet;
Sad, on the ground thy princely merchants bend
Their altered looks, and evil days portend,
And fold their arms, and watch with anxious breast
The tempest blackening in the distant West.

Yes, thou must droop; thy Midas dream is o'er;
The golden tide of Commerce leaves thy shore,
Leaves thee to prove the alternate ills that haunt [6]
Enfeebling Luxury and ghastly Want;
Leaves thee, perhaps, to visit distant lands,
And deal the gifts of Heaven with equal hands.

Yet, O my Country, name beloved, revered,
By every tie that binds the soul endeared,
Whose image to my infant senses came
Mixt with Religion's light and Freedom's holy flame!
If prayers may not avert, if 'tis thy fate

To rank amongst the names that once were great,
 Not like the dim cold Crescent shalt thou fade,
 Thy debt to Science and the Muse unpaid;
 Thine are the laws surrounding states revere,
 Thine the full harvest of the mental year,
 Thine the bright stars in Glory's sky that shine, [7]
 And arts that make it life to live are thine.
 If westward streams the light that leaves thy shores,
 Still from thy lamp the streaming radiance pours.
 Wide spreads thy race from Ganges to the pole,
 O'er half the western world thy accents roll:
 Nations beyond the Apalachian hills
 Thy hand has planted and thy spirit fills:
 Soon as their gradual progress shall impart
 The finer sense of morals and of art,
 Thy stores of knowledge the new states shall know,
 And think thy thoughts, and with thy fancy glow;
 Thy Lockes, thy Paleys shall instruct their youth,
 Thy leading star direct their search for truth;
 Beneath the spreading Platan's tent-like shade, [8]
 Or by Missouri's rushing waters laid,
 "Old father Thames" shall be the Poets' theme,
 Of Hagley's woods the enamoured virgin dream,
 And Milton's tones the raptured ear enthrall,
 Mixt with the roar of Niagara's fall;
 In Thomson's glass the ingenuous youth shall learn
 A fairer face of Nature to discern;
 Nor of the Bards that swept the British lyre
 Shall fade one laurel, or one note expire.
 Then, loved Joanna, to admiring eyes
 Thy storied groups in scenic pomp shall rise;
 Their high soul'd strains and Shakespear's noble rage
 Shall with alternate passion shake the stage.
 Some youthful Basil from thy moral lay [9]
 With stricter hand his fond desires shall sway;
 Some Ethwald, as the fleeting shadows pass,
 Start at his likeness in the mystic glass;
 The tragic Muse resume her just controul,
 With pity and with terror purge the soul,
 While wide o'er transatlantic realms thy name
 Shall live in light, and gather *all* its fame.

Where wanders Fancy down the lapse of years
 Shedding o'er imaged woes untimely tears?
 Fond moody Power! as hopes—as fears prevail,
 She longs, or dreads, to lift the awful veil,
 On visions of delight now loves to dwell,
 Now hears the shriek of woe or Freedom's knell:
 Perhaps, she says, long ages past away, [10]
 And set in western waves our closing day,
 Night, Gothic night, again may shade the plains
 Where Power is seated, and where Science reigns;
 England, the seat of arts, be only known
 By the gray ruin and the mouldering stone;
 That Time may tear the garland from her brow,
 And Europe sit in dust, as Asia now.

Yet then the ingenuous youth whom Fancy fires
 With pictured glories of illustrious sires,
 With duteous zeal their pilgrimage shall take
 From the blue mountains, or Ontario's lake,
 With fond adoring steps to press the sod
 By statesmen, sages, poets, heroes trod;
 On Isis' banks to draw inspiring air, [11]
 From Runnymede to send the patriot's prayer;

In pensive thought, where Cam's slow waters wind,
To meet those shades that ruled the realms of mind;
In silent halls to sculptured marbles bow,
And hang fresh wreaths round Newton's awful brow.
Oft shall they seek some peasant's homely shed,
Who toils, unconscious of the mighty dead,
To ask where Avon's winding waters stray,
And thence a knot of wild flowers bear away;
Anxious enquire where Clarkson, friend of man,
Or all-accomplished Jones his race began;
If of the modest mansion aught remains
Where Heaven and Nature prompted Cowper's strains;
Where Roscoe, to whose patriot breast belong [12]
The Roman virtue and the Tuscan song,
Led Ceres to the black and barren moor
Where Ceres never gained a wreath before[1]:
With curious search their pilgrim steps shall rove
By many a ruined tower and proud alcove,
Shall listen for those strains that soothed of yore
Thy rock, stern Skiddaw, and thy fall, Lodore;
Feast with Dun Edin's classic brow their sight,
And visit "Melross by the pale moonlight."

But who their mingled feelings shall pursue
When London's faded glories rise to view?
The mighty city, which by every road, [13]
In floods of people poured itself abroad;
Ungirt by walls, irregularly great,
No jealous drawbridge, and no closing gate;
Whose merchants (such the state which commerce brings)
Sent forth their mandates to dependant kings:
Streets, where the turban'd Moslem, bearded Jew,
And woolly Afric, met the brown Hindu;
Where through each vein spontaneous plenty flowed,
Where Wealth enjoyed, and Charity bestowed.
Pensive and thoughtful shall the wanderers greet
Each splendid square, and still, untrodden street;
Or of some crumbling turret, mined by time,
The broken stair with perilous step shall climb,
Thence stretch their view the wide horizon round, [14]
By scattered hamlets trace its antient bound,
And, choked no more with fleets, fair Thames survey
Through reeds and sedge pursue his idle way.

With throbbing bosoms shall the wanderers tread
The hallowed mansions of the silent dead,
Shall enter the long isle and vaulted dome
Where Genius and where Valour find a home;
Awe-struck, midst chill sepulchral marbles breathe,
Where all above is still, as all beneath;
Bend at each antique shrine, and frequent turn
To clasp with fond delight some sculptured urn,
The ponderous mass of Johnson's form to greet,
Or breathe the prayer at Howard's sainted feet.

Perhaps some Briton, in whose musing mind [15]
Those ages live which Time has cast behind,
To every spot shall lead his wondering guests
On whose known site the beam of glory rests:
Here Chatham's eloquence in thunder broke,
Here Fox persuaded, or here Garrick spoke;
Shall boast how Nelson, fame and death in view,
To wonted victory led his ardent crew,
In England's name enforced, with loftiest tone[2],
Their duty,—and too well fulfilled his own:

How gallant Moore[3], as ebbing life dissolved,
But hoped his country had his fame absolved.
Or call up sages whose capacious mind [16]
Left in its course a track of light behind;
Point where mute crowds on Davy's lips reposed,
And Nature's coyest secrets were disclosed;
Join with their Franklin, Priestley's injured name,
Whom, then, each continent shall proudly claim.

Oft shall the strangers turn their eager feet
The rich remains of antient art to greet,
The pictured walls with critic eye explore,
And Reynolds be what Raphael was before.
On spoils from every clime their eyes shall gaze,
Ægyptian granites and the Etruscan vase;
And when midst fallen London, they survey
The stone where Alexander's ashes lay,
Shall own with humbled pride the lesson just [17]
By Time's slow finger written in the dust.

There walks a Spirit o'er the peopled earth,
Secret his progress is, unknown his birth;
Moody and viewless as the changing wind,
No force arrests his foot, no chains can bind;
Where'er he turns, the human brute awakes,
And, roused to better life, his sordid hut forsakes:
He thinks, he reasons, glows with purer fires,
Feels finer wants, and burns with new desires:
Obedient Nature follows where he leads;
The steaming marsh is changed to fruitful meads;
The beasts retire from man's asserted reign,
And prove his kingdom was not given in vain.
Then from its bed is drawn the ponderous ore, [18]
Then Commerce pours her gifts on every shore,
Then Babel's towers and terrassed gardens rise,
And pointed obelisks invade the skies;
The prince commands, in Tyrian purple drest,
And Ægypt's virgins weave the linen vest.
Then spans the graceful arch the roaring tide,
And stricter bounds the cultured fields divide.
Then kindles Fancy, then expands the heart,
Then blow the flowers of Genius and of Art;
Saints, Heroes, Sages, who the land adorn,
Seem rather to descend than to be born;
Whilst History, midst the rolls consigned to fame,
With pen of adamant inscribes their name.

The Genius now forsakes the favoured shore, [19]
And hates, capricious, what he loved before;
Then empires fall to dust, then arts decay,
And wasted realms enfeebled despots sway;
Even Nature's changed; without his fostering smile
Ophir no gold, no plenty yields the Nile;
The thirsty sand absorbs the useless rill,
And spotted plagues from putrid fens distill.
In desert solitudes then Tadmor sleeps,
Stern Marius then o'er fallen Carthage weeps;
Then with enthusiast love the pilgrim roves
To seek his footsteps in forsaken groves,
Explores the fractured arch, the ruined tower,
Those limbs disjointed of gigantic power;
Still at each step he dreads the adder's sting, [20]
The Arab's javelin, or the tiger's spring;
With doubtful caution treads the echoing ground.
And asks where Troy or Babylon is found.

And now the vagrant Power no more detains
The vale of Tempe, or Ausonian plains;
Northward he throws the animating ray,
O'er Celtic nations bursts the mental day:
And, as some playful child the mirror turns,
Now here now there the moving lustre burns;
Now o'er his changeful fancy more prevail
Batavia's dykes than Arno's purple vale,
And stinted suns, and rivers bound with frost,
Than Enna's plains or Baia's viny coast;
Venice the Adriatic weds in vain, [21]
And Death sits brooding o'er Campania's plain;
O'er Baltic shores and through Hercynian groves,
Stirring the soul, the mighty impulse moves;
Art plies his tools, arid Commerce spreads her sail,
And wealth is wafted in each shifting gale.
The sons of Odin tread on Persian looms,
And Odin's daughters breathe distilled perfumes;
Loud minstrel Bards, in Gothic halls, rehearse
The Runic rhyme, and "build the lofty verse:"
The Muse, whose liquid notes were wont to swell
To the soft breathings of the' Æolian shell,
Submits, reluctant, to the harsher tone,
And scarce believes the altered voice her own.
And now, where Cæsar saw with proud disdain [22]
The wattled hut and skin of azure stain,
Corinthian columns rear their graceful forms,
And light varandas brave the wintry storms,
While British tongues the fading fame prolong
Of Tully's eloquence and Maro's song.
Where once Bonduca whirled the scythed car,
And the fierce matrons raised the shriek of war,
Light forms beneath transparent muslins float,
And tutored voices swell the artful note.
Light-leaved acacias and the shady plane
And spreading cedar grace the woodland reign;
While crystal walls the tenderer plants confine,
The fragrant orange and the nectared pine;
The Syrian grape there hangs her rich festoons, [23]
Nor asks for purer air, or brighter noons:
Science and Art urge on the useful toil,
New mould a climate and create the soil,
Subdue the rigour of the northern Bear,
O'er polar climes shed aromatic air,
On yielding Nature urge their new demands,
And ask not gifts but tribute at her hands.

London exults:—on London Art bestows
Her summer ices and her winter rose;
Gems of the East her mural crown adorn,
And Plenty at her feet pours forth her horn;
While even the exiles her just laws disclaim,
People a continent, and build a name:
August she sits, and with extended hands [24]
Holds forth the book of life to distant lands.

But fairest flowers expand but to decay;
The worm is in thy core, thy glories pass away;
Arts, arms and wealth destroy the fruits they bring;
Commerce, like beauty, knows no second spring.
Crime walks thy streets, Fraud earns her unblest bread,
O'er want and woe thy gorgeous robe is spread,
And angel charities in vain oppose:
With grandeur's growth the mass of misery grows.
For see,—to other climes the Genius soars,

He turns from Europe's desolated shores;
And lo, even now, midst mountains wrapt in storm,
On Andes' heights he shrouds his awful form;
On Chimborazo's summits treads sublime, [25]
Measuring in lofty thought the march of Time;
Sudden he calls:—"Tis now the hour!" he cries,
Spreads his broad hand, and bids the nations rise.
La Plata hears amidst her torrents' roar,
Potosi hears it, as she digs the ore:
Ardent, the Genius fans the noble strife,
And pours through feeble souls a higher life,
Shouts to the mingled tribes from sea to sea,
And swears—Thy world, Columbus, shall be free.

THE END.

Footnotes:

[1] The Historian of the age of Leo has brought into cultivation the extensive tract of Chatmoss.

[2] Every reader will recollect the sublime telegraphic dispatch, "England expects every man to do his duty."

[3] "I hope England will be satisfied," were the last words of General Moore.

*** END OF THE PROJECT GUTENBERG EBOOK EIGHTEEN HUNDRED AND ELEVEN ***

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 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

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

Project 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.