

The Project Gutenberg eBook of The Wonderful "One-Hoss-Shay", and Other Poems, by Oliver Wendell Holmes

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 Wonderful "One-Hoss-Shay", and Other Poems

Author: Oliver Wendell Holmes
Illustrator: Thomas McIlvaine

Release date: March 31, 2014 [EBook #45280]
Most recently updated: January 26, 2021

Language: English

Credits: Produced by David Widger from page images generously provided by Google Books

*** START OF THE PROJECT GUTENBERG EBOOK THE WONDERFUL "ONE-HOSS-SHAY", AND OTHER POEMS ***

THE WONDERFUL "ONE-HOSS-SHAY"

And Other Poems

By Oliver Wendell Holmes

(Reprinted from the Atlantic Monthly of September, 1858)

With numerous original illustrations by Thomas McIlvaine

Frederick A. Stokes Company

1897

ONE-HOSS SHAY



HOLMES

Digitized by Google



**"THE DEACON'S MASTERPIECE STRONG AND
SOUND."** —Page 32.

Collection of "Masterpieces"

—
OLIVER WENDELL HOLMES
—

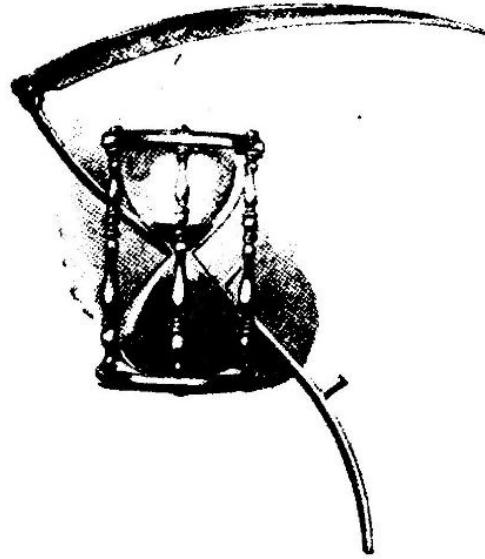
The Wonderful
"One-Hoss-Shay"

(Reprinted from the *Atlantic Monthly* of
September, 1858)

And Other Poems

*With numerous original
illustrations by*

THOMAS McILVAINE



NEW YORK
FREDERICK A. STOKES COMPANY
PUBLISHERS

CONTENTS

[THE DEACON'S MASTERPIECE:](#)

[ON LENDING A PUNCHBOWL.](#)

[THE LAST LEAF.](#)

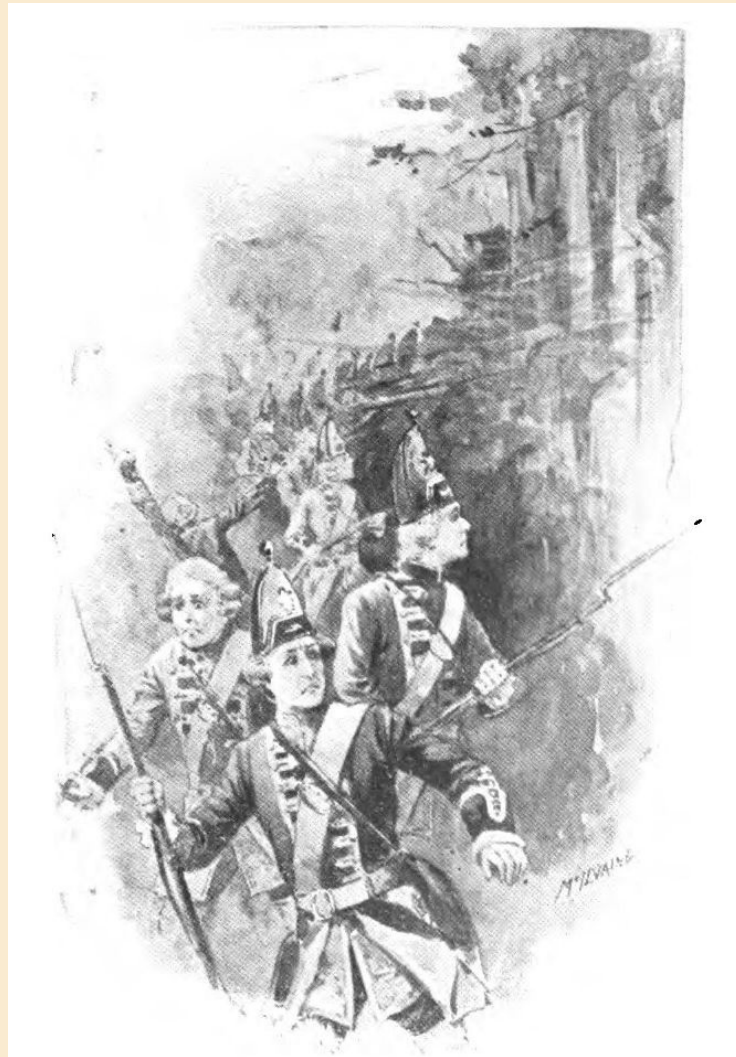
**THE DEACON'S MASTERPIECE:
OR THE WONDERFUL "ONE-HOSS-SHAY."
A LOGICAL STORY.**

Have you heard of the wonderful one-hoss-shay,
That was built in such a logical way?
It ran a hundred years to a day,
And then, of a sudden, it—ah, but stay,

I'll tell you what happened without delay.

Scaring the parson into fits,
Frightening people out of their wits,—
Have you ever heard of that, I say?

Seventeen hundred and fifty-five.
Georgius Secundus was then alive,—
Snuffy old drone from the German hive!
That was the year when Lisbon-town
Saw the earth open and gulp her down,
And Braddock's army was done so brown,
Left without a scalp to its crown.



(“BRADDOCK'S ARMY WAS DONE SO BROWN.”)

It was on the terrible Earthquake-day
That the Deacon finished the one-hoss-shay.
Now in building of chaises, I tell you what,
There is always *somewhere* a weakest spot,—
In hub, tire, felloe, in spring or thill,
In panel, or crossbar, or floor, or sill,
In screw, bolt, thoroughbrace,—lurking still
Find it somewhere you must and will,—
Above or below, or within or without,—
And that's the reason, beyond a doubt,
A chaise *breaks down*, but doesn't *wear out*.

But the Deacon swore (as Deacons do)
With an "I dew vum," or an "I tell yeou,"
He would build one shay to beat the taown
'n' the keounty 'n' all the keuntry raoun';



(“I DEW VUM”)

It should be so built that it *couldn'* break daown:
—“Fur,” said the Deacon, “’t’s mighty plain
That the weakes’ place mus’ stan’ the strain;
'n' the way t’ fix it, uz I maintain, is only jest
To make that place uz strong uz the rest.”

So the Deacon inquired of the village folk
Where he could find the strongest oak,
That couldn't be split nor bent nor broke,—
That was for spokes and floor and sills;
He sent for lancewood to make the thills;
The crossbars were ash, from the straightest trees;

The panels of white-wood, that cuts like cheese,
But lasts like iron for things like these;
The hubs of logs from the "Settler's ellum,"
Last of its timber,—they couldn't sell 'em,—



**(“SO THE DEACON INQUIRED OF THE VILLAGE
FOLK.”)**

Never an axe had seen their chips,
And the wedges flew from between their lips,
Their blunt ends frizzled like celery-tips;
Step and prop-iron, bolt and screw,
Spring, tire, axle, and linchpin too,
Steel of the finest, bright and blue;
Thoroughbrace bison-skin, thick and wide;
Boot, top, dasher, from tough old hide
Found in the pit when the tanner died.
That was the way he “put her through.”—
“There!” said the Deacon, “naow she'll dew!”

Do! I tell you, I rather guess
She was a wonder, and nothing less!
Colts grew horses, beards turned gray,
Deacon and deaconess dropped away,
Children and grandchildren—where were they?
But there stood the stout old one-hoss-shay
As fresh as on Lisbon-earth-quake-day!

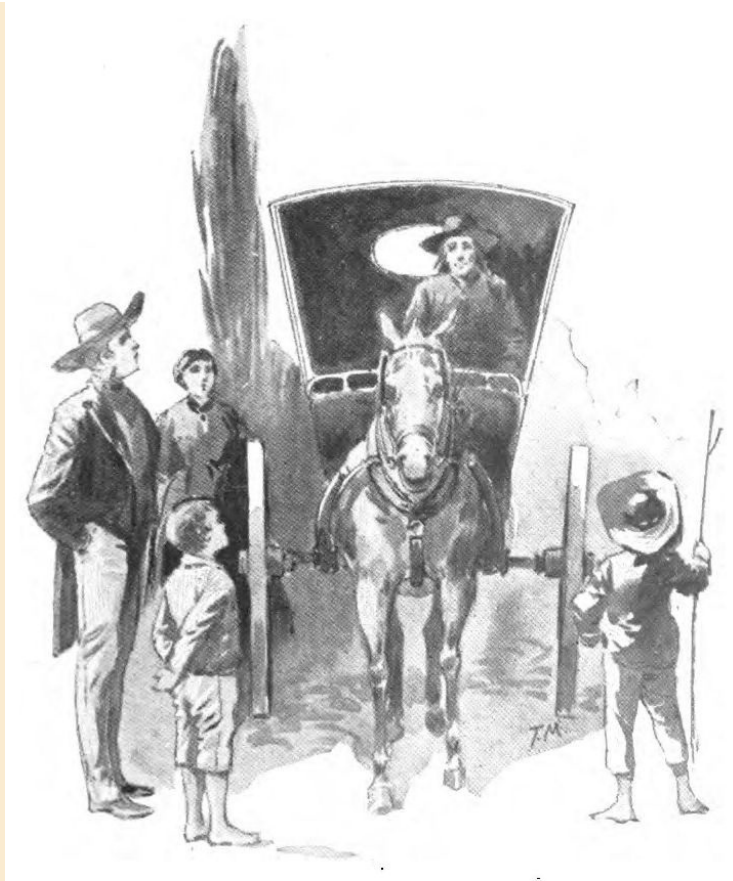
Eighteen hundred;—it came and found
The Deacon's Masterpiece strong and sound.
Eighteen hundred increased by ten;
"Hahnsum kerridge" they called it then.
Eighteen hundred and twenty came:—
Running as usual; much the same.
Thirty and forty at last arrive,
And then came fifty, and *fifty-five*.

Little of all we value here
Wakes on the morn of its hundredth year
Without both feeling and looking queer.
In fact, there's nothing that keeps its youth,
So far as I know, but a tree and truth.
(This is a moral that runs at large;
Take it.—You're welcome.—No extra charge.)

First of November—the Earthquake-day.—
There are traces of age in the one-hoss-shay,
A general flavor of mild decay,
But nothing local, as one may say.
There couldn't be,—for the Deacon's art
Had made it so like in every part
That there wasn't a chance for one to start.
For the wheels were just as strong as the thills—
And the floor was just as strong as the sills,
And the panels just as strong as the floor,
And the whippetree neither less nor more.
And the back-crossbar as strong as the fore,
And spring and axle and hub *encore*.
And yet, *as a whole*, it is past a doubt
In another hour it will be *worn out!*

First of November, 'Fifty-five!
This morning the parson takes a drive.
Now, small boys, get out of the way!
Here comes the wonderful one hoss-shay,
Drawn by a rat-tailed, ewe-necked bay.
"Huddup!" said the parson.—Off went they.

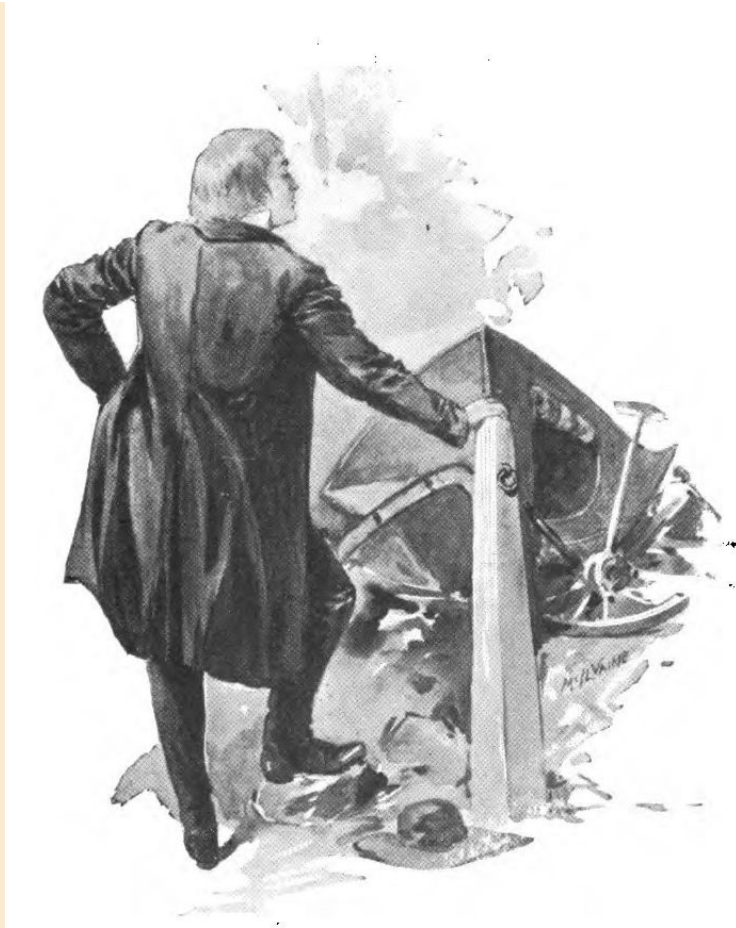
The parson was working his Sunday's text,—
Had got to *fifthly*, and stopped perplexed
At what the—Moses—was coming next.
All at once the horse stood still,
Close by the meet'n'-house on the hill.



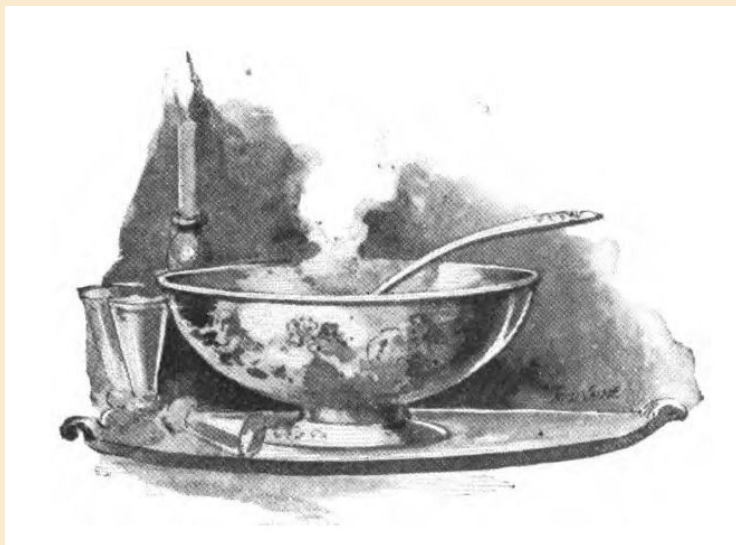
(“THE PARSON TAKES A DRIVE.”)

First a shiver, and then a thrill,
Then something decidedly like a spill,—
And the parson was sitting upon a rock,
At half-past nine by the meet'n'-house-clock,—
Just the hour of the Earthquake-shock!

—What do you think the parson found,
When he got up and stared around?
The poor old chaise in a heap or mound,
As if it had been to the mill and ground!
You see, of course, if you're not a dunce,
How it went to pieces all at once,—
All at once, and nothing first,—
Just as bubbles do when they burst.
End of the wonderful one-hoss shay.
Logic is logic. That's all I say.



“WHEN HE GOT UP AND STARED AROUND.”



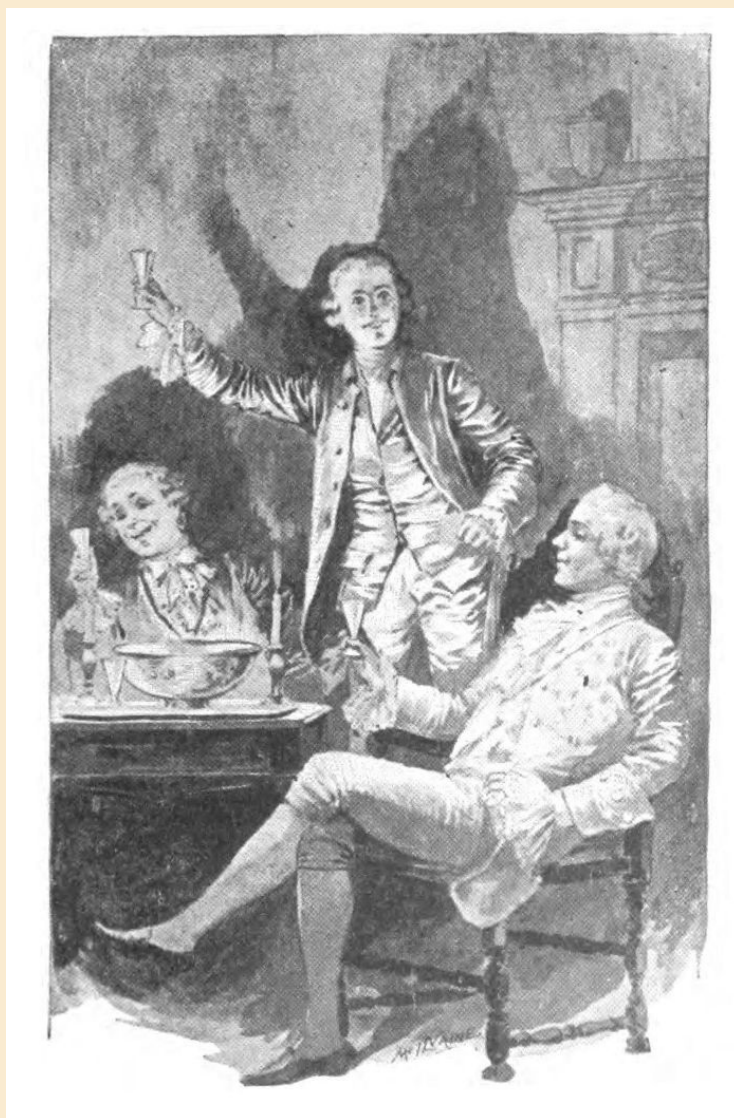
(“THIS ANCIENT SILVER BOWL OF MINE.”)

ON LENDING A PUNCHBOWL.

This ancient silver bowl of mine—it tells of good old times.
Of joyous days and jolly nights, and merry Christmas chimes;
They were a free and jovial race, but honest, brave and true,
That dipped their ladle in the punch when this old bowl was new.

A Spanish galleon brought the bar—so runs the ancient tale—
'Twas hammered by an Antwerp smith, whose arm was like a flail;
And now and then between the strokes, for fear his strength should fail,
He wiped his brow, and quaffed a cup of good old Flemish ale.

'Twas purchased by an English squire to please his loving dame,
Who saw the cherubs, and conceived a longing for the same;



(“JOLLY NIGHTS.”)



**(“AND QUAFFED A CUP OF GOOD OLD FLEMISH
ALE.”)**

And oft, as on the ancient stock another twig was found,
'Twas filled with caudle spiced and hot, and handed smoking round.
But, changing hands, it reached at length a Puritan divine.
Who used to follow Timothy, and take a little wine,
But hated punch and prelacy; and so it was, perhaps,
He went to Leyden, where he found conventicles and schnaps.



**(“WITH THOSE THAT IN THE MAYFLOWER
CAME.”)**

And then, of course, you know what's next,—it left the Dutchman's shore
With those that in the Mayflower came,—a hundred souls and more,—
Along with all the furniture, to fill their new abodes,—
To judge by what is still on hand, at least a hundred loads.

'Twas on a dreary winter's eve, the night was closing dim,
When old Miles Standish took the bowl, and filled it to the brim;



(“STIRRED THE POSSET WITH HIS SWORD.”)

The little Captain stood and stirred the posset with his sword,
And all his sturdy men-at-arms were ranged about the board.
He poured the fiery Hollands in,—the man that never feared.—
He took a long and solemn draught, and wiped his yellow beard;
And one by one the musketeers,—the men that fought and prayed,—
All drank as 'twere their mother's milk, and not a man afraid.

That night, affrighted from his nest, the screaming eagle flew,
He heard the Pequot's ringing whoop, the soldier's wild halloo;
And there the sachem learned the rule he taught to kith and kin,
“Run from the white man when you find he smells of Hollands gin!”

A hundred years, and fifty more, had spread their leaves and snows,
A thousand rubs had flattened down each little cherub's nose;
When once again the bowl was filled, but not in mirth or joy.
'Twas mingled by a mother's hand to cheer her parting boy.

Drink, John, she said, 'twill do you good—poor child, you'll never bear
This working in the dismal trench, out in the midnight air,
And if—God bless me—you were hurt, 'twould keep away the chill;
So John *did* drink—and well he wrought that night at Bunker's Hill!



**(“A MOTHER'S HAND TO CHEER HER PARTING
BOY.”)**

I tell you, there was generous warmth in good old English cheer;
I tell you, 'twas a pleasant thought to bring its symbol here;
'Tis but the fool that loves excess—hast thou a drunken soul,
Thy bane is in thy shallow skull, not in my silver bowl!

I love the memory of the past—its pressed yet fragrant flowers—
The moss that clothes its broken walls—the ivy on its towers—
Nay, this poor bauble it bequeathed—my eyes grow moist and dim,
To think of all the vanished joys that danced around its brim.



“ ITS BROKEN WALLS. ”

(“ITS BROKEN WALLS.”)

Then fill a fair and honest cup, and bear it straight to me;
The goblet hallows all it holds, whate'er the liquid be;
And may the cherubs on its face protect me from the sin,
That dooms one to those dreadful words—“My dear, where *have* you been?”

THE LAST LEAF.

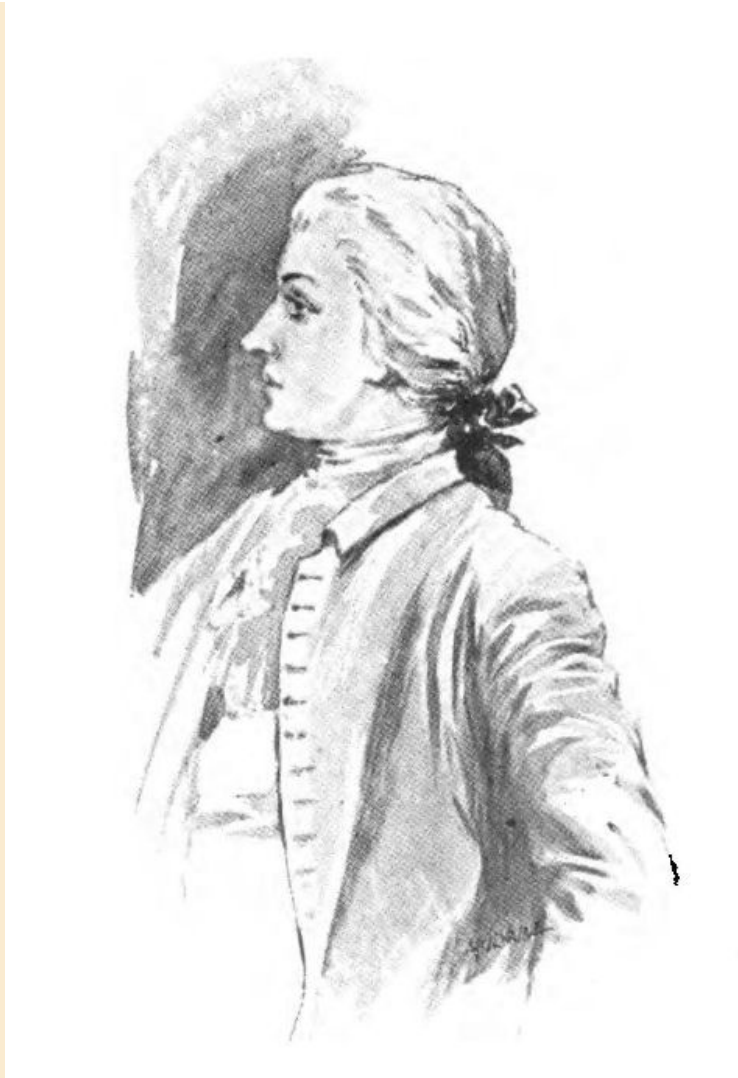
I saw him once before,
As he passed by the door,
And again
The pavement stones resound
As he totters o'er the ground
With his cane.

They say that in his prime
Ere the pruning-knife of Time
Cut him down,
Not a better man was found
By the Crier on his round
Through the town.

But now he walks the streets,
And he looks at all he meets
Sad and wan,
And he shakes his feeble head,
That it seems as if he said,
“They are gone.”
The mossy marbles rest
On the lips that he has prest
In their bloom,

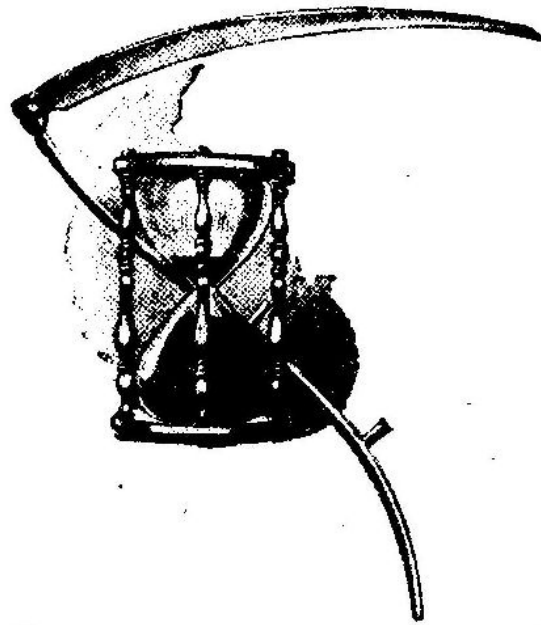


**(“AS HE TOTTERS O’ER THE GROUND WITH HIS
CANE.”)**



(“IN HIS PRIME.”)

And the names he loved to hear
Have been carved for many a year
On the tomb.



"THE PRUNING-KNIFE OF 'TIME.'"

("THE PRUNING-KNIFE OF TIME")

My grandmamma has said,
Poor old lady, she is dead
 Long ago,—
That he had a Roman nose,
And his cheek was like a rose
In the snow.



("MY GRANDMAMMA HAS SAID.")

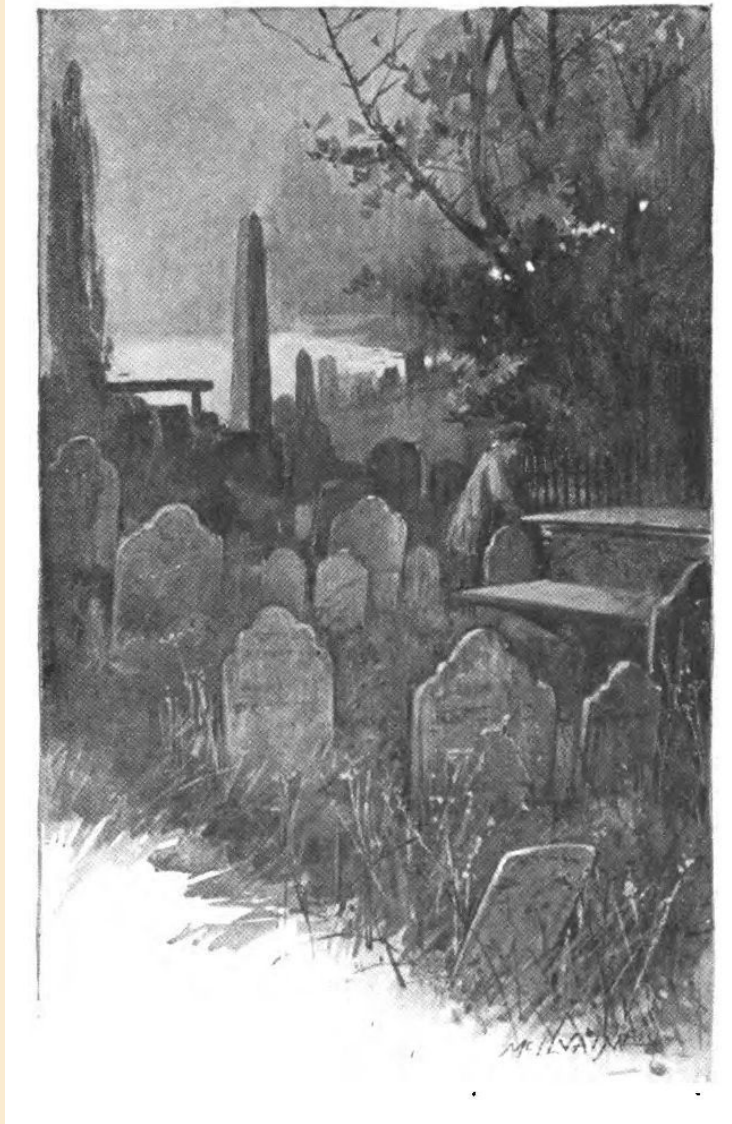
But now his nose is thin,
And it rests upon his chin
 Like a staff,
And a crook is in his back,
And a melancholy crack
 In his laugh.

I know it is a sin
For me to sit and grin
 At him here;



(“BY THE CRIER ON HIS ROUND.”)

But the old three-cornered hat,
And the breeches, and all that,
 Are so queer!
And if I should live to be
The last leaf upon the tree
 In the spring,—
Let them smile, as I do now,
At the old forsaken bough
 Where I cling



(“THE MOSSY MARBLES REST”)



(“THE LIPS THAT HE HAS PREST.”)

THE STAR AND THE WATER-LILY.

The sun stepped down from his golden throne,
And lay in the silent sea,
And the Lily had folded her satin leaves,
For a sleepy thing was she;

What is the Lily dreaming of?
Why crisp the waters blue?
See, see, she is lifting her varnished lid!
Her white leaves are glistening through!
The Rose is cooling his burning cheek
In the lap of the breathless tide;—
The Lily hath sisters fresh and fair,
That would lie by the Rose's side;

He would love her better than all the rest,

And he would be fond and true;—
But the Lily unfolded her weary lids,
And looked at the sky so blue.

Remember, remember, thou silly one,
How fast will thy Summer glide,
And wilt thou wither a virgin pale,
Or flourish a blooming bride?

“O the Rose is old, and thorny, and cold,
And he lives on earth,” said she;
“But the Star is fair and he lives in the air.
And he shall my bridegroom be.”

But what if the stormy cloud should come,
And ruffle the silver sea?
Would he turn his eye from the distant sky,
To smile on a thing like thee?

O no, fair Lily, he will not send
One ray from his far-off throne;
The winds shall blow and the waves shall flow,
And thou wilt be left alone.

There is not a leaf on the mountain top,
Nor a drop of evening dew,
Nor a golden sand on the sparkling shore,
Nor a pearl in the waters blue,
That he has not cheered with his fickle smile,
And warmed with his faithless beam,—
And will he be true to a pallid flower,
That floats on the quiet stream?

Alas for the Lily! she would not heed,
But turned to the skies afar.
And bared her breast to the trembling ray
That shot from the rising star;

The cloud came over the darkened sky,
And over the waters wide:
She looked in vain through the beating rain,
And sank in the stormy tide.

*** END OF THE PROJECT GUTENBERG EBOOK THE WONDERFUL "ONE-HOSS-SHAY", AND
OTHER POEMS ***

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.