# The Project Gutenberg eBook of Quotes and Images From The Works of William Dean Howells, by William Dean Howells 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 <a href="https://www.gutenberg.org">www.gutenberg.org</a>. 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 Works of William Dean Howells

Author: William Dean Howells

Editor: David Widger

Release date: August 27, 2004 [EBook #7546]

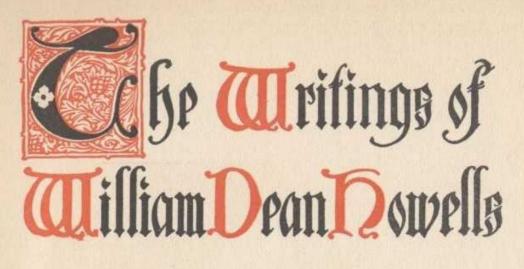
Most recently updated: December 30, 2020

Language: English

Credits: Produced by David Widger

\*\*\* START OF THE PROJECT GUTENBERG EBOOK QUOTES AND IMAGES FROM THE WORKS OF WILLIAM DEAN HOWELLS \*\*\*

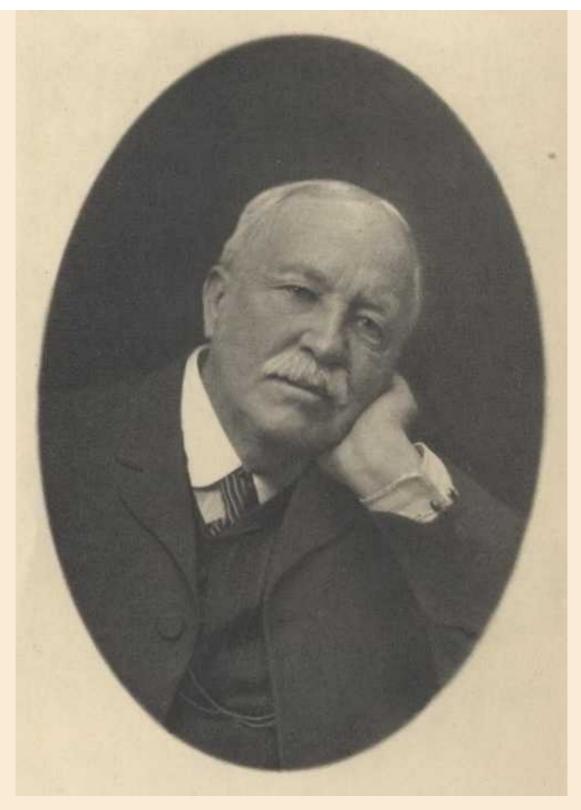
# THE WRITINGS OF WILLIAM DEAN HOWELLS



Tibrary CSition Illustrates



Happe Brothers Qublishers New Ork London



 $Absolutely, \ so \ positively, \ so \ almost \\ aggressively \ truthful$ 

Account of one's reading is an account of one's life  $\,$ 

Affections will not be bidden

 $Beginning\ to\ grow\ old\ with\ touching\ courage$ 

Book that they are content to know at second hand

Christianity had done nothing to improve morals and conditions

 ${\it Clemens\ was\ sole,\ incomparable,\ the\ Lincoln\ of\ our\ literature}$ 

 ${\it Comfort from the thought that most things cannot} \\ {\it be helped}$ 

Contemptible he found our pseudo-equality

Critical vanity and self-righteousness

Critics are in no sense the legislators of

Despair broke in laughter

literature

Dickens rescued Christmas from Puritan distrust

Didn't reason about their beliefs, but only argued

Disbeliever in punishments of all sorts

Even a day's rest is more than most people can bear

Everlasting rock of human credulity and folly

 ${\it Exchanging\ in audible\ banalities}$ 

Fear of asking too much and the folly of asking too little

For most people choice is a curse

Forbear the excesses of analysis

Gift of waiting for things to happen

Got out of it all the fun there was in it

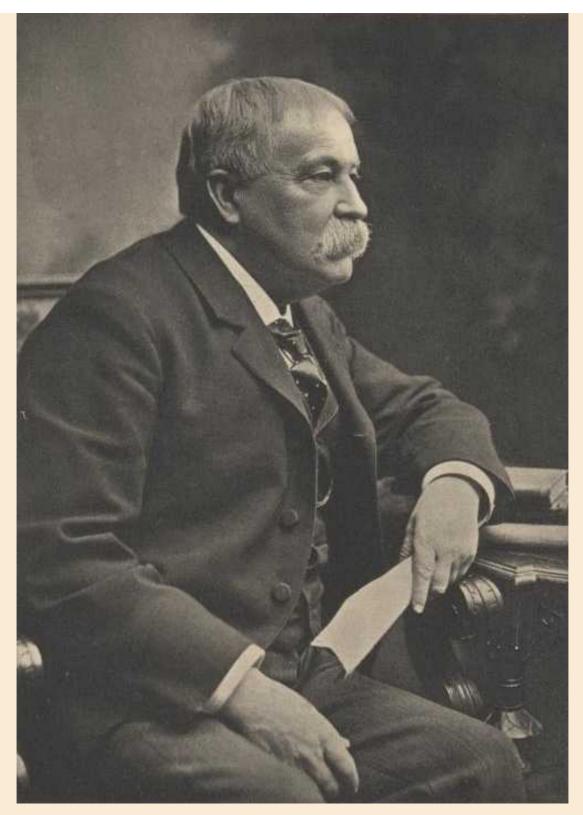
Government is best which governs least

Habit of saying some friendly lying thing

He was not bored because he would not be

He had no time to make money

He's so resting



He's the same kind of a man that he was a boy Heighten our suffering by anticipation Heroic lies

His readers trusted and loved him

I do not think any man ought to live by an art

 ${\it If one were poor, one ought to be deserving}$ 

If he was half as bad, he would have been too bad to be

Incredible in their insipidity

Industrial slavery

Lewd literature seems to give a sanction to lewdness in the life

Lie, of course, and did to save others from  $\operatorname{grief}$  or  $\operatorname{harm}$ 

Life alone is credible to the young

Livy: Well, if you are to be lost, I want to be lost with you

Livy Clemens: the loveliest person I have

ever seen

 $Luxury\ of\ helplessness$ 

Married Man: after the first start-off he don't try

Meet here to the purpose of a common ostentation

Morbid egotism

My reading gave me no standing among the boys

Neatness that brings despair

Never paid in anything but hopes of paying

Never saw a dead man whom he did not envy

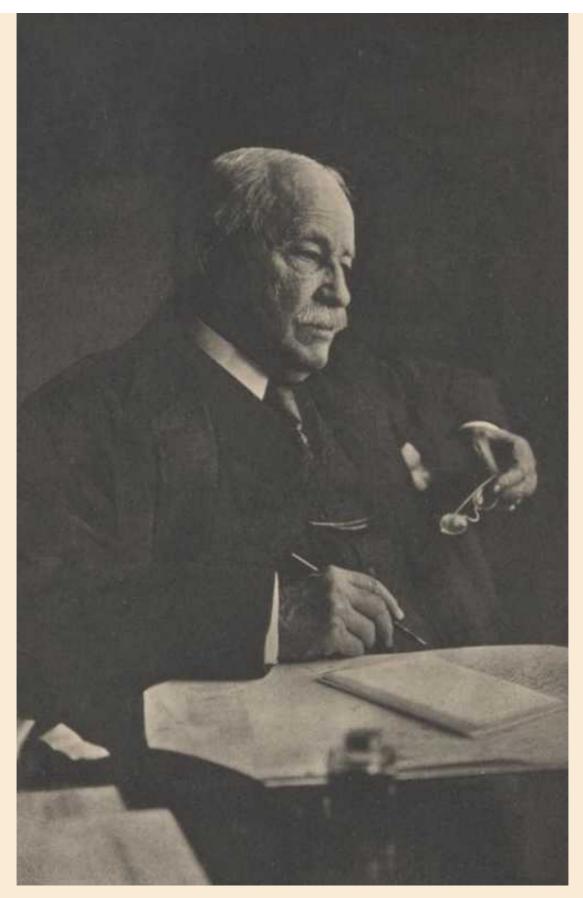
New England necessity of blaming some one

None of the passions are reasoned

 $\it NYC$ , a city where money counts for more and goes for less

Old man's disposition to speak of his infirmities

Pathetic hopefulness



Plain-speaking or Rude Speaking

Praised it enough to satisfy the author

Pseudo-realists

Public wish to be amused rather than edified

Real artistocracy is above social prejudice

Reformers, who are so often tedious and ridiculous

Refused to see us as we see ourselves

Shackles of belief worn so long

She liked to get all she could out of her emotions

Society interested in a woman's past, not her future

Teach what they do not know

Somewhat too studied grace

Sunny gayety of self-forgetfulness

Secretly admires the splendors he affects to despise

Self-satisfied, intolerant, and hypocritical provinciality

Submitted, as people always do with the trials of others

Tediously analytical

They are so many and I am so few

Truth is beyond invention

Used to ingratitude from those he helped

Vacuous vulgarity

We did not know that we were poor

We're company enough for ourselves

What we thought ruin, but what was really release

When she's really sick, she's better

Wonder why we hate the past so?—"It's so damned humiliating!"

You can't go back to anything

You may do a great deal (of work), and not get on

You marry a man's future as well as his past

You cannot be at perfect ease with a friend who does not joke

# **COMPLETE QUOTATIONS**

Absolutely, so positively, so almost aggressively truthful

Abstract, the airdrawn, afflicted me like physical discomforts

Account of one's reading is an account of one's life

Adroitness in flattery is not necessary for its successful use

Affections will not be bidden

Aim at nothing higher than the amusement of your readers

Air of looking down on the highest

All in all to each other

Always sumptuously providing out of his destitution

Amiable perception, and yet with a sort of remote absence Amiably satirical Any man's country could get on without him Appeal, which he had come to recognize as invasive Artist has seasons, as trees, when he cannot blossom Authorities Authors I must call my masters Became gratefully strange Beginning to grow old with touching courage Begun to fight with want from their cradles Best talkers are willing that you should talk if you like Boldest man is commonly a little behind a timid woman Book that they are content to know at second hand Browbeat wholesome common-sense into the self-distrust Business to take advantage of his necessity But now I remember that he gets twenty dollars a month Buzz of activities and pretences Capriciousness of memory: what it will hold and what lose Chained to the restless pursuit of an ideal not his own Christianity had done nothing to improve morals and conditions Church: "Oh yes, I go! It 'most kills me, but I go" Clemens was sole, incomparable, the Lincoln of our literature Cold-slaw Collective opacity Comfort from the thought that most things cannot be helped Competition has deformed human nature Composed her features and her ideas to receive her visitor Concerning popularity as a test of merit in a book Conditions of hucksters imposed upon poets Contemptible he found our pseudo-equality Could only by chance be caught in earnest about anything Could make us feel that our faults were other people's Could not, as the saying is, find a stone to throw at a dog Could easily believe now that it was some one else who saw it Couldn't fire your revolver without bringing down a two volumer Crimson which stained the tops and steeps of snow Crimson torch of a maple, kindled before its time Critical vanity and self-righteousness Criticism still remains behind all the other literary arts Critics are in no sense the legislators of literature Dawn upon him through a cloud of other half remembered faces Death of the joy that ought to come from work

Death's vague conjectures to the broken expectations of life

Despair broke in laughter

Despised the avoidance of repetitions out of fear of tautology

Dickens rescued Christmas from Puritan distrust

Dickens is purely democratic

Did not feel the effect I would so willingly have experienced

Didn't reason about their beliefs, but only argued

Dinner was at the old-fashioned Boston hour of two

Disbeliever in punishments of all sorts

Disposition to use his friends

Do not want to know about such squalid lives

Dollars were of so much farther flight than now

Dull, cold self-absorption

Early self-helpfulness of children is very remarkable

Effort to do and say exactly the truth, and to find it out

Either to deny the substance of things unseen, or to affirm it

Encounter of old friends after the lapse of years

Enjoying whatever was amusing in the disadvantage to himself

Errors of a weak man, which were usually the basest

Escaped at night and got into the boy's dreams

Espoused the theory of Bacon's authorship of Shakespeare

Ethical sense, not the aesthetical sense

Even a day's rest is more than most people can bear

Everlasting rock of human credulity and folly

Exchanging inaudible banalities

Express the appreciation of another's fit word

Eyes fixed steadfastly upon the future

Fact that it is hash many times warmed over that reassures them

Fate of a book is in the hands of the women

Fear of asking too much and the folly of asking too little

Feigned the gratitude which I could see that he expected

Felt that this was my misfortune more than my fault

Few men last over from one reform to another

Fictions subtle effect for good and for evil on the young

Flowers with which we garland our despair in that pitiless hour

For most people choice is a curse

Forbear the excesses of analysis

Forbearance of a wise man content to bide his time

Found life was not all poetry

Gay laugh comes across the abysm of the years

General worsening of things, familiar after middle life

Generous lover of all that was excellent in literature Gift of waiting for things to happen Glance of the common eye, is and always was the best light God of chance leads them into temptation and adversity Got out of it all the fun there was in it Government is best which governs least Greatest classics are sometimes not at all great Greeting of great impersonal cordiality Grieving that there could be such ire in heavenly minds Habit of saying some friendly lying thing Happy in the indifference which ignorance breeds in us Hard to think up anything new Hard of hearing on one side. But it isn't deafness! Hardly any sort of bloodshed which I would not pardon Harriet Beecher Stowe and the Autocrat clashed upon homeopathy Hate of hate, The scorn of scorn, The love of love He was a youth to the end of his days He was not bored because he would not be He had no time to make money He was not constructive; he was essentially observant He might walk home with her if he would not seem to do so He's so resting He's the same kind of a man that he was a boy Heart of youth aching for their stoical sorrows Heighten our suffering by anticipation Heroic lies His readers trusted and loved him His plays were too bad for the stage, or else too good for it His coming almost killed her, but it was worth it His remembrance absolutely ceased with an event Historian, who is a kind of inferior realist Holiday literature Hollow hilarities which people use to mask their indifference Hollowness, the hopelessness, the unworthiness of life Honest men are few when it comes to themselves Honesty is difficult Hopeful apathy in his face Hospitable gift of making you at home with him I do not think any man ought to live by an art I did not know, and I hated to ask If one were poor, one ought to be deserving If he was half as bad, he would have been too bad to be

If one must, it ought to be champagne

If he has not enjoyed writing no one will enjoy reading

Imitators of one another than of nature

Impropriety if not indecency promises literary success

In the South there was nothing but a mistaken social ideal

In school there was as little literature then as there is now

Incoherencies of people meeting after a long time

Incredible in their insipidity

Industrial slavery

Inexhaustible flow of statement, conjecture and misgiving

Inexperience takes this effect (literary lewdness) for reality

Insatiable English fancy for the wild America no longer there

Insensate pride that mothers have in their children's faults

Intellectual poseurs

Intent upon some point in the future

It was mighty pretty, as Pepys would say

Joyful shame of children who have escaped punishment

Kept her talking vacuities when her heart was full

Kindness and gentleness are never out of fashion

Kissing goes by favor, in literature as in life

Languages, while they live, are perpetually changing

Led a life of public seclusion

Left him to do what the cat might

Let fiction cease to lie about life

Lewd literature seems to give a sanction to lewdness in the life

Lie, of course, and did to save others from grief or harm

 ${\it Life\ alone\ is\ credible\ to\ the\ young}$ 

Liked to find out good things and great things for himself

Literature beautiful only through the intelligence

Literature is Business as well as Art

Literature has no objective value

Little knot of conscience between her pretty eyebrows

Lived a thousand little lies every day

Livy: Well, if you are to be lost, I want to be lost with you

Livy Clemens: the loveliest person I have ever seen

Long-puerilized fancy will bear an endless repetition

Long breath was not his; he could not write a novel

Look of challenge, of interrogation, almost of reproof

Looked as if Destiny had sat upon it

Love of freedom and the hope of justice

Luxury of helplessness

Made many of my acquaintances very tired of my favorite authors Made them talk as seldom man and never woman talked Malevolent agitators Man is strange to himself as long as he lives Man who had so much of the boy in him Man who may any moment be out of work is industrially a slave Marriages are what the parties to them alone really know Married Man: after the first start-off he don't try Meet here to the purpose of a common ostentation Mellow cordial of a voice that was like no other Men read the newspapers, but our women read the books Men's lives ended where they began, in the keeping of women Met with kindness, if not honor Mind and soul were with those who do the hard work of the world Mind of a man is the court of final appeal for the wisest women Morbid egotism Most desouthernized Southerner I ever knew Most journalists would have been literary men if they could Most serious, the most humane, the most conscientious of men Motives lie nearer the surface than most people commonly pretend Mustache, which in those days devoted a man to wickedness My own youth now seems to me rather more alien My reading gave me no standing among the boys Napoleonic height which spiritually overtops the Alps Nearly nothing as chaos could be Neatness that brings despair Never saw a man more regardful of negroes Never paid in anything but hopes of paying Never quite sure of life unless I find literature in it Never appeals to the principle which sniffs, in his reader Never saw a dead man whom he did not envy New England necessity of blaming some one No greatness, no beauty, which does not come from truth No man more perfectly sensed and more entirely abhorred slavery No man ever yet told the truth about himself No rose blooms right along No two men see the same star No greatness, no beauty, which does not come from truth No object in life except to deprive it of all object

Noble uselessness

None of the passions are reasoned

Not quite himself till he had made you aware of his quality

Not possible for Clemens to write like anybody else

Not much patience with the unmanly craving for sympathy

Not a man who cared to transcend; he liked bounds

Nothing in the way of sport, as people commonly understand it

Novels hurt because they are not true

Now little notion what it was about, but I love its memory

Now death has come to join its vague conjectures

NYC, a city where money counts for more and goes for less

Odious hilarity, without meaning and without remission

Offers mortifyingly mean, and others insultingly vague

Old man's disposition to speak of his infirmities

Old man's tendency to revert to the past

One could be openly poor in Cambridge without open shame

Only one concerned who was quite unconcerned

Openly depraved by shows of wealth

Ought not to call coarse without calling one's self prudish

Our huckstering civilization

Outer integument of pretence

Passive elegance which only ancestral uselessness can give

Pathetic hopefulness

Pathos of revolt from the colorless rigidities

People whom we think unequal to their good fortune

People of wealth and fashion always dissemble their joy

People have never had ideals, but only moods and fashions

Picture which, he said to himself, no one would believe in

Plagiarism carries inevitable detection with it

Plain-speaking or Rude Speaking

Plain industry and plodding perseverance are despised

Pointed the moral in all they did

Polite learning hesitated his praise

Praised it enough to satisfy the author

Praised extravagantly, and in the wrong place

Prejudice against certain words that I cannot overcome

Provisional reprehension of possible shiftlessness

Pseudo-realists

Public wish to be amused rather than edified

Public whose taste is so crude that they cannot enjoy the best

Put your finger on the present moment and enjoy it

Quiet but rather dull look of people slightly deaf

Rapture of the new convert could not last

Real artistocracy is above social prejudice

Reformers, who are so often tedious and ridiculous Refused to see us as we see ourselves Reparation due from every white to every black man Responsibility of finding him all we have been told he is Rogues in every walk of life Satirical smile with which men witness the effusion of women Secret of the man who is universally interesting Secretly admires the splendors he affects to despise Seen through the wrong end of the telescope Seldom talked, but there came times when he would'nt even listen Self-satisfied, intolerant, and hypocritical provinciality Shackles of belief worn so long She liked to get all she could out of her emotions Should probably have wasted the time if I had not read them Singleness of a nature that was all pose So long as we have social inequality we shall have snobs So refined, after the gigantic coarseness of California So many millionaires and so many tramps Society interested in a woman's past, not her future Sometimes they sacrificed the song to the sermon Somewhat shy of his fellow-men, as the scholar seems always to be. Somewhat too studied grace Sought the things that he could agree with you upon Spare his years the fatigue of recalling your identity Speaks it is not with words and blood, but with words and ink Spit some hapless victim: make him suffer and the reader laugh Standards were their own, and they were satisfied with them Study in a corner by the porch Stupefied by a life of unalloyed prosperity and propriety Stupidly truthful Style is the man, and he cannot hide himself in any garb Submitted, as people always do with the trials of others Sunny gayety of self-forgetfulness Superiority one likes to feel towards the rich and great Take our pleasures ungraciously Teach what they do not know Tediously analytical The old and ugly are fastidious as to the looks of others The ornament of a house is the friends who frequent it The great trouble is for the man to be honest with her There is small love of pure literature

They are so many and I am so few

Things common to all, however peculiar in each

Those who work too much and those who rest too much

Those who have sorrowed deepest will understand this best

Times when a man's city was a man's country

Tired themselves out in trying to catch up with him

To break new ground

To be exemplary is as dangerous as to be complimentary

Tone was a snuffle expressive of deep-seated affliction

Trace no discrepancy between reading his plays and seeing them

Tried to like whatever they bade me like

True to an ideal of life rather than to life itself

Truth is beyond invention

Two branches of the novelist's trade: Novelist and Historian

Under a fire of conjecture and asseveration

Understood when I've said something that doesn't mean anything

Unfailing American kindness

Unless we prefer a luxury of grief

Used to ingratitude from those he helped

Vacuous vulgarity

Visitors of the more inquisitive sex

Vulgarity: bad art to lug it in

Walter-Scotticized, pseudo-chivalry of the Southern ideal

Want something hard, don't you know; but I want it to be easy

Wasted face, and his gay eyes had the death-look

We have never ended before, and we do not see how we can end

We change whether we ought, or not

We see nothing whole, neither life nor art

We who have neither youth nor beauty should always expect it

We cannot all be hard-working donkeys

We did not know that we were poor

We're company enough for ourselves

What I had not I could hope for without unreason

What he had done he owned to, good, bad, or indifferent

What makes a better fashion change for a worse

What we thought ruin, but what was really release

Whatever is established is sacred with those who do not think

Whatever choice you make, you are pretty sure to regret it

When to be an agnostic was to be almost an outcast

When she's really sick, she's better

When was love ever reasoned?

Whether every human motive was not selfish

Wide leisure of a country village

Wishes of a mistress who did not know what she wanted

Wit that tries its teeth upon everything

With all her insight, to have very little artistic sense

Women don't seem to belong very much to themselves

Women talked their follies and men acted theirs

Wonder why we hate the past so?—"It's so damned humiliating!"

Wonderful to me how it should remain so unintelligible

Words of learned length and thundering sound

Work gives the impression of an uncommon continuity

Work not truly priced in money cannot be truly paid in money

World made up of two kinds of people

World seems to always come out at the same hole it went in at!

World's memory is equally bad for failure and success

Worldlier than the world

Worst came it was not half so bad as what had gone before

Wrote them first and last in the spirit of Dickens

You can't go back to anything

You cannot be at perfect ease with a friend who does not joke

You may do a great deal (of work), and not get on

You marry a man's future as well as his past

You were not afraid, and you were not bold; you were just right

## The Works of Howells I have produced for Project Gutenberg may be found by clicking on this line.

These quotations were collected from the works of Howells by <u>David Widger</u> while preparing etexts for Project Gutenberg. Comments and suggestions will be most welcome.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK QUOTES AND IMAGES FROM THE WORKS OF WILLIAM DEAN HOWELLS \*\*\*

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<sup>TM</sup> 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<sup>TM</sup> 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<sup>TM</sup> 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<sup>TM</sup> electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg<sup>TM</sup> 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 $^{\text{\tiny TM}}$  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 $^{\text{\tiny TM}}$  electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg $^{\text{\tiny TM}}$  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 $^{\text{TM}}$  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 $^{\text{TM}}$  mission of promoting free access to electronic works by freely sharing Project Gutenberg $^{\text{TM}}$  works in compliance with the terms of this agreement for keeping the Project Gutenberg $^{\text{TM}}$  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 $^{\text{TM}}$  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 $^{\text{TM}}$  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<sup> $\mathsf{TM}$ </sup> License must appear prominently whenever any copy of a Project Gutenberg<sup> $\mathsf{TM}$ </sup> 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 <a href="https://www.gutenberg.org">www.gutenberg.org</a>. 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<sup>™</sup> 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<sup>™</sup> trademark as set forth in paragraphs 1.E.8 or 1.E.9.
- 1.E.3. If an individual Project Gutenberg<sup>TM</sup> 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<sup>TM</sup> 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<sup>TM</sup> License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg<sup>TM</sup>.

- 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<sup>m</sup> 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<sup> $\mathsf{TM}$ </sup> work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg<sup> $\mathsf{TM}$ </sup> 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<sup> $\mathsf{TM}$ </sup> 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<sup>TM</sup> 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<sup>m</sup> electronic works provided that:
- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg<sup>™</sup> works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg<sup>™</sup> 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 $^{\text{m}}$  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 $^{\text{m}}$  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<sup>™</sup> works.
- 1.E.9. If you wish to charge a fee or distribute a Project Gutenberg<sup>™</sup> 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<sup>™</sup> 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<sup> $\mathsf{TM}$ </sup> collection. Despite these efforts, Project Gutenberg<sup> $\mathsf{TM}$ </sup> 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

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<sup>TM</sup> electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg<sup>TM</sup> 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<sup>TM</sup> work, (b) alteration, modification, or additions or deletions to any Project Gutenberg<sup>TM</sup> work, and (c) any Defect you cause.

### Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg<sup>m</sup> 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<sup>™</sup> 's goals and ensuring that the Project Gutenberg<sup>™</sup> 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<sup>™</sup> 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<sup>™</sup> 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 <a href="https://www.gutenberg.org/donate">www.gutenberg.org/donate</a>.

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 $^{\text{\tiny TM}}$  concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg $^{\text{\tiny TM}}$  eBooks with only a loose network of volunteer support.

Project Gutenberg $^{\text{TM}}$  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 $^{\text{\tiny TM}}$ , 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.