

**The Project Gutenberg eBook of Quotes and Images From
The Tales and Novels of Jean de La Fontaine, by Jean de La
Fontaine and David Widger**

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: Quotes and Images From The Tales and Novels of Jean de La Fontaine

Author: Jean de La Fontaine

Editor: David Widger

Release date: August 27, 2004 [EBook #7543]

Most recently updated: December 30, 2020

Language: English

Credits: Produced by David Widger

*** START OF THE PROJECT GUTENBERG EBOOK QUOTES AND IMAGES FROM THE TALES AND NOVELS
OF JEAN DE LA FONTAINE ***

**THE TALES AND NOVELS
OF
J. DE LA FONTAINE**



A pretty wife? Beware the monks as you would guard your life

Above all law is might

Avoid attorneys, if you comfort crave

Delays are dangerous, in love or war

Ev'ry grave's the same

Extremes in ev'ry thing will soonest tire

In childhood FEAR 's the lesson first we know!

In country villages each step is seen
In the midst of society, he was absent from it
Monks are knaves in Virtue's mask
No folly greater than to heighten pain
Some ostentation ever is with grief
The god of love and wisdom ne'er agree
Those who weep most the soonest gain relief
Tis past our pow'r to live on love or air
Twere wrong with hope our fond desires to feed
We scarcely good can find without alloy
Who knows too much, oft shows a want of sense

LIFE OF JEAN DE LA FONTAINE

Jean de La Fontaine was born on the 8th of July, 1621, at Chateau-Thierry, and his family held a respectable position there.

His education was neglected, but he had received that genius which makes amends for all. While still young the tedium of society led him into retirement, from which a taste for independence afterwards withdrew him.

He had reached the age of twenty-two, when a few sounds from the lyre of Malherbe, heard by accident, awoke in him the muse which slept.

He soon became acquainted with the best models: Phœdrus, Virgil, Horace and Terence amongst the Latins; Plutarch, Homer and Plato, amongst the Greeks; Rabelais, Marot and d'Urfe, amongst the French; Tasso, Ariosto and Boccaccio, amongst the Italians.

He married, in compliance with the wishes of his family, a beautiful, witty and chaste woman, who drove him to despair.

He was sought after and cherished by all distinguished men of letters. But it was two Ladies who kept him from experiencing the pangs of poverty.

La Fontaine, if there remain anything of thee, and if it be permitted to thee for a moment to soar above all time; see the names of La Sabliere and of Hervard pass with thine to the ages to come!

The life of La Fontaine was, so to speak, only one of continual distraction. In the midst of society, he was absent from it. Regarded almost as an imbecile by the crowd, this clever author, this amiable man, only permitted himself to be seen at intervals and by friends.

He had few books and few friends.

Amongst a large number of works that he has left, everyone knows his fables and his tales, and the circumstances of his life are written in a hundred places.

He died on the 16th of March, 1695.

He was buried in the cemetery of Saint-Joseph, by the side of Moliere.

THE AUTHOR'S PREFACE TO THE FIRST VOLUME OF THESE TALES

I had resolved not to consent to the printing of these Tales, until after I had joined to them those of Boccaccio, which are those most to my taste; but several persons have advised me to produce at once what I have remaining of these trifles, in order to prevent from cooling the curiosity to see them, which is still in its first ardour. I gave way to this advice without much difficulty, and I have thought well to profit by the occasion. Not only is that permitted me, but it would be vanity on my part to despise such an advantage..... Now, that I should be permitted to write about these as so many others have done and with success I do not believe it can be doubted; and people cannot condemn me for so doing, without also condemning Ariosto before me and the Ancients before Ariosto. It may be said that I should have done better to have suppressed certain details, or at least to have disguised them. Nothing was more easy, but it would have weakened the tale and taken away some of its charm: So much circumspection is only necessary in works which promise great discretion from the beginning, either by their subject or by the manner in which they are treated. I confess that it is necessary to keep within certain limits, and that the narrowest are the best; also it must be allowed me that to be too scrupulous would spoil all. He who would wish to reduce Boccaccio to the same modesty as Virgil, would assuredly produce nothing worth having, and would sin against the laws of propriety by setting himself the task to observe them. For in order that one may not make a mistake in matters of verse and prose, extreme modesty and propriety are two very different things. Cicero makes the latter consist in saying what is appropriate one should say, considering the place, the time, and the persons to whom one is speaking. This principle once admitted, it is not a fault of judgment to entertain the people of to-day with Tales which are a little broad.

TALES AND NOVELS OF J. DE LA FONTAINE

.....



THE SERVANT GIRL JUSTIFIED

*BOCCACE alone is not my only source;
T'another shop I now shall have recourse;
Though, certainly, this famed Italian wit
Has many stories for my purpose fit.
But since of diff'rent dishes we should taste;
Upon an ancient work my hands I've placed;
Where full a hundred narratives are told,
And various characters we may behold;
From life, Navarre's fair queen the fact relates;
My story int'rest in her page creates;
Beyond dispute from her we always find,
Simplicity with striking art combin'd.
Yet, whether 'tis the queen who writes, or not;
I shall, as usual, here and there allot
Whate'er additions requisite appear;
Without such license I'd not persevere,
But quit, at once, narrations of the sort;
Some may be long, though others are too short.*

*LET us proceed, howe'er (our plan explained:)
A pretty servant-girl a man retain'd.
She pleas'd his eye, and presently he thought,
With ease she might to am'rous sports be brought;
He prov'd not wrong; the wench was blithe and gay,
A buxom lass, most able ev'ry way.*

*AT dawn, one summer's morn, the spark was led
To rise, and leave his wife asleep in bed;
He sought at once the garden, where he found
The servant-girl collecting flow'rs around,
To make a nosegay for his better half,
Whose birth-day 'twas:—he soon began to laugh,
And while the ranging of the flow'rs he prais'd,
The servant's neckerchief he slyly rais'd.
Who, suddenly, on feeling of the hand,
Resistance feign'd, and seem'd to make a stand;
But since these liberties were nothing new,
They other fun and frolicks would pursue;
The nosegay at the fond gallant was thrown;
The flow'rs he kiss'd, and now more ardent grown
They romp'd and rattl'd, play'd and skipt around;
At length the fair one fell upon the ground;
Our am'rous spark advantage took of this,
And nothing with the couple seem'd amiss.*

*UNLUCKILY, a neighbour's prying eyes
Beheld their playful pranks with great surprise,
She, from her window, could the scene o'erlook;
When this the fond gallant observ'd, he shook;*

*Said he, by heav'ns! our frolicking is seen,
By that old haggard, envious, prying quean;
But do not heed it; instantly he chose
To run and wake his wife, who quickly rose;—
So much the dame he fondl'd and caress'd,
The garden walk she took at his request,
To have a nosegay, where he play'd anew
Pranks just the same as those of recent view,
Which highly gratified our lady fair,
Who felt dispos'd, and would at eve repair,
To her good neighbour, whom she bursting found,
With what she'd seen that morn upon the ground.*

*THE usual greetings o'er, our envious dame,
With scowling brow exclaim'd,—my dear, your fame,
I love too much not fully to detail,
What I have witnessed, and with truth bewail;
Will you continue, in your house to keep
A girl, whose conduct almost makes me weep?
Anon I'd kick her from your house, I say;
The strumpet should not stay another day.
The wife replied, you surely are deceiv'd;
An honest, virtuous creature she's believ'd.
Well, I can easily, my friend, suppose,
Rejoin'd the neighbour, whence this favour flows;
But look about, and be convinc'd, this morn
From my own window (true as you are born,)
Within the garden I your husband spi'd
And presently the servant girl I ey'd;
At one another various flow'rs they threw,
And then the minx a little graver grew.
I understand you, cried the list'ning fair;
You are deceiv'd:—myself alone was there.*

NEIGHBOUR

*But patience, if you please: attend I pray
You've no conception what I meant to say:
The playful fair was actively employ'd,
In plucking am'rous flow'rs—they kiss'd and toy'd.*

WIFE

'Twas clearly I, howe'er, for her you took.

NEIGHBOUR

*The flow'rs for bosoms quickly they forsook;
Large handfuls frequently they seem'd to grasp,
And ev'ry beauty in its turn to clasp.*

WIFE

*But still, why think you, friend, it was not I?
Has not your spouse with you a right to try*

What freaks he likes?

NEIGHBOUR

*But then, upon the ground
This girl was thrown, and never cried nor frown'd;
You laugh.—*

WIFE

Indeed I do, 'twas myself.

NEIGHBOUR

A flannel petticoat display'd the elf.

WIFE

'Twas mine:

NEIGHBOUR

*Be patient:—and inform me, pray,
If this were worn by you or her to-day?
There lies the point, for, if you'll me believe,
Your husband did—the most you can conceive.*

WIFE

How hard of credence!—'twas myself I vow.

NEIGHBOUR

*Oh! that's conclusive; I'll be silent now;
Though truly I am led to think, my eyes
Are pretty sharp, and much I feel surprise
At what you say; in fact, I would have sworn,
I saw them thus at romps this very morn;
Excuse the hint, and do not turn her off.*

WIFE

*Why, turn her off?—the very thought I scoff;
She serves me well.*

NEIGHBOUR

*And so it seems is taught;
By all means keep her then, since thus she's thought.*



THE AVARICIOUS WIFE AND TRICKING GALLANT

WHO knows the world will never feel surprise,
When men are duped by artful women's eyes;
Though death his weapon freely will unfold;
Love's pranks, we find, are ever ruled by gold.
To vain coquettes I doubtless here allude;
But spite of arts with which they're oft endued;
I hope to show (our honour to maintain,)
We can, among a hundred of the train,
Catch one at least, and play some cunning trick:—
For instance, take blithe Gulphar's wily nick,
Who gained (old soldier-like) his ardent aim,
And gratis got an avaricious dame.

LOOK well at this, ye heroes of the sword,
Howe'er with wily freaks your heads be stored,
Beyond a doubt, at court I now could find,
A host of lovers of the Gulphar kind.

*To Gasperin's so often went our wight,
The wife at length became his sole delight,
Whose youth and beauty were by all confessed;
But, 'midst these charms, such av'rice she possessed,
The warmest love was checked—a thing not rare,
In modern times at least, among the FAIR.*

*'Tis true, as I've already said, with such
Sighs naught avail, and promises not much;
Without a purse, who wishes should express,
Would vainly hope to gain a soft caress.
The god of love no other charm employs,
Then cards, and dress, and pleasure's cheering joys;
From whose gay shops more cuckolds we behold,
Than heroes sallied from Troy's horse of old.*

*BUT to our lady's humour let's adhere;
Sighs passed for naught: they entered not her ear;
'Twas speaking only would the charmer please,
The reader, without doubt, my meaning sees;
Gay Gulphar plainly spoke, and named a sum
A hundred pounds, she listened:—was o'ercome.*

*OUR wight the cash by Gasperin was lent;
And then the husband to the country went,
Without suspecting that his loving mate,
Designed with horns to ornament his pate.*

*THE money artful Gulphar gave the dame,
While friends were round who could observe the same;
Here, said the spark, a hundred pounds receive,
'Tis for your spouse:—the cash with you I leave.
The lady fancied what the swain had said,
Was policy, and to concealment led.*

*NEXT morn our belle regaled the arch gallant,
Fulfilled his promise:—and his eager want.
Day after day he followed up the game;
For cash he took, and int'rest on the same;
Good payers get, we always may conclude,
Full measure served, whatever is pursued.*

*WHEN Gasperin returned, our crafty wight,
Before the wife addressed her spouse at sight;
Said he the cash I've to your lady paid,
Not having (as I feared) required its aid;
To save mistakes, pray cross it in your book;
The lady, thunderstruck, with terror shook;
Allowed the payment; 'twas a case too clear;
In truth for character she 'gan to fear.
But most howe'er she grudged the surplus joy,
Bestowed on such a vile, deceitful boy.*

*THE loss was doubtless great in ev'ry view
Around the town the wicked Gulphar flew;
In all the streets, at every house to tell,
How nicely he had trick'd the greedy belle.*

To blame him useless 'twere you must allow;

FAVORITE QUOTATIONS

A pretty wife? Beware the monks as you would guard your life

Above all law is might

Avoid attorneys, if you comfort crave

But reason 's fruitless, with a soul on fire

By others do The same as you would like they should by you

Caresses lavish, and you'll find return

Criticism never stops short nor ever wants for subjects

Delays are dangerous, in love or war

Ev'ry grave's the same

Extremes in ev'ry thing will soonest tire

Favours, when conferred with sullen air, But little gratify

Few ponder long when they can dupe with ease

Fools or brutes, With whose ideas reason never suits

He who loves would fain be loved as well

He, who laughs, is always well received

Her doll, for thought, was just as well designed

Historick writ

How could he give what he had never got?

In childhood FEAR 's the lesson first we know!

In country villages each step is seen

In the midst of society, he was absent from it

Monks are knaves in Virtue's mask

No folly greater than to heighten pain

No grief so great, but what may be subdued

No pleasure's free from care you may rely

Not overburdened with a store of wit

Of't what we would not, we're obliged to do

Opportunity you can't discern—prithee go and learn

Perhaps one half our bliss to chance we owe

Possession had his passion quite destroyed

Regarded almost as an imbecile by the crowd

Removed from sight, but few for lovers grieve

Sight of meat brings appetite about

Some ostentation ever is with grief

The eyes:—Soul-speaking language, nothing can disguise

The god of love and wisdom ne'er agree

The less of such misfortunes said is best
The more of this I think, the less I know
The plaint is always greater than the woe
The promises of kings are airy dreams
The wish to please is ever found the same
Those who weep most the soonest gain relief
Though expectations oft away have flown
'Tis all the same:—'twill never make me grieve
'Tis past our pow'r to live on love or air
To avoid the tempting bit, 'Tis better far at table not to sit
Too much you may profess
'Twere wrong with hope our fond desires to feed
Was always wishing distant scenes to know
We scarcely good can find without alloy
When husbands some assistance seemed to lack
When mourning 's nothing more than change of dress
When passion prompts, few obstacles can clog
While good, if spoken, scarcely is believed
Who knows too much, oft shows a want of sense
Who only make friends in order to gain voices in their favour
Who would wish to reduce Boccaccio to the same modesty as Virgil
Who, born for hanging, ever yet was drowned?
Wife beautiful, witty and chaste woman, who drove him to despair
You little dream for whom you guard the store

If you wish to read the entire context of any of these quotations, select a short segment and copy it into your clipboard memory—then click on the eBook just below and paste the phrase into your computer's find or search operation.

[The Entire PG Edition of The Tales and Novels of La Fontaine](#)

These quotations were collected from the works of La Fontaine by [David Widger](#) while preparing etexts for Project Gutenberg. Comments and suggestions will be most welcome.

*** END OF THE PROJECT GUTENBERG EBOOK QUOTES AND IMAGES FROM THE TALES AND NOVELS
OF JEAN DE LA FONTAINE ***

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.