

## The Project Gutenberg eBook of Feeding the Mind, by Lewis Carroll

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](http://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:** Feeding the Mind

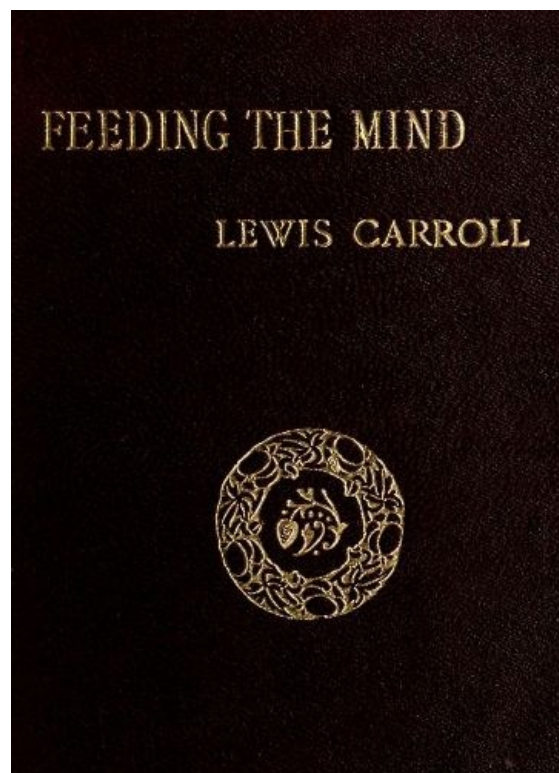
**Author:** Lewis Carroll

**Release Date:** March 9, 2011 [EBook #35535]

**Language:** English

**Credits:** Produced by The Online Distributed Proofreading Team at <https://www.pgdp.net>  
(This file was produced from images generously made available by The Internet Archive.)

\*\*\* START OF THE PROJECT GUTENBERG EBOOK FEEDING THE MIND \*\*\*



## FEEDING THE MIND

UNIFORM WITH THE PRESENT  
VOLUME.  
*1s. net each; leather, 2s. net  
each.*

PRAYERS WRITTEN AT  
VAILIMA.  
BY R. L. STEVENSON.

A CHRISTMAS SERMON.  
BY R. L. STEVENSON.

# FEEDING THE MIND

BY  
LEWIS CARROLL

WITH A PREFATORY NOTE BY  
WILLIAM H. DRAPER



LONDON  
CHATTO & WINDUS  
1907

[All rights reserved]

---

## NOTE

[Pg v]

**T**HE history of this little sparkle from the pen of Lewis Carroll may soon be told. It was in October of the year 1884 that he came on a visit to a certain vicarage in Derbyshire, where he had promised, on the score of friendship, to do what was for him a most unusual favour—to give a lecture before a public audience.

The writer well remembers his nervous, highly-strung manner as he stood before the little room full of simple people, few of whom had any idea of the world-wide reputation of that shy, slight figure before them.

When the lecture was over, he handed the manuscript to me, saying: 'Do what you like with it.'

[Pg vi]

The one for whose sake he did this kindness was not long after called

'Into the Silent Land.'

So the beautifully-written MS., in his customary violet ink, has been treasured for more than twenty years, only now and then being read over at Christmastime to a friend or two by the study fire, always to meet with the same welcome and glad acknowledgment that here was a genuine, though little flame that could not have belonged to any other source but that which all the world knew in Alice in Wonderland and Through the Looking-Glass.

There may be, perhaps, many others who, gathering round a winter fire, will be glad to read words, however few, from that bright source, and whose memories will respond to the fresh touch of that cherished name.

[Pg vii]

It remains to add but one or two more associations that cling to it and make the remembrance more vivid still. While Lewis Carroll was staying in the house, there came to call a certain genial and by no means shy Dean, who, without realizing what he was doing, proceeded, in the presence of other callers, to make some remark identifying Mr. Dodgson as the author of his books.

There followed an immense explosion immediately on the visitor's departure, with a pathetic and serious request that, if there were any risk of a repetition of the call, due warning might be given, and the retreat secured.

EIGHT OR NINE WISE WORDS  
ABOUT  
LETTER-WRITING

which their author had printed and used to send to his acquaintance, accompanied by a small case for postage-stamps.

It consists of forty pages, and is published by Emberlin and Son, Oxford; and these are the contents:

	PAGE
ON STAMP-CASES,	5
HOW TO BEGIN A LETTER,	8
HOW TO GO ON WITH A LETTER,	11
HOW TO END A LETTER,	20
ON REGISTERING CORRESPONDENCE,	22

In this little script, also, there are the same sparkles of wit which betoken that nimble pen, as, for example, under 'How to begin a Letter':

[Pg ix]

"And never, never, dear madam" (N.B.—This remark is addressed to ladies *only*. No man would ever do such a thing), "put 'Wednesday' simply as the date! "*That way madness lies!*"

From section 3: 'How to go on with a Letter.'—'A great deal of the bad writing in the world comes simply from writing too *quickly*. Of course you reply, "I do it to save *time*." A very good object, no doubt, but what right have you to do it at your friend's expense? Isn't *his* time as valuable as yours? Years ago I used to receive letters from a friend—and very interesting letters too—written in one of the most atrocious hands ever invented. It generally took me about a *week* to read one of his letters! I used to carry it about in my pocket and take it out at leisure times, to puzzle over the riddles which composed it—holding it in different positions and at different distances, till at last the meaning of some hopeless scrawl would flash upon me, when I at once wrote down the English under it. And when several had been thus guessed the context would help one with the others, till at last the whole series of hieroglyphics was deciphered. If *all* one's friends wrote like that, life would be entirely spent in reading their letters!'

[Pg x]

Rule for correspondence that has, unfortunately, become controversial.

'Don't repeat yourself.—When once you have had your say fully and clearly on a certain point, and have failed to convince your friend, *drop that subject*. To repeat your arguments all over again, will simply lead to his doing the same, and so you will go on like a circulating decimal. *Did you ever know a circulating decimal come to an end?*

[Pg xi]

Rule 5.—'If your friend makes a severe remark, either leave it unnoticed, or make your reply distinctly less severe; and if he makes a friendly remark, tending towards making up the little difference that has arisen between you, let your reply be distinctly *more* friendly.

'If, in picking a quarrel, each party declined to go more than *three-eighths* of the way, and if in making friends, each was ready to go *five-eighths* of the way—why, there would be more reconciliations than quarrels! Which is like the Irishman's remonstrance to his gad-about daughter: "Shure, you're *always* goin' out! You go out three times for *wanst* that you come in!"'

[Pg xii]

Rule 6.—'Don't try to get the last word.... (N.B.—If you are a gentleman and your friend a lady, this rule is superfluous: *You won't get the last word!*)'

Let the last word to-day be part of another rule, which gives a glimpse into that gentle heart:

'When you have written a letter that you feel may possibly irritate your friend, however necessary you may have felt it to so express yourself, *put it aside till the next day*. Then read it over again, and fancy it addressed to yourself. This will often lead to your writing it all over again, taking out a lot of the vinegar and pepper and putting in honey instead, and thus making a *much* more palatable dish of it!'

[Pg xiii]

'Quis desiderio sit pudor aut modus  
Tam cari capitis?'

W. H. D.  
November 1907.

[Pg xiv]

---

## FEEDING THE MIND

[Pg 15]

**B**REAKFAST, dinner, tea; in extreme cases, breakfast, luncheon, dinner, tea, supper, and a glass of something hot at bedtime. What care we take about feeding the lucky body! Which of us does as much for his mind? And what causes the difference? Is the body so much the more important of the two?

By no means: but life depends on the body being fed, whereas we can continue to exist as animals (scarcely as men) though the mind be utterly starved and neglected. Therefore Nature provides that, in case of serious neglect of the body, such terrible consequences of discomfort and pain shall ensue, as will soon bring us back to a sense of our duty: and some of the functions necessary to life she does for us altogether, leaving us no choice in the matter. It would fare but ill with many of us if we were left to superintend our own digestion and circulation. 'Bless me!' one would cry, 'I forgot to wind up my heart this morning! To think that it has been standing still for the last three hours!' 'I can't walk with you this afternoon,' a friend would say, 'as I have no less than eleven dinners to digest. I had to let them stand over from last week, being so busy, and my doctor says he will not answer for the consequences if I wait any longer!'

[Pg 16]

[Pg 17]

Well, it is, I say, for us that the consequences of neglecting the body can be clearly seen and felt; and it might be well for some if the mind were equally visible and tangible—if we could take it, say, to the doctor, and have its pulse felt.

'Why, what have you been doing with this mind lately? How have you fed it? It looks pale, and the pulse is very slow.'

'Well, doctor, it has not had much regular food lately. I gave it a lot of sugar-plums yesterday.'

'Sugar-plums! What kind?'

[Pg 18]

'Well, they were a parcel of conundrums, sir.'

'Ah, I thought so. Now just mind this: if you go on playing tricks like that, you'll spoil all its teeth, and get laid up with mental indigestion. You must have nothing but the plainest reading for the next few days. Take care now! No novels on any account!'

Considering the amount of painful experience many of us have had in feeding and dosing the body, it would, I think, be quite worth our while to try and translate some of the rules into corresponding ones for the mind.

First, then, we should set ourselves to provide for our mind its *proper kind* of food. We very soon learn what will, and what will not, agree with the body, and find little difficulty in refusing a piece of the tempting pudding or pie which is associated in our memory with that terrible attack of indigestion, and whose very name irresistibly recalls rhubarb and magnesia; but it takes a great many lessons to convince us how indigestible some of our favourite lines of reading are, and again and again we make a meal of the unwholesome novel, sure to be followed by its usual train of low spirits, unwillingness to work, weariness of existence—in fact, by mental nightmare.

[Pg 19]

Then we should be careful to provide this wholesome food in *proper amount*. Mental gluttony, or over-reading, is a dangerous propensity, tending to weakness of digestive power, and in some cases to loss of appetite: we know that bread is a good and wholesome food, but who would like to try the experiment of eating two or three loaves at a sitting?

[Pg 20]

I have heard a physician telling his patient—whose complaint was merely gluttony and want of exercise—that 'the earliest symptom of hyper-nutrition is a deposition of adipose tissue,' and no doubt the fine long words greatly consoled the poor man under his increasing load of fat.

I wonder if there is such a thing in nature as a FAT MIND? I really think I have met with one or two: minds which could not keep up with the slowest trot in conversation; could not jump over a logical fence, to save their lives; always got stuck fast in a narrow argument; and, in short, were fit for nothing but to waddle helplessly through the world.

[Pg 21]

Then, again, though the food be wholesome and in proper amount, we know that we must not consume *too many kinds at once*. Take the thirsty a quart of beer, or a quart of cider, or even a quart of cold tea, and he will probably thank you (though not so heartily in the last case!). But what think you his feelings would be if you offered him a tray containing a little mug of beer, a little mug of cider, another of cold tea, one of hot tea, one of coffee, one of cocoa, and corresponding vessels of milk, water, brandy-and-water, and butter-milk? The sum total might be a quart, but would it be the same thing to the haymaker?

[Pg 22]

Having settled the proper kind, amount, and variety of our mental food, it remains that we should be careful to allow *proper intervals* between meal and meal, and not swallow the food hastily without mastication, so that it may be thoroughly digested; both which rules, for the body, are also applicable at once to the mind.

[Pg 23]

First, as to the intervals: these are as really necessary as they are for the body, with this difference only, that while the body requires three or four hours' rest before it is ready for another meal, the mind will in many cases do with three or four minutes. I believe that the interval required is much shorter than is generally supposed, and from personal experience, I would recommend anyone, who has to devote several hours together to one subject of thought, to try the effect of such a break, say once an hour, leaving off for five minutes only each time, but taking care to throw the mind absolutely 'out of gear' for those five minutes, and to turn it entirely to other subjects. It is astonishing what an amount of impetus and elasticity the mind recovers during those short periods of rest.

[Pg 24]

And then, as to the mastication of the food, the mental process answering to this is simply *thinking over* what we read. This is a very much greater exertion of mind than the mere passive taking in the contents of our Author. So much greater an exertion is it, that, as Coleridge says, the mind often 'angrily refuses' to put itself to such trouble—so much greater, that we are far too apt to neglect it altogether, and go on pouring in fresh food on the top of the undigested masses already lying there, till the unfortunate mind is fairly swamped under the flood. But the greater the exertion the more valuable, we may be sure, is the effect. One hour of steady thinking over a subject (a solitary walk is as good an opportunity for the process as any other) is worth two or three of reading only. And just consider another effect of this thorough digestion of the books we read; I mean the arranging and 'ticketing,' so to speak, of the subjects in our minds, so that we can readily refer to them when we want them. Sam Slick tells us that he has learnt several languages in his life, but somehow 'couldn't keep the parcels sorted' in his mind. And many a mind that hurries through book after book, without waiting to digest or arrange anything, gets into that sort of condition, and the unfortunate owner finds himself far from fit really to support the character all his friends give him.

[Pg 25]

[Pg 26]

'A thoroughly well-read man. Just you try him in any subject, now. You can't puzzle him.'

You turn to the thoroughly well-read man. You ask him a question, say, in English history (he is understood to have just finished reading Macaulay). He smiles good-naturedly, tries to look as if he knew all about it, and proceeds to dive into his mind for the answer. Up comes a handful of very promising facts, but on examination they turn out to belong to the wrong century, and are pitched in again. A second haul brings up a fact much more like the real thing, but, unfortunately, along with it comes a tangle of other things—a fact in political economy, a rule in arithmetic, the ages of his brother's children, and a stanza of Gray's 'Elegy,' and among all these, the fact he wants has got hopelessly twisted up and entangled. Meanwhile, every one is waiting for his reply, and, as the silence is getting more and more awkward, our well-read friend has to stammer out some half-answer at last, not nearly so clear or so satisfactory as an ordinary schoolboy would have given. And all this for want of making up his knowledge into proper bundles and ticketing them.

[Pg 27]

[Pg 28]

Do you know the unfortunate victim of ill-judged mental feeding when you see him? Can you doubt him? Look at him drearily wandering round a reading-room, tasting dish after dish—we beg his pardon, book after book—keeping to none. First a mouthful of novel; but no, faugh! he has had nothing but that to eat for the last week, and is quite tired of the taste. Then a slice of science; but you know at once what the result of that will be—ah, of course, much too tough for *his* teeth. And so on through the whole weary round, which he tried (and failed in) yesterday, and will probably try and fail in to-morrow.

[Pg 29]

Mr. Oliver Wendell Holmes, in his very amusing book, 'The Professor at the Breakfast Table,' gives the following rule for knowing whether a human being is young or old: 'The crucial experiment is this—offer a bulky bun to the suspected individual just ten minutes before dinner. If this is easily accepted and devoured, the fact of youth is established.' He tells us that a human being, 'if young, will eat anything at any hour of the day or night.'

To ascertain the healthiness of the *mental* appetite of a human animal, place in its hands a short, well-written, but not exciting treatise on some popular subject—a mental *bun*, in fact. If it is read with eager interest and perfect attention, *and if the reader can answer questions on the subject afterwards*, the mind is in first-rate working order. If it be politely laid down again, or perhaps lounged over for a few minutes, and then, 'I can't read this stupid book! Would you hand me the second volume of "The Mysterious Murder"?' you may be equally sure that there is something wrong in the mental digestion.

[Pg 30]

If this paper has given you any useful hints on the important subject of reading, and made you see that it is one's duty no less than one's interest to 'read, mark, learn, and inwardly digest' the good books that fall in your way, its purpose will be fulfilled.

[Pg 31]

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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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.