

The Project Gutenberg eBook of The Deserted City, by Francis Sherman

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 Deserted City

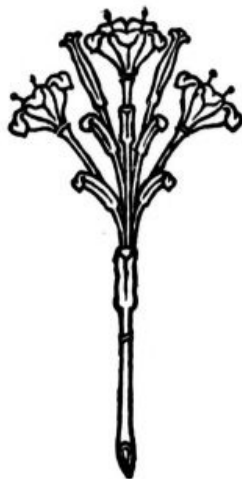
Creator: Francis Sherman

Release date: May 8, 2013 [EBook #42667]

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK THE DESERTED CITY ***

THE DESERTED CITY Stray Sonnets written by F. S. and Rescued for the Few who Love them by H. D.



Title page decoration

Privately Printed
MDCCCXCIX

THE DESERTED CITY

THE HOUSE OF NIGHT

Though all the light were lifted from the land,
And a great darkness lay upon the sea;
Though, groping each for some not-careless hand,
I felt sad men pass over wearily;
Though it were certain dawn would not come in
With the next hour; that after many days
Would no moon rise where the grey clouds grew thin,
Nor any stars resume their ancient ways:
Though all my world was thus, and I more blind
Than the dead, blundering planets raining past,
I know I should not fancy Time unkind;
For you, as once of old you came, at last
Would surely come, and with unfaltering faith
Lead me beyond the dominance of death.

THE HOUSE OF DOUBT

Why should we fear? The sun will surely rise,
If we but wait, to light us on our way.
Think you none hearkeneth to us who pray,
That no God's heart is softened by our cries?
Did we not learn that He was kind and wise
And loved our souls? And shall your bodies say
"There is no light. The tales they told us,--they
Were only dreams, dreamed in the House of Lies."
Nay, listen not to what your body saith,
But by the memory of those antique years
When it was evil and of little faith
And led the soul along a way of tears,
Let your soul chant--as one that hath no fears--
"We know that Thou art stronger, God, than death."

THE HOUSE OF MERCY

I question not, Beloved, nor deny
That you had God's own right of punishment;
Yet now my sins and days are over and spent
Find you the hours so pleasant that go by?
Would not the colour of the fields and sky,
The odour of the woods, bring more content
Now, if a little pity had been lent
Then, unto love, to judge a life awry?
Upon a day the young June grasses seem
Quite still that keep the edge of the still stream;
I think you go down close to them, and say:
"O little grasses, waiting patiently,
I come to tell you this is God's decree:
'I comfort him who suffered yesterday?'"

THE HOUSE OF EARTH

O ye disconsolate and heavy-souled,
That evening cometh when ye too shall learn
The pangs of one who may no more return,
To live again the uneven days of old.
Ye too shall weary of the myrrh and gold
(Seeing the gods and their great unconcern),
And, as I yearn to-day, your feet shall yearn
To touch that Earth which ye afar behold.
Think now upon your grievous things to bear,--
Some goal unwon, some old sin's lurid stain,
Your vistaed paths,--are they not fair as hope?
But I between dead suns must peer, and grope
Among forsaken worlds, one glimpse to gain
Of my old place--the heaviest shadow there.

THE HOUSE OF FAITH

I would not have thee, dear, in darkness sit,
On days like this, hand clasped in quiet hand,
Remembering mournfully that fragrant land--
Each day therein, the joy we had of it.
Rather, while still the lamps are trimmed and lit,
Bid strangers to the feasts that once we planned,
Merry the while! Until the dust's demand
My soul, not thine, shall separately submit.
So, when thou comest (for I at last will call
And thou shalt hear, and linger not at all),
Still to thy throat, thine arms, thy loosened hair
Will cling the savour of the World's fresh kiss,
So sweet to me! and doubly sweet for this--
That thou for mine shouldst leave a place so fair!

THE HOUSE OF TEARS

When in the old years I had dreams of thee
Thy dark walls stood in a most barren place;
And he within (was his wan face *my* face?)
Wandered alone and wept continually.
There was no bird to hear, nor sun to see,
Nor green thing growing; nor for his release
Came sleep; neither forgetfulness nor peace:
Whereby I knew that none had sinned as he.
To-day I met him where white lilies gleam;
Across our path we watched the sparrows flit;
Until--the sunlight strong in our dry eyes--
He paused with me beside a green-edged stream,
Moaning, "I know, where its young waters rise,

Remembering, one leaneth over it."

THE HOUSE OF LOVE

Often between the midnight and the morn
I wake and see the angels round my bed;
Then fall asleep again, well-comforted.
I wait not now till that clear dawn be born
Shall lead my feet (O Love, thine eyes are worn
With watching) where her feet have late been led;
Nor lie awake, saying the words she said--
(Her yellow hair.--Have ye seen yellow corn?)
I fall asleep and dream and quite forget,
For here in heaven I know a new love's birth
Which casteth out all memory. And yet
(As I had loved her more, O Christ, on earth,
Hadst Thou not been so long unsought, unmet)
Some morrow Thou shalt learn my worship's worth.

THE HOUSE OF BEAUTY

She pauseth; and as each great mirror swings
(O ruined Helen, O once golden hair)
I see Enone's ashes scattered there.
Another, and, behold, the shadowed things
Are violated tombs of shrunken kings.
And yet another (O, how thou wert fair!),
And I see one, black-clad, who prayeth where
No sound of sword on cloven helmet rings.
Yet, were I Paris, once more should I see
Troy's seaward gates for us swung open wide.
Or old Nile's glory, were I Anthony.
Or, were I Launcelot, the garden-side
At Joyous Gard. Surely; for even to me,
Where Love hath lived hath Beauty never died.

THE HOUSE OF CONTENT

Were once again the immortal moment mine
How should I choose my path? The path I chose
(How long ago I wonder if Time knows)
Even now I see. I see the old sun shine
Upon the moss, thick strewn with fir and pine;
The open field; the orchard's even rows;
The wood again; then, where the hills unclose,
Far off at first, now near, the long-sought shrine.
O Time, how impotent thou art! Though thou
Hast taken me from all things, and all things

From me,--although the wind of thy swift wings
Hath swept at last the shadow from her brow
Of my last kiss, yet do I triumph now
Who, choosing, paused to hear Love's counsellings.

THE HOUSE OF CHANGE

Was it last Autumn only, when I stood
At the field's edge, and watched the red glow creep
Among the leaves, and saw the swift flame sweep
From spruce to hemlock, till the living wood
Became a devastated solitude?
For now, behold, old seeds, long years asleep,
Wake; and a legion of young birches leap
To life, and tell the ashes life is good.
O Love of long ago, when this mad fire
Is over, and the ruins of my soul
With the Spring wind the old quest would resume,--
When age knocks at the inn of youth's desire,
Shall the new growth, now worthier of the goal,
Find still untenanted the chosen room?

THE HOUSE OF REGRET

It is not that I now were happier
If with the dawn my tireless feet were led
Along her path, till I saw her fair head
Thrown back to make the sunshine goldener:
For it is well, sometimes, the things that were
Are over, ere their perfectness hath fled;
Lest the old love of them should fade instead,
And lie like ruins round the throne of her.
Now with the wisdom of increasing years
I know each ancient joy a cup for tears;
Yet had I drunk, while they were draughts to praise,
Deeper, I were not now as men that grow
Old, and sit gazing out across the snow
To dream sad dreams of wasted summer days.

THE HOUSE OF WISDOM

I had not thought (ah, God! had I but known!)
That this sad hour should ever me befall,
When thou I judged the holiest of all
Should come to be the thing I must disown.
Was it not true? that April morn? thy blown
Gold hair around my hair for coronal?
Or is this truer?--thou at the outer wall,

Unroyal, and with unrepentant moan?
Yet prize I now this wisdom I have won,
Who must always remember? Nay! My tears
Must close mine eyes--as thou wouldst hide thy face
If some great meteor, kindred to the sun,
Should haunt the undying stars ten million years
To fall, some noon, dead in thy market place.

THE HOUSE OF SIN

When Time is done at last, and the last Spring
Fadeth on earth, and thy gaze seeketh mine,
Watch well for one whose face beareth for sign
The legend of a soul's refashioning:
As I shall watch for one whose pale hands bring
The first faint violet, and know them thine
Grown pitiful and come to build Love's shrine
Where the old Aprils wait, unfaltering.
Then the great floods between us will retire,
And the long path I follow down will grow
To be the path thy climbing feet desire;
Until we meet at last, made glad, and know
The cleansing hands that made my soul as snow
Have kept alive in thine the ancient fire.

THE HOUSE OF MUSIC

Such space there is, such endless breadth of time
Between me and my world of yesterday,
I half forget what sounds these be that stray
About my chamber, and grow and fall and climb.
Listen!--that sweet reiterated chime,
Doth it not mark some body changed to clay?
That last great chord, some anguish far away?
Hark! harmony ever now and faultless rhyme.
O Soul of mine, among these lutes and lyres,
These reeds, these golden pipes, and quivering strings,
Thou knowest now that in the old, old years
We who knew only one of all desires
Came often even to music's furthest springs--
To pass, because their waters gleamed like tears.

THE HOUSE OF COLOUR

Mine gold is here; yea, heavy yellow gold,
Gathered ere Earth's first days and nights were fled;
And all the walls are hung with scarfs of red,
Broidered in fallen cities, fold on fold;

The stained window's saints are aureoled;
And all the textures of the East are spread
On the pavéd floor, whereon I lay my head,
And sleep, and count the coloured things of old.
Once, when the hills and I were all aflame
With envy of the pageant in the West
(Except the sombre pine-trees--whence there came,
Continually, the sigh of their unrest),
A lonely crow sailed past me, black as shame,
Hugging some ancient sorrow to his breast.

THE FOURTH DAY

As when the tideless, barren waters lay
About the borders of the early earth;
And small, unopened buds dreamt not the worth
Of their incomparable gold array;
And tall young hemlocks were not set a-sway
By any wind; and orchards knew no mirth
At Autumn time, nor plenteousness from dearth;
And night and morning, then, were the first day,
--Even so was I. Yet, as I slept last night,
My soul surged towards thy love's controlling power;
And, quickened now with the sun's splendid might,
Breaks into unimaginable flower,
Knowing thy soul knows this for beacon-light--
The culmination of the harvest hour.

VICTORY

Because your strife and labour have been vain,
Ye who have striven, shall I forego, forget
The far-off goal where to my feet were set
In the old days when life was first made plain?
Upward in April, who, meeting with the rain,
Did turn, the first shy mayflowers still are met?
I who have sought, yea, who am seeking yet,
What pain have I like unto your sore pain?
So let me go as one yearning, that braves,
With shipmen that have knowledge of the sea,
The wind disastrous and the ponderous waves
(Because his love dwells in some far countree),
Crying, "Not one of all your million graves
Is deep enough to keep my love from me!"

THE LAST STORM

From north, from east, the strong wind hurries down

Against the window-pane the sleet rings fast;
The moon hath hid her face away, aghast,
And darkness keeps each corner of the town.
The garden hedges wear a heavy crown,
And the old poplars shriek, as night drifts past,
That, leagues on desolate leagues away, at last
One comes to know he too must surely drown.
And yet at noon, to-morrow, when I go
Out to the white, white edges of the plain,
I shall not grieve for this night's hurricane,
Seeing how, in a little hollow, sinks the snow
Around the southmost tree, where a lean crow
Sits noisily impatient for the rain.

A LAST WORD

And if it be I shall not sing again,
And thou have wonder at my silent ways,
I pray thee think my days not weary days,
Or that my heart is dumb for some new pain.
Seeing that words are nought, nor may remain,
Why should I strive with Time? Come blame, come praise,
I am but one of them his might betrays
At last, when all men learn that all was vain.
And yet one thing Time cannot wrest from me.
Therefore, cry out, yea, even to the throng
That pauseth not for echo of a song,
"O, your red gold is very fair. But he
Is glad as heaven to loiter and dream along
His Lady Beauty's path continually."

*** END OF THIS PROJECT GUTENBERG EBOOK THE DESERTED CITY ***

*** END OF THE PROJECT GUTENBERG EBOOK THE DESERTED CITY ***

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.