

La culotte du brigadier

Florian Pharaon

The background of the lower half of the page is a teal color. It is decorated with various purple geometric shapes, including triangles, rectangles, and curved lines, arranged in a pattern that resembles a stylized architectural or abstract design.

Project Gutenberg

La culotte du brigadier

Florian Pharaon

The lower half of the page features a teal background with a pattern of purple geometric shapes, including triangles, rectangles, and curved lines, arranged in a somewhat abstract, architectural style.

Project Gutenberg

The Project Gutenberg eBook of La culotte du brigadier

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.

Title: La culotte du brigadier

Author: Florian Pharaon

Release date: November 12, 2007 [eBook #23463]

Language: French

Other information and formats: www.gutenberg.org/ebooks/23463

Credits: Produced by Réналd Lévesque

*** START OF THE PROJECT GUTENBERG EBOOK LA CULOTTE
DU BRIGADIER ***

LA CULOTTE DU BRIGADIER

par

Florian Pharaon

Saint-Maximin est une jolie et coquette petite ville de Province, pleine de soleil et d'ombrages, célèbre par son église aux allures de cathédrale et par le souvenir du brigadier Camaréon.

L'épopée de ce brave vétéran des guerres d'Afrique est décrite à la fresque par quatre grandes pages qui forment la paroi de la salle de la "Pomme-de-Pin", cabaret qui, il y a trente ans était le grand café de la bourgeoisie de l'endroit.

Le premier tableau représente un chien en arrêt et dans la pénombre ombreuse d'un sentier, la silhouette de deux gendarmes; dans le second, les deux gardiens de la paix publique sont au galop, poursuivis plutôt que suivis par le chien; le troisième fait assister les spectateurs à un repas que partage le chien; le quatrième, enfin, une sorte d'apothéose, nous montre le brigadier son chapeau brossé et carré sur la tête, encore tout botté, mais, en chemise, et l'arrière-train d'un chien fuyant par un carreau de papier résolument traversé.

Ces fresques sont signées Lucoli, un peintre qui battait misérablement la campagne en 1846, et qui possède aujourd'hui un palais à Florence, sa patrie.

Or, voici l'aventure qu'elles racontent, aventure restée légendaire à Saint-Maximin, à Puy Loubien, à Trets, et dans toute la vallée de l'Arc, célèbre par la victoire de Marius et la défaite des Cimbres.

M. Frédéric de Trets était un grand chasseur devant le Seigneur, aussi fier de la sûreté de son oeil que de son vieux compagnon Faro, magnifique chien d'arrêt qu'il se faisait gloire d'avoir dressé.

Un soir, il revenait, le carnier plein, de battre la plaine, lorsque au détour du chemin, il rencontra son voisin Sixte Choua. Sixte Choua était aussi un chasseur, mais chasseur d'oiseaux de passage, qu'il guettait nonchalamment de son poste; il avait, en outre pour la plus profonde aversion les chiens, qui ne sont bons, disait-il, qu'à effaroucher le gibier et à le mettre en fuite.

M. Frédéric et Sixte Choua se serrèrent la main et firent route vers Trets. Faro, en chien bien dressé, marchait le nez sur les talons de son maître.

La conversation ne tarda pas à rouler sur la chasse, et Sixte Choua reprit sa thèse sur l'inutilité du chien.

M. Frédéric chercha à convaincre son compagnon en lui citant les prouesses de Faro; mais Sixte Choua avait son opinion faite et n'en voulait pas démordre. A chaque fait que lui citait M. Frédéric, Sixte Choua répondait:

--C'est un pur hasard.

M. Frédéric était exaspéré.

--Qu'entends-tu par un pur hasard? s'écria-t-il.

--Oh! rien.

--Mais encore?

--Eh bien, suppose une supposition: tu as la bouche ouverte, je te jette une cerise entre le nez et le menton; si elle ne tombe pas dans ta bouche, c'est par un pur hasard.

--Tu es plus entêté que le bedeau de Peynier.

M. Frédéric s'arrêta, fit mine de charger son fusil; Faro, les yeux fixés sur lui, raidit son fouet.

--Cherche! lui cria-t-il en lui désignant un champ de trèfle qui bordait la route.

Puis se tournant vers Sixte Choua:

--Tiens, lui dit-il, nous sommes seuls; Faro ne nous voit ni ne nous entend, n'est-ce pas? Eh bien, regarde: je mets cette pièce de cinq francs sous cette pierre; nous allons rentrer à Trets, et j'enverrai Faro la chercher. Tu ne diras pas que c'est un pur hasard, ça?

--Oh! pour ça non; ce ne sera pas un pur hasard.

--Eh bien, partons, dit M. Frédéric.

Il siffla Faro, et ils se dirigèrent vers Trets, où ils arrivèrent à la nuit tombante.

En attendant le souper que préparait la ménagère, les deux amis s'assirent sur un banc qu'ombrageait un magnifique figuier et s'apprêtèrent à pétuner, comme disait M. Frédéric, qui avait la prétention d'être un beau parleur. Lorsque sa pipe fut bien allumée, il appela Faro, qui vint se placer entre ses jambes, et il le caressa.

--Tu vois, Faro, dit-il en montrant au chien une pièce de cinq francs, tu vois! J'en ai perdu une sur le chemin, va la chercher!

Faro donna quelques éclats de voix en bondissant pour indiquer qu'il avait compris; puis, prenant piste, le nez au ras du sol, il partit en courant.

--Eh bien, qu'en dis-tu? dit M. Frédéric.

--S'il rapporte la pièce, je dirai que ce n'est pas un pur hasard.

Faro quêta tout le long du chemin et s'arrêta net devant la pierre sous laquelle était placée la pièce de cinq francs. Il essaya vainement de la soulever avec son museau; il flairait bruyamment, cherchant une issue pour atteindre la pièce. Après de vains efforts, il se décida à gratter le sol pour faire une excavation qui lui permit d'atteindre l'objet qu'il recherchait.

Il se livrait ardemment à cette besogne sur le bord du sentier, lorsque deux gendarmes apparurent. Faro était un trop honnête chien pour fuir devant l'autorité; il considéra même l'arrivée des représentants de la force publique comme un secours providentiel. Tout frétilant, il s'élança vers eux, revint vers la pierre, se mit à regratter, retourna, semblant solliciter leur assistance.

Le brigadier était un homme d'expérience, et, trouvant ce manège insolite, il mit pied à terre. Le chien ne le quittait pas de vue. Camaréon--tel était le nom du brigadier,--souleva la pierre et vit une belle pièce blanche qui,

malgré la nuit qui était arrivée, se détachait brillante sur la terre sombre. Le chien se précipita sur elle, mais le brigadier l'avait déjà saisie.

--Diable! diable! dit-il, qu'est-ce que cela signifie? Quel est ce mystère?

Après un moment de réflexion, il mit soigneusement la pièce de cinq francs dans la poche de son pantalon et remonta à cheval.

Puis, comme la nuit était venue, il partit au trot, suivi de son subordonné.

Faro, un instant hésitant, étonné peut-être de l'acte d'indélicatesse du brigadier, prit son parti et se mit à la poursuite des gendarmes.

Tout en chevauchant, son inférieur se hasarda à l'interroger:

--Pour lors, brigadier, que vous pensez que cette pièce...

--Est une pièce à conviction... que c'est à cet endroit même que fut dévalisé le boucher du Beausset, dont auquel j'ai perdu la piste des coupables... et qu'avec cette pièce je fais faire un rapport au capitaine, avec mes idées.

Faro suivait toujours.

--Le chien nous suit, dit le gendarme.

--Tant mieux, que ce sera une pièce à conviction de plus à mettre dans mon rapport au capitaine.

En arrivant à Saint-Maximin, ils mirent les chevaux à l'écurie et montèrent souper dans le réfectoire de la caserne.

Faro n'avait pas quitté la botte du gendarme.

On se mit à table, et Faro fut admirablement traité. Camaréon n'avait jamais vu de chien plus caressant; la tête appuyée sur les genoux du brigadier, il ne perdait pas un seul de ses mouvements et poussait la familiarité jusqu'à fourrer son museau dans la poche de sa culotte.

Le repas fini, chacun se retira dans sa chambre, et Camaréon emmena avec lui Faro.

Je ne vous ferai pas assister à la toilette de nuit d'un brigadier de gendarmerie; sachez seulement que, à peine Camaréon venant de déposer négligemment sa culotte sur le dossier d'une chaise, Faro se précipita dessus, la happa et bondit avec à travers un carreau de papier qui remplaçait une vitre absente de la fenêtre.

Je ne chercherai pas à vous décrire la stupéfaction de Camaréon. Il cria: "Au voleur!" Ses hommes accoururent, et, dans le costume semi-officiel bien représenté par Lucoli, il raconta à ses subordonnés sa mésaventure.

On battit les rues sombres de Saint-Maximin, au grand émoi des habitants, mais on ne découvrit pas Faro.

--Couchons-nous, dit philosophiquement le brigadier; ce chien est un fricoteur et demain tout le monde à cheval, à la recherche de son propriétaire, qui doit être un fricoteur.

Sur cet ordre, tous les gendarmes allèrent se coucher.

Pendant ce temps-là, Faro brûlait les quatre lieues qui séparent Saint-Maximin de Trets.

Sixte Choua, attardé quittait M. Frédéric fort inquiet de la longue et inexplicable absence de Faro, lorsque celui-ci arriva à toute vitesse et déposa une loque noire aux pieds de son maître.

--*Qu'es aquo?* s'exclama Sixte Choua.

--*Va sabi djé!* répondit M. Frédéric.

On transporta la guenille poussiéreuse dans la maison. Faro, tout haletant, vint se coucher auprès et, la secouant, fit tinter sur le parquet le contenu de la culotte, toute déchiquetée. M. Frédéric la fouilla et en retira la pièce de cinq francs.

--Eh bien, qu'est-ce que tu en dis?

--J'en dis... j'en dis... fit en goguenardant Sixte Choua, que c'est un pur hasard de trouver dans une vieille culotte cinq francs placés sous une pierre au bord du chemin; voilà un pur hasard. Eh bien! bonsoir.

Sixte Choua allait se retirer, lorsque soudain M. Frédéric se frappa le front en poussant un grand cri:

--Ah! mon Dieu! quel malheur!

--Quoi donc?

--Tu ne comprends pas? J'ai fait voir à Faro une pièce de cinq francs; il a mal compris, je lui ai mal expliqué. Il a cru qu'il m'en fallait une quelconque, et alors...

--Alors?

--Oh! c'est affreux! alors il a rencontré quelqu'un, il l'a attaqué, il l'a peut-être dévoré pour m'apporter ma pièce, qui n'est pas ma pièce. Sainte Vierge Marie, quel malheur!

--Allons, du calme, Frédéric, sois un homme, dit Sixte Choua. Voyons d'abord ce que c'est que cette loque.

Les deux amis ne tardèrent pas à reconnaître le restant d'une culotte de gendarme.

--Assassiner un gendarme! Quel gueux que ce Faro! s'exclama M. Frédéric, désespéré.

Sixte Choua ne voulut pas abandonner son voisin, et les deux amis passèrent une nuit horrible à se consulter. Faro ne comprenait rien aux gourmandes qu'il recevait, et, en philosophe, il alla se coucher dans la grange pour les éviter.

A l'aube, les deux amis, qui avaient résolu d'aller droit au danger, se dirigèrent vers la gendarmerie.

A moitié route, à l'endroit même où, la veille, il avait voulu faire sa malencontreuse expérience, il aperçut un groupe de gendarmes. En les apercevant, Faro s'était précipité à leur rencontre, et Camaréon l'avait reconnu. En deux temps de galop, il fut auprès de M. Frédéric.

--Il est à vous, ce chien? fit-il

--Oui, brigadier.

--Et ma culotte?

--La voici, répondit piteusement M. Frédéric en tirant de sa veste un lambeau de drap.

--Ah! Ah! je vous tiens donc, assassins du boucher du Beausset! dit Camaréon.

Et mettant pied à terre, il commença l'interrogatoire.

Il ne fut pas difficile de s'expliquer, et gendarmes et inculpés allèrent dîner chez M. Frédéric.

La culotte fut généreusement payée.

--C'est égal, vous avez là un fameux chien, dit Camaréon.

--Qu'est-ce que je te disais, hein, Sixte?

--Que veux-tu? voilà ce qu'on peut appeler un pur hasard!

FLORIAN PHARAON.

*** END OF THE PROJECT GUTENBERG EBOOK LA CULOTTE DU
BRIGADIER ***

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 41 Watchung Plaza #516, Montclair NJ 07042, USA, +1 (862) 621-9288. 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.