

The Project Gutenberg eBook of The Butterfly's Ball and the Grasshopper's Feast

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: The Butterfly's Ball and the Grasshopper's Feast

Author: William Roscoe
Commentator: Charles Welsh

Release date: March 20, 2007 [eBook #20860]

Language: English

Credits: Produced by Irma pehar, David Garcia 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.)

*** START OF THE PROJECT GUTENBERG EBOOK THE BUTTERFLY'S BALL AND THE GRASSHOPPER'S FEAST ***

PRICE ONE SHILLING.

**THE
BUTTERFLY'S BALL,**



**AND THE
GRASSHOPPER'S FEAST.**



By Mr. ROSCOE.

ILLUSTRATED WITH ELEGANT ENGRAVINGS.

LONDON:
Printed for J. HARRIS, Successor to E. NEWBERY,
at the Original Juvenile Library, the Corner of
St. Paul's Church Yard.
1808.

*Printed on Hand-made Paper, bound in characteristic style, with uncut edges, price
Half-a-Crown,*

GOODY TWO-SHOES

**A FACSIMILE REPRODUCTION
OF THE
EDITION OF 1766
WITH AN INTRODUCTION**

GIVING SOME ACCOUNT OF THE BOOK AND SOME SPECULATIONS AS TO ITS AUTHORSHIP

BY
CHARLES WELSH

"The facsimile of 'Goody Two-Shoes,' which Mr Welsh has edited, and Messrs Griffith and Farran published, might be classed among the Christmas books of the season, but it deserves more extended notice, as reproducing a volume which, if hardly known to the present generation, ranks among English Classics. Mr Welsh deserves hearty thanks for the trouble he has taken in producing this neat little volume."—*Athenæum*.

"We are sure that many who are no longer in their youth will be pleased to see it."—*Queen*.

"A very quaint little book."—*Punch*.

"Notwithstanding the difficulties of type, the cramped pages that will not keep open, and the hideous woodcuts so faithfully reproduced, we have seen more than one child reject the latest picture book of Mr Caldecott or Kate Greenaway, with its purple and gold, for the hodden grey of 'Goody Two-Shoes.'"—*Pall Mall Gazette*.

GRIFFITH & FARRAN,
Successors to Newbery & Harris,
WEST CORNER OF ST PAUL'S CHURCHYARD, LONDON.

☞ *A few copies are done up in an exact reproduction, by hand, of the original
flowery and gilt Dutch pattern, price Five Shillings.*

THE BUTTERFLY'S BALL

AND THE
GRASSHOPPER'S FEAST

BY MR ROSCOE

**A FACSIMILE REPRODUCTION
OF THE
EDITION OF 1808**

**WITH AN INTRODUCTION
BY CHARLES WELSH**

GRIFFITH & FARRAN
Successors to Newbery & Harris
WEST CORNER OF ST PAUL'S CHURCHYARD, LONDON
FIELD & TUER, YE LEADENHALLE PRESSE, E.C.

MDCCCLXXXIII

INTRODUCTION.

Early in the present century John Harris—one of the successors to the business of "Honest John Newbery," now carried on by Messrs Griffith & Farran at the old corner of St. Paul's Churchyard—began the publication of a series of little books, which for many years were probably among the most famous of the productions of the House. Now, however, according to the fate which usually overtakes books for children, nearly all of them are forgotten or unknown.

The first book in this series which was known as *Harris's Cabinet* was "The Butterfly's Ball," and was published in January 1807. This was followed in the same year by "The Peacock at Home" (a sequel to "The Butterfly's Ball"), "The Elephant's Ball," and "The Lion's Masquerade;" and then (prompted no doubt by the success of these, for we learn on the publisher's authority that of the two first 40,000 copies were sold within twelve months) Mr Harris brought out a torrent of little books of a like kind, of which the titles were: "The Lioness's Ball," "The Lobster's Voyage to the Brazils," "The Cat's Concert," "The Fishes' Grand Gala," "Madame Grimalkin's Party," "The Jackdaw's Home," "The Lion's Parliament," "The Water King's Levée;" and in 1809, by which time, naturally enough, the idea seems to have become quite threshed out and exhausted, the last of the Series was published; this was entitled, "The Three Wishes, or Think before you Speak."

Of this long list of books a few of the titles are still familiar, and one of them, "The Butterfly's Ball," may certainly claim to have become a Nursery Classic. It is still in regular demand; the edition now in sale being illustrated by Harrison Weir; it has been published in various forms, and has figured in most of the collections of prose and verse for the young that have been issued during this century. Probably to the minds of hundreds of people past middle age few lines are more familiar than the opening couplet—

"Come take up your hats, and away let us haste
To the Butterfly's Ball and Grasshopper's Feast"—

and many no doubt by a little effort of memory could repeat the whole poem.

Hardly less famous were the three books which next followed in order of issue—"The Peacock at Home," "The Elephant's Ball," and "The Lion's Masquerade." Their original size was 5 by 4 inches, and they were issued in a simple printed paper wrapper. It is of these first four books that the reprint is here given, and in order to present both pictures and text with greater effect this reprint has been made upon considerably larger paper; the text and illustrations are fac-simile reproductions of originals from the celebrated Flaxman collection recently dispersed at a sale by Messrs Christie, Manson, & Woods, when Mr Tuer, to whom I am indebted for their loan, became their fortunate possessor. "The Butterfly's Ball" is not a reproduction of the first edition, which, as will be shown later on, would be considered by those who are familiar with the poem as incomplete. Moreover, the illustrations in the edition here presented are obviously by the same hand as that which embellished the other three books, and it was felt that for these reasons it would possess a greater interest.

"The Butterfly's Ball" first appeared in the November number of the *Gentleman's Magazine*, where it is said to have been written by William Roscoe—M.P. for Liverpool, the author of "The Life of Leo X.," and well known in the literary circles of his day—for the use of his children, and set to music by order of their Majesties for the Princess Mary. When the verses were subsequently published in book form, the text and pictures were engraved together on copperplates. An edition, with pictures on separate pages, appeared early in the next year, which is the one here reproduced.

In this edition there are many variations from the previous one. The allusions to "little Robert"—evidently William Roscoe's son—do not occur in the former, and many slight improvements, tending to make the verses more rhythmical and flowing, are introduced. The whole passage, "Then close on his haunches" (p. 7) to "Chirp his own praises the rest of the night," &c. (p. 10), is an interpolation in this later edition. It is, I believe, certain that the verses were written by Roscoe for his children on the occasion of the birthday of his son Robert, who was nearly the youngest of his seven sons. No doubt when they were copied out for setting to music the allusions to his own family were omitted by the author. A correspondent of *Notes and Queries*—who is, I believe, a niece of the late Sir George Smart—says, in reference to the question of the setting of the verses to music, that—

"The MS., in Roscoe's own handwriting, as sent to Sir G. Smart for setting to music, is in a valuable collection of autographs bequeathed by the musician to his daughter. The glee was written for the three princesses—Elizabeth, Augusta, and Mary—daughters of George III, and pupils of Sir George, and was performed by them during one of their usual visits to Weymouth."

"The Peacock at Home" and "The Lion's Masquerade" were, as the title-page puts it, written "by a Lady," and we should most likely have remained in ignorance as to who the lady was if there had not been published in 1816 another little book of a somewhat similar character, entitled "The Peacock and Parrot on their Tour to discover the Author of 'The Peacock at Home,'" which, the Preface tells us, was written immediately after the appearance of "The Peacock at Home," but from various circumstances was laid aside. "In the opinion of the publishers," the Preface goes on to say, "it is so nearly allied in point of merit to that celebrated trifle that it is introduced at this

late period."

The book relates in verse how the peacock and parrot—

"... far as England extends
Then together did travel to visit their friends,
Endeavour to find out the name of our poet,
And ere we return ten to one that we know it."

After long travelling—

"A path strewn with flowers they gaily pursued,
And in fancy their long-sought Incognita viewed.
Till all their cares over in Dorset they found her,
And plucking a wreath of green bay-leaves they crowned her."

In a footnote is added, "Mrs Dorset was the authoress of 'The Peacock at Home.'"

Mrs Dorset, according to a note by Mr Dyce which appears on the fly-leaf of a copy of "The Peacock at Home," in the Dyce and Forster Collection at South Kensington, was sister to Charlotte Smith. Their maiden name was Turner.

The British Museum Catalogue says Mrs Dorset also wrote "The Three Wishes, or Think before you Speak," which is the last on the list of books in *Harris's Cabinet*. (See p. iv.)

It seems to be clear that the same lady wrote "The Lion's Masquerade" as "The Peacock at Home," for in "The Lioness's Ball" (a companion to "The Lion's Masquerade") the dedication begins thus—

"I do not, fair Dorset, I do not aspire,
With notes so unhallowed as mine,
To touch the sweet strings of thy beautiful lyre,
Or covet the praise that is thine."

I regret that I am unable to offer any conjecture here as to the "W. B." who wrote "The Elephant's Ball:" the same initials appear to an appendix to an edition of "Goody Two Shoes," published some time before 1780, but this may be a coincidence only.

Besides the interest and merit of these little books on literary grounds, these earlier editions are especially noteworthy because they were illustrated by the painter William Mulready, and the drawings he made for them are amongst the earliest efforts of his genius: they were executed before he had reached man's estate. It is not a little curious to observe in this connection how many artists who have risen to eminence have at the outset of their career been employed in illustrating books for children; it would indeed appear that until comparatively recent years the veriest tiro was considered capable of furnishing the necessary embellishments for books for the nursery—a state of things which, we need not say, happily does not obtain in the present day. Notwithstanding this, however, these and many other little books of a bygone time abound in instructive indications of the beginnings of genius which has subsequently delighted the world with its masterpieces.

In connection with Mulready and children's books it may be interesting to note that in 1806 a little book called "The Looking Glass" was published, said to be written by William Godwin under the name of "Theophilus Markliffe." This work is the history and early adventures of a young artist, and it is known that it was compiled from a conversation with Mulready, who was then engaged in illustrating some juvenile books for the author, and the facts in it relate to the painter's early life. It contains illustrations of the talent of the subject done at three, five, and six years old, which are presumed to be imitations of Mulready's own drawings at the same ages.

I cannot more fitly close these few words of Introduction than by quoting the quaint and curious announcement with which Mr Harris was wont to commend these little books to the public. "It is unnecessary," says he, "for the publisher to say anything more of these little productions than that they have been purchased with avidity and read with satisfaction by persons in all ranks of life." No doubt the public of to-day will be curious to see what manner of book it was that was so eagerly sought after by the children of the early days of the present century, and interested in comparing it with the more finished but often showy and sensational productions of our own time.

C. W.

LEYTONSTONE,
September 1883.

BUTTERFLY'S BALL,

AND THE GRASSHOPPER'S FEAST.

By MR. ROSCOE.

LONDON:
PRINTED FOR J. HARRIS, SUCCESSOR TO E. NEWBERY,
AT THE ORIGINAL JUVENILE LIBRARY, CORNER
OF ST. PAUL'S CHURCH-YARD.

1808.

Field & Tuer, Ye Leadenhalle Presse, London.

FRONTISPIECE.



"Come take up your hats & away let us haste." p. 1
Pub. Jan. 25. 1808. by J. Harris, corner St. Paul's Church Yd.

THE BUTTERFLY'S BALL.

Come take up your Hats, and away let us haste
To the *Butterfly's* Ball, and the *Grasshopper's* Feast.
The Trumpeter, *Gad-fly*, has summon'd the Crew,
And the Revels are now only waiting for you.

So said little Robert, and pacing along,
His merry Companions came forth in a Throng.
And on the smooth Grass, by the side of a Wood,
Beneath a broad Oak that for Ages had stood,



"Saw the children of earth & the tenants of air." p. 4

Saw the Children of Earth, and the Tenants of Air,
For an Evening's Amusement together repair.
And there came the *Beetle*, so blind and so black,
Who carried the *Emmet*, his Friend, on his Back.

And there was the *Gnat* and the *Dragon-fly* too,
With all their Relations, Green, Orange, and Blue.
And there came the *Moth*, with his Plumage of Down,
And the *Hornet* in Jacket of Yellow and Brown;

Who with him the *Wasp*, his Companion, did bring,
But they promis'd, that Evening, to lay by their Sting.
And the sly little *Dormouse* crept out of his Hole,
And brought to the Feast his blind Brother, the *Mole*.



"And the sly little dormouse, crept out of his hole." p. 6

And the *Snail*, with his Horns peeping out of his Shell,
Came from a great Distance, the Length of an Ell.
A Mushroom their Table, and on it was laid
A Water-dock Leaf, which a Table-cloth made.

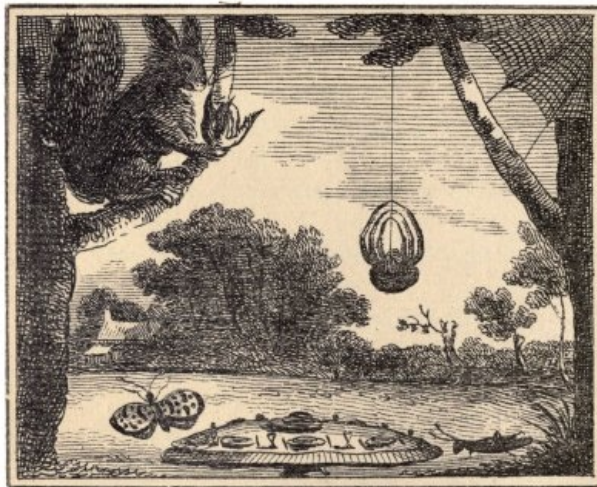


And the Bee brought her honey, &c. p. 7

The Viands were various, to each of their Taste,
 And the *Bee* brought her Honey to crown the Repast.
 Then close on his Haunches, so solemn and wise,
 The *Frog* from a Corner, look'd up to the Skies.

And the *Squirrel* well pleas'd such Diversions to see,
 Mounted high over Head, and look'd down from a Tree.
 Then out came the *Spider*, with Finger so fine,
 To shew his Dexterity on the tight Line.

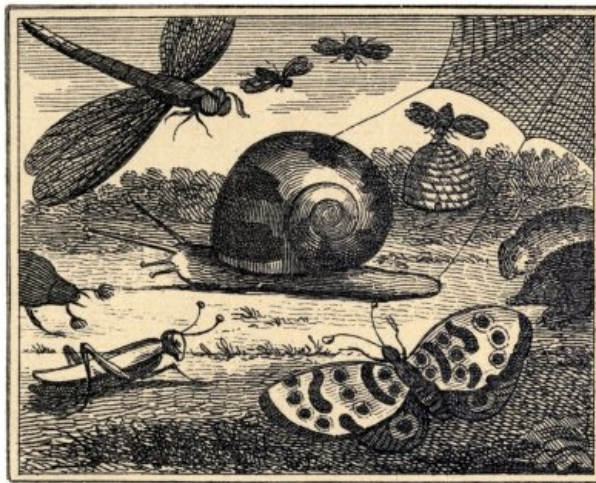
From one Branch to another, his Cobwebs he slung,
 Then quick as an Arrow he darted along,
 But just in the Middle,—Oh! shocking to tell,
 From his Rope, in an Instant, poor Harlequin fell.



Hung suspended in air, &c. p. 9

Yet he touch'd not the Ground, but with Talons outspread,
 Hung suspended in Air, at the End of a Thread.
 Then the *Grasshopper* came with a Jerk and a Spring,
 Very long was his Leg, though but short was his Wing;

He took but three Leaps, and was soon out of Sight,
 Then chirp'd his own Praises the rest of the Night.
 With Step so majestic the *Snail* did advance,
 And promis'd the Gazers a Minuet to dance.



"With step so Majestic the snail did advance." 130

But they all laugh'd so loud that he pull'd in his Head,
And went in his own little Chamber to Bed.
Then, as Evening gave Way to the Shadows of Night,
Their Watchman, the *Glow-worm*, came out with a Light.



"So said little Robert, & pacing along." 131

Then Home let us hasten, while yet we can see,
For no Watchman is waiting for you and for me,
So said little Robert, and pacing along,
His merry Companions returned in a Throng.

END OF THE BUTTERFLY'S BALL.

*** END OF THE PROJECT GUTENBERG EBOOK THE BUTTERFLY'S BALL AND THE
GRASSHOPPER'S FEAST ***

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.