

## The Project Gutenberg eBook of The English Lake District, by Joan Berenice Reynolds

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: The English Lake District

Editor: Joan Berenice Reynolds

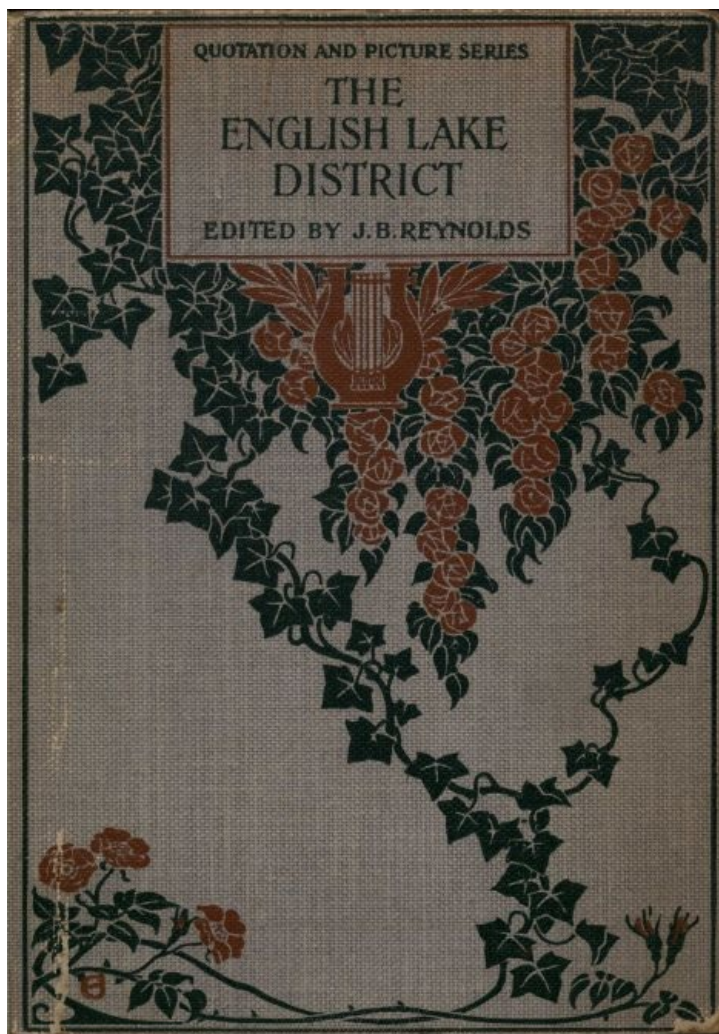
Illustrator: A. Heaton Cooper

Release date: November 21, 2012 [EBook #41431]

Language: English

Credits: Produced by Al Haines

\*\*\* START OF THE PROJECT GUTENBERG EBOOK THE ENGLISH LAKE DISTRICT \*\*\*



### LAKELAND ONCE MORE

Mere under mountain lone, like a moat under lowering ramparts;  
Garrulous petulant beck, sinister laughterless tarn;  
Haunt of the vagabond feet of my fancy for ever reverting,  
Haunt of this vagabond heart, Cumbrian valleys and fells;

You that enchant all ears with the manifold tones of silence,  
You that around me, in youth, magical filaments wove;  
You were my earliest possession, and when shall its fealty falter?  
Ah, when Helvellyn is low! ah, when Winander is dry!

WILLIAM WATSON.



**WINDERMERE FROM WANSFELL.**

**Quotation & Picture Series**

# **THE ENGLISH LAKE DISTRICT**

EDITED BY

**J. B. REYNOLDS, B.A**

A. & C. BLACK, LTD.  
4, 5 & 6 SOHO SQUARE, LONDON  
1915

My thanks are due to the following authors and publishers who have kindly granted permission for the inclusion of copyright poems and extracts: to Mr William Watson, for extracts from "Wordsworth's Grave" and "Lakeland Once More"; to Messrs Macmillan & Co., Ltd., for lines by Matthew Arnold on "Wordsworth's Grave" and an extract from his poem entitled "Resignation"; to the Ruskin Literary Trustees and their publishers, Messrs George Allen & Unwin, Ltd., for two extracts from "Modern Painters"; to Mrs W. G. Collingwood and Messrs Methuen & Co., Ltd., for an extract from "The Life of John Ruskin"; to Mrs F. W. H. Myers and Messrs Longmans, Green & Co., for a poem from "Fragments of Prose and Poetry" by F. W. H. Myers; and also to Messrs Longmans, Green & Co., for an extract from the "Life and Correspondence of Robert Southey" by the Rev. C. Southey.

J. B. R.

## LIST OF PICTURES

[Windermere from Wansfell](#) . . . . . Frontispiece

[Dove Cottage, Grasmere](#)

[Grasmere—Evening Sun](#)

[Grasmere Church](#)

[Stepping Stones, Far Easedale, Grasmere](#)

[Dungeon Ghyll Force](#)

[Blea Tarn and Langdale Pikes](#)

[Brantwood, Coniston Lake](#)

[Ullswater from Gowbarrow Park](#)

[Thirlmere and Helvellyn](#)

[Raven Crag, Thirlmere](#)

[Derwentwater from Castle Head](#)

[Lodore and Derwentwater](#)

[Derwentwater and Bassenthwaite Lake](#)

[Wastwater and Scawfell](#)

[Silvery Duddon](#)

## DOVE COTTAGE

This was the home of Wordsworth and his sister Dorothy from December 1799 to May 1808. When Wordsworth left the cottage for two months in 1802 on the occasion of his honeymoon he wrote "A Farewell," which begins:—

"Farewell, thou little nook of mountain ground,  
Thou rocky corner in the lowest stair  
Of that magnificent temple which doth bound  
One side of our whole vale with grandeur rare;  
Sweet garden-orchard, eminently fair,  
The loveliest spot that man hath ever found,  
Farewell!—we leave thee to Heaven's peaceful care,  
Thee, and the Cottage which thou dost surround.

De Quincey also lived at Dove Cottage from 1809-1816. He has described it as follows:—

Let the cottage be a real cottage, in fact (for I must abide by the actual scene), a white cottage, embowered with flowering shrubs, so chosen as to unfold a succession of flowers upon the walls, and clustering round the windows through all months of spring, summer, and autumn—beginning, in fact, with May roses, and ending with jasmine.



**DOVE COTTAGE, GRASMERE**

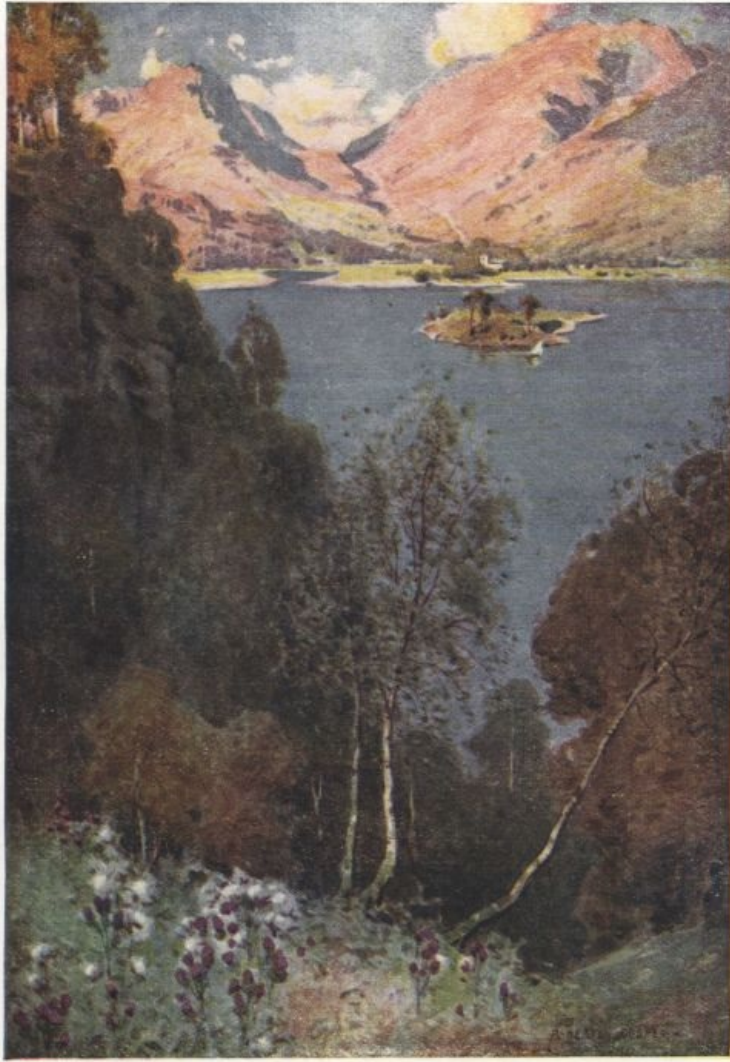
## **GRASMERE**

There are many descriptions in Dorothy Wordsworth's journal of Grasmere and Rydal Waters of which the following extracts are typical:—

SATURDAY, 26th (December 1801)....

We walked to Rydale. Grasmere Lake a beautiful image of stillness, clear as glass, reflecting all things. The wind was up, and the waters sounding. The lake of a rich purple, the fields a soft yellow, the island yellowish-green, the copses red-brown, the mountains purple, the church and buildings how quiet they were!

Sunday, 31st (January 1802).... We walked round the two lakes. Grasmere was very soft, and Rydale was extremely beautiful from the western side. Nab Scar was just topped by a cloud which, cutting it off as high as it could be cut off, made the mountain look uncommonly lofty. We sate down a long time with different plans. I always love to walk that way, because it is the way I first came to Rydale and Grasmere, and because our dear Coleridge did also. When I came with Wm., 6 and ½ years ago, it was just at sunset. There was a rich yellow light on the waters, and the islands were reflected there. To-day it was grave and soft but not perfectly calm.



GRASMERE—EVENING SUN.

### GRASMERE—EVENING SUN.

### GRASMERE CHURCH

In the churchyard are the graves of Wordsworth, his wife, son, daughter, and two children who died in infancy, as well as of his sister Dorothy.

The old rude church, with bare, bald tower, is here;  
Beneath its shadow high-born Rotha flows;  
Rotha, remembering well who slumbers near,  
And with cool murmur lulling his repose.

Rotha, remembering well who slumbers near.  
His hills, his lakes, his streams are with him yet.  
Surely the heart that reads her own heart clear  
Nature forgets not soon: 'tis we forget.

*Wordsworth's Grave,*  
WILLIAM WATSON.

Keep fresh the grass upon his grave,  
O Rotha, with thy living wave,  
Sing him thy best! for few or none  
Hear thy voice right, now he is gone.



GRASMERE CHURCH.

**GRASMERE CHURCH.**

**A LAKELAND WALK**

A gate swings to! our tide hath flow'd  
Already from the silent road.  
The valley-pastures, one by one,  
Are threaded, quiet in the sun;  
And now beyond the rude stone bridge  
Slopes gracious up the western ridge.  
Its woody border, and the last  
Of its dark upland farms is past—  
Cool farms, with open-lying stores,  
Under their burnish'd sycamores;  
All past! and through the trees we glide,  
Emerging on the green hill-side.  
There climbing hangs, a far-seen sign,  
Our wavering, many-colour'd line;  
There winds, upstreaming slowly still  
Over the summit of the hill  
And now, in front, behold outspread  
Those upper regions we must tread!  
Mid hollows, and clear heathy swells,  
The cheerful silence of the fells.  
Some two hours' march with serious air,  
Through the deep noontide heats we fare;  
The red-grouse, springing at our sound,  
Skims, now and then, the shining ground;  
No life, save his and ours, intrudes  
Upon these breathless solitudes.



STEPPING STONES, FAR EASEDALE, GRASMERE.

### STEPPING STONES, FAR EASEDALE, GRASMERE.

### DUNGEON GHYLL FORCE

This spot is the scene of the lamb's rescue described by Wordsworth in the "Idle Shepherd-boys."

It was a spot which you may see  
If ever you to Langdale go;  
Into a chasm a mighty block  
Hath fallen, and made a bridge of rock:  
The gulf is deep below;  
And, in a basin black and small,  
Receives a lofty waterfall.

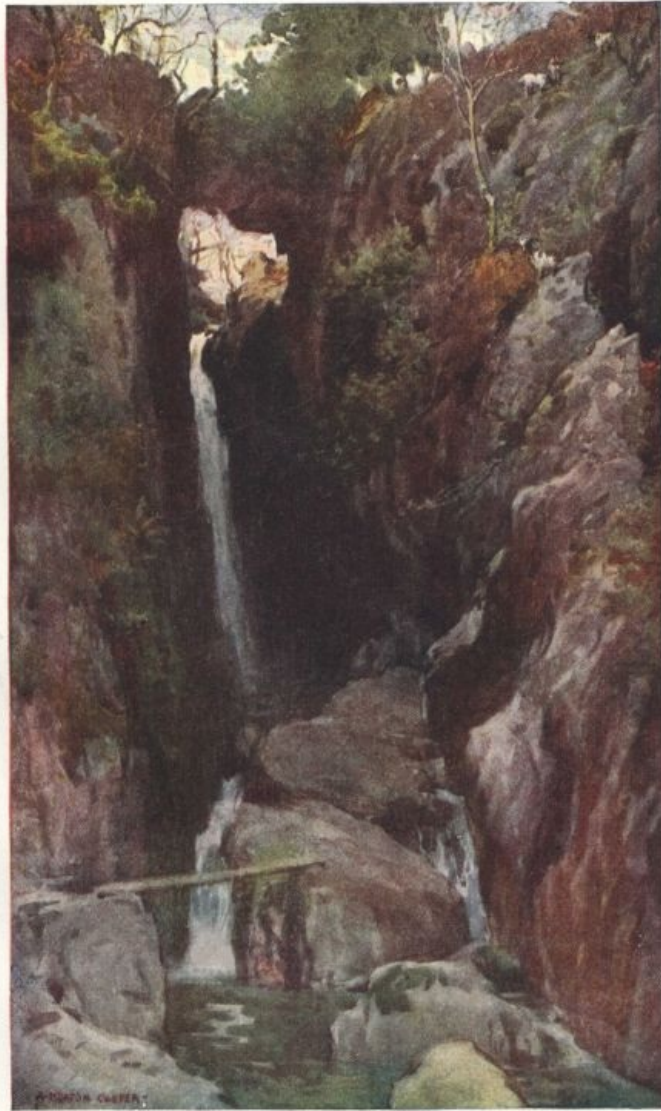
With staff in hand across the cleft  
The challenger pursued his march;  
And now, all eyes and feet, hath gained  
The middle of the arch.  
When list! he hears a piteous moan—  
Again!—his heart within him dies—  
His pulse is stopped, his breath is lost,  
He totters, pallid as a ghost,  
And, looking down, espies  
A lamb, that in the pool is pent  
Within that black and frightful rent.

\* \* \* \*

When he had learnt what thing it was,  
That sent this rueful cry; I ween  
The boy recovered heart, and told  
The sight which he had seen.

\* \* \* \*

And there the helpless lamb he found  
By those huge rocks encompassed round.



DUNGEON GHYLL FORCE.

### DUNGEON GHYLL FORCE.

### MOUNTAIN TARNs

There is a power to bless  
In hill-side loneliness,  
In tarns and dreary places,  
A virtue in the brook,  
A freshness in the look  
Of mountain's joyless faces.

\* \* \* \*

And so when life is dull,  
Or when my heart is full  
Because coy dreams have frowned,  
I wander up the rills  
To stones and tarns and hills,—  
I go there to be crowned.

F. W. FABER.



Ye mountains and ye lakes,  
And sounding cataracts, ye mists and winds  
That dwell among the hills where I was born,  
If in my youth I have been pure in heart,  
If, mingling with the world I am content  
With my own modest pleasures, and have lived  
With God and Nature communing, removed  
From little enmities and low desires—  
The gift is yours.

*The Prelude,*  
WORDSWORTH.



BLEA TARN AND LANGDALE PIKES.

### **BLEA TARN AND LANGDALE PIKES.**

### **BRANTWOOD**

Brantwood was the home of John Ruskin during the latter years of his life. Mr W. G. Collingwood in his life of Ruskin has described the journey to Brantwood, as it was in Ruskin's time, as follows:—

After changing and changing trains, and stopping at many a roadside station, at last you see suddenly, over the wild undulating country, the Coniston Old Man—maen, stone: a survival of Celtic Cumbria—and its crags, abrupt on the left, and the lake, long and narrow, on the right. Across the water, tiny in the distance and quite alone amongst forests and moors, there is Brantwood; and beyond it everything seems uncultivated, uninhabited, except for one grey farmhouse high on the fell, where gaps in the ragged larches show how bleak and storm-swept a spot it is.... You drive up and down a narrow, hilly lane, catching peeps of mountains and sunset through thick, overhanging trees; you turn sharp up through a gate under dark firs and larches; and the carriage stops in what seems in the twilight a sort of court—a gravelled space, one side formed by a rough stone wall crowned with laurels and almost precipitous coppice, the brant (or steep) wood above, and the rest is Brantwood with a capital B.

Chapter vi. Vol. ii.  
*The Life and Work of John Ruskin.*  
W. G. Collingwood.



BRANTWOOD, CONISTON LAKE.

### **BRANTWOOD, CONISTON LAKE.**

### **ULLSWATER**

On April 15th, 1802, Wordsworth and his sister Dorothy visited this lake, and, near Gowbarrow Park, saw the daffodils which he has described in the following poem, and she in her diary.

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of the bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

The waves beside them danced, but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay,  
In such a jocund company:  
I gazed—and gazed—but little thought  
What wealth the show to me had brought:

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.



ULLSWATER FROM GOWBARROW PARK.

### ULLSWATER FROM GOWBARROW PARK.

### HELVELLYN

In the spring of 1805 a gentleman perished by losing his way on Helvellyn. His remains were not discovered till three months afterwards, when they were found guarded by his dog. Sir W. Scott visited the Lake District later on in the same year and composed the following poem:—

I climb'd the dark brow of mighty Helvellyn,  
Lakes and mountains beneath me gleam'd misty and wide;  
All was still, save by fits, when the eagle was yelling,  
And starting around me the echoes replied.  
On the right, Striden-edge round the Red-tarn was bending,  
And Catchedicam its left verge was defending,  
One huge nameless rock in the front was ascending,  
When I mark'd the sad spot where the wanderer had died.

Dark green was that spot 'mid the brown mountain-heather,  
Where the Pilgrim of Nature lay stretch'd in decay,  
Like the corpse of an outcast abandon'd to weather,  
Till the mountain winds wasted the tenantless clay.  
Not yet quite deserted, though lonely extended,  
For, faithful in death, his mute favourite attended,  
The much-loved remains of her master defended,  
And chased the hill-fox and the raven away.

*Helvellyn,*  
SCOTT.



THIRLMERE AND HELVELLYN.

### THIRLMERE AND HELVELLYN.

### THE MOUNTAIN GLORY

They seem to have been built for the human race, as at once their schools and cathedrals; full of treasures of illuminated manuscript for the scholar, kindly in simple lessons to the worker, quiet in pale cloisters for the thinker, glorious in holiness for the worshipper.

*Modern Painters, Vol. iv.,*  
RUSKIN.

O rock and torrent, lake and hill,  
Halls of a home austere and still,  
Remote and solemn view!  
O valley, where the wanderer sees  
Beyond the towering arch of trees  
Helvellyn and the blue!

Great Nature! on our love was shed  
From thine abiding goodlihead  
Majestic fostering;  
We wondered, half afraid to own  
In hardly-conscious hearts upgrown  
So infinite a thing.

Within, without, whate'er hath been,  
In cosmic deeps the immortal scene  
Is mirrored, and shall last:—  
Live the long looks, the woodland ways,  
That twilight of enchanted days,—  
The imperishable Past.

FREDERICK W. MYERS



RAVEN CRAG, THIRLMERE.

### **RAVEN CRAG, THIRLMERE.**

### **DERWENTWATER**

Once more, O Derwent! to thy awful shores  
I come, insatiate of the accustomed sight,  
And, listening as the eternal torrent roars,  
Drink in with eye and ear a fresh delight;  
For I have wandered far by land and sea,  
In all my wanderings still remembering thee.

SOUTHEY.

### **FRIAR'S CRAG**

The first thing which I remember, as an event in life, was being taken by my nurse to the brow of Friar's Crag on Derwentwater; the intense joy mingled with awe, that I had in looking through the hollows in the mossy roots, over the crag, into the dark lake, has associated itself more or less with all twining roots of trees ever since.

*Modern Painters, Volume iii.,*  
RUSKIN.



DERWENTWATER FROM CASTLE HEAD.

This view is taken looking up Borrowdale, with Lodore in the centre of the picture. Friar's Crag is just outside the view to the right of the foreground.

**DERWENTWATER FROM CASTLE HEAD. This view is taken looking up Borrowdale, with Lodore in the centre of the picture. Friar's Crag is just outside the view to the right of the foreground.**

## THE FALLS OF LODORE

DESCRIBED IN RHYMES FOR THE NURSERY.

How does the water  
Come down at Lodore?  
My little boy ask'd me  
Thus, once on a time;  
And moreover he task'd me  
To tell him in rhyme.

\* \* \* \* \*

Retreating and beating and meeting and sheeting,  
Delaying and straying and playing and spraying,  
Recoiling, turmoiling and toiling and boiling,  
And gleaming and streaming and steaming and beaming,  
And rushing and flushing and brushing and gushing,  
And flapping and rapping and clapping and slapping,  
And curling and whirling and purling and twirling,  
And thumping and plumping and bumping and jumping,  
And dashing and flashing and splashing and clashing;  
And so never ending, but always descending,  
Sounds and motions for ever and ever are blending,  
All at once and all o'er, with a mighty uproar,  
And this way the water comes down at Lodore.

SOUTHEY.



LODORE AND DERWENTWATER.

### **LODORE AND DERWENTWATER.**

### **DERWENTWATER AND BASSENTHWAITE**

Greta Hall, which was the residence of S. T. Coleridge from 1800 to 1804 and for a short time in 1806, as well as of R. Southey from Sept. 1803 to his death in March 1843, commands a view of both these lakes. Coleridge in a letter to Southey from Greta Hall, dated 13th April 1801, describes the situation of the house as follows:—

Behind the house is an orchard, and a small wood on a steep slope, at the foot of which flows the river Greta, which winds round and catches the evening lights in the front of the house. In front we have a giant's camp—an encamped army of tent-like mountains, which, by an inverted arch, gives a view of another vale. On our right the lovely vale and the wedge-shaped lake of Bassenthwaite; and on our left Derwentwater and Lodore in view, and the fantastic mountains of Borrowdale. Behind us the massy Skiddaw, smooth, green, high, with two chasms and a tent-like ridge in the larger. A fairer scene you have not seen in all your wanderings.

*Life and Correspondence of Robert Southey,*  
By the REV. C. SOUTHEY.



DERWENTWATER AND BASSENTHWAITE LAKE.

## **DERWENTWATER AND BASSENTHWAITE LAKE.**

### **WASTWATER**

There is a lake hid far among the hills,  
That raves around the throne of solitude,  
Not fed by gentle streams, or playful rills,  
But headlong cataract and rushing flood.  
There gleam no lovely hues of hanging wood,  
No spot of sunshine lights her sullen side;  
For horror shaped the wild in wrathful mood,  
And o'er the tempest heaved the mountains' pride.

Written, on the banks of Wastwater during a storm,  
by CHRISTOPHER NORTH (Professor Wilson).

### **SCAWFELL**

I stood upon the mountain, whose vast brow  
Looks down his four concentrate vales below;  
Here Esk smiles coyly thro' his woody glade;  
There Wastdale's chaos flings its length of shade;  
Next in bright contrast with that gloomy vale,  
The life and loveliness of Borrowdale;  
And last, that wild and deep and swampy dell,  
Where Langdale's summits frown upon Bowfell.

*Storm on Scawfell,*  
T. E. HANKINSON.





WASTWATER AND SCAFFELL.

## WASTWATER AND SCAFFELL.

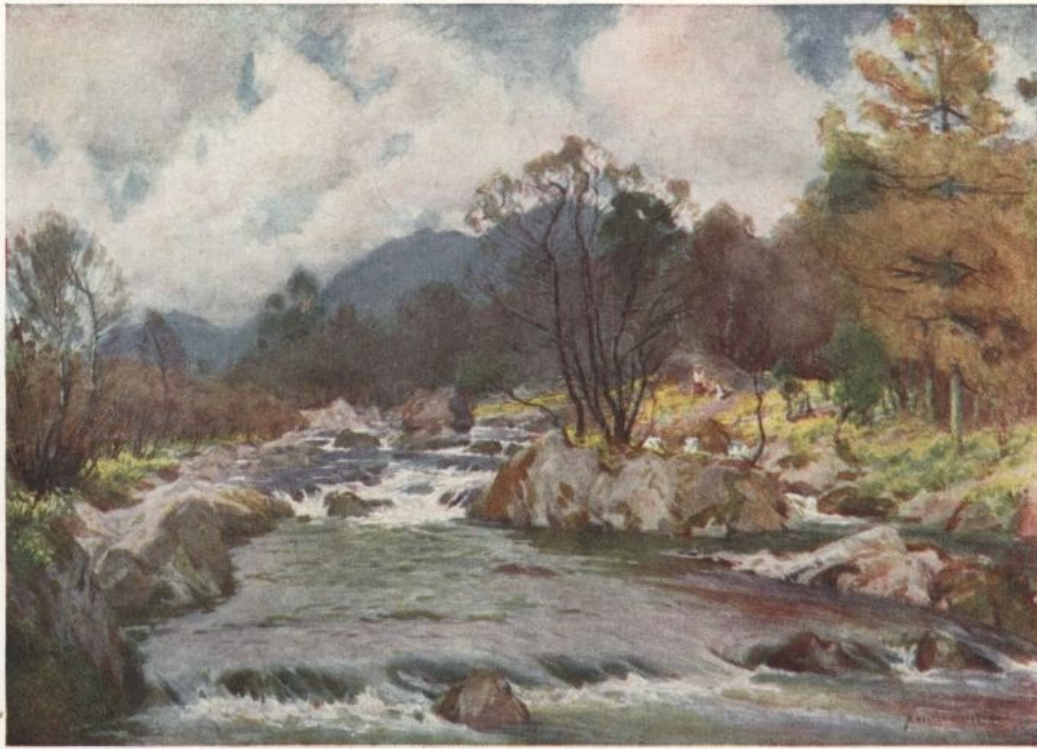
### THE RIVER DUDDON

Return Content! for fondly I pursued,  
Even when a child, the Streams—unheard, unseen;  
Through tangled woods, impending rocks between;  
Or, free as air, with flying inquest viewed  
The sullen reservoirs whence their bold brood—  
Pure as the morning, fretful, boisterous, keen,  
Green as the salt-sea billows, white and green—  
Poured down the hills, a choral multitude!

\* \* \* \* \*

Still glides the Stream, and shall for ever glide;  
The Form remains, the Function never dies;  
While we, the brave, the mighty, and the wise,  
We Men, who in our morn of youth defied  
The elements, must vanish;—be it so!  
Enough if something from our hands have power  
To live, and act, and serve the future hour;  
And if, as toward the silent tomb we go,  
Through love, through hope, and faith's transcendent dower,  
We feel that we are greater than we know.

*The River Duddon,*  
WORDSWORTH.



SILVERY DUDDON.

**SILVERY DUDDON.**

\*\*\* END OF THE PROJECT GUTENBERG EBOOK THE ENGLISH LAKE DISTRICT \*\*\*

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), 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.