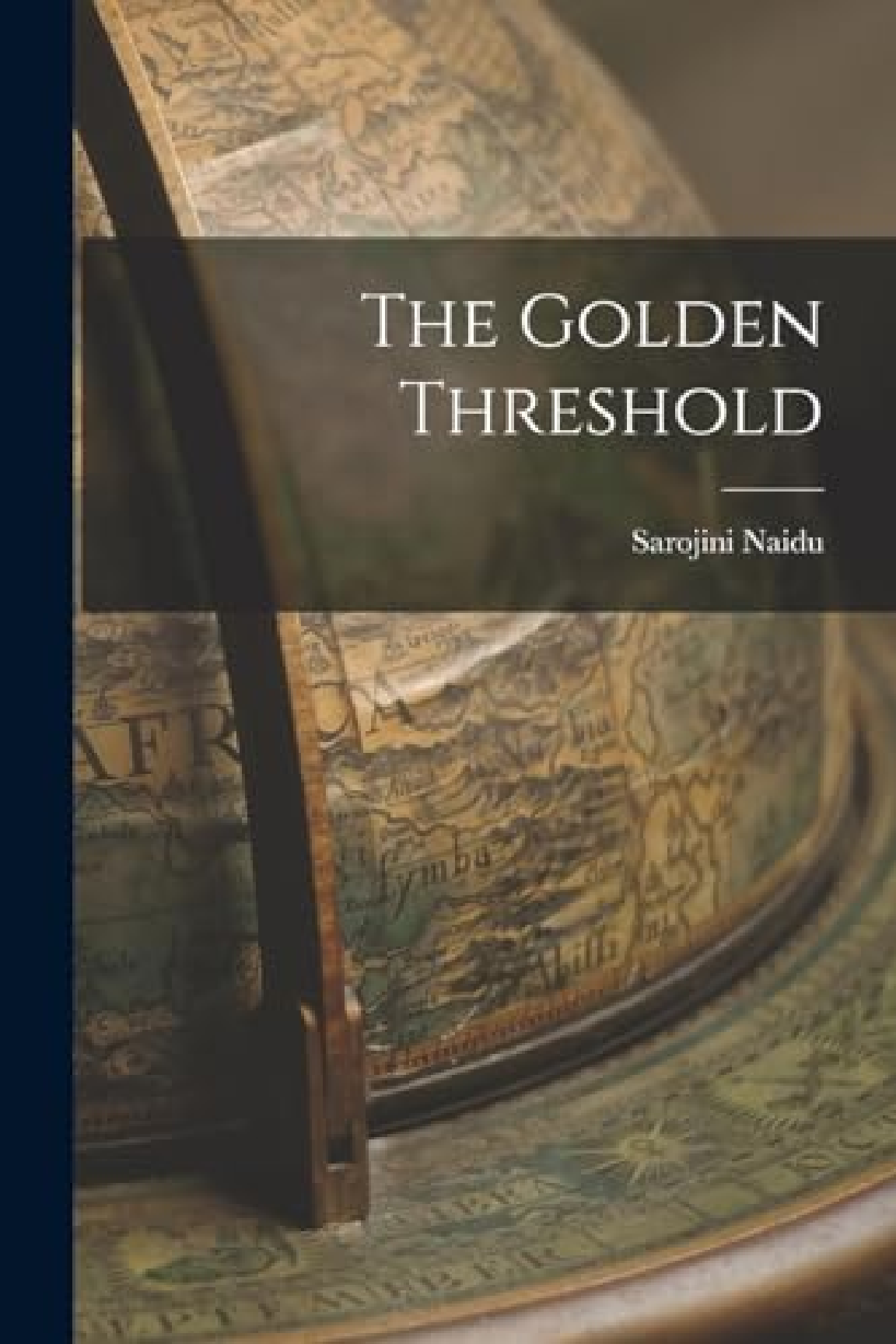

THE GOLDEN THRESHOLD
Sarojini Naidu

The Project Gutenberg eBook of The Golden Threshold

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: The Golden Threshold

Author: Sarojini Naidu

Contributor: Arthur Symons

Release date: October 1, 1996 [eBook #680]
Most recently updated: January 1, 2021

Language: English

Other information and formats:
www.gutenberg.org/ebooks/680

Credits: Produced by Judith Boss

*** START OF THE PROJECT GUTENBERG EBOOK
THE GOLDEN THRESHOLD ***

Produced by Judith Boss.

THE GOLDEN THRESHOLD

BY

SAROJINI NAIDU

WITH AN INTRODUCTION BY ARTHUR SYMONS

DEDICATED TO EDMUND GOSSE WHO FIRST SHOWED ME THE WAY TO THE GOLDEN THRESHOLD

London, 1896 Hyderabad, 1905

CONTENTS

FOLK SONGS

Palanquin-Bearers
Wandering Singers
Indian Weavers
Coromandel Fishers
The Snake-Charmer

Corn-Grinders
Village-Song
In Praise of Henna
Harvest Hymn
Indian Love-Song
Cradle-Song
Suttee

SONGS FOR MUSIC

Song of a Dream
Humayun to Zobeida
Autumn Song Alabaster
Ecstasy
To my Fairy Fancies

POEMS

Ode to H. H. the Nizam of Hyderabad
In the Forest
Past and Future Life
The Poet's Love-Song
To the God of Pain
The Song of Princess Zeb-un-nissa
Indian Dancers
My Dead Dream
Damayante to Nala in the Hour of Exile
The Queen's Rival
The Poet to Death
The Indian Gipsy
To my Children
The Pardah Nashin

To Youth
Nightfall in the City of Hyderabad
Street Cries
To India
The Royal Tombs of Golconda
To a Buddha seated on a Lotus

INTRODUCTION

It is at my persuasion that these poems are now published. The earliest of them were read to me in London in 1896, when the writer was seventeen; the later ones were sent to me from India in 1904, when she was twenty-five; and they belong, I think, almost wholly to those two periods. As they seemed to me to have an individual beauty of their own, I thought they ought to be published. The writer hesitated. "Your letter made me very proud and very sad," she wrote. "Is it possible that I have written verses that are 'filled with beauty,' and is it possible that you really think them worthy of being given to the world? You know how high my ideal of Art is; and to me my poor casual little poems seem to be less than beautiful—I mean with that final enduring beauty that I desire." And, in another letter, she writes: "I am not a poet really. I have the vision and the desire, but not the voice. If I could write just one poem full of beauty and the spirit of greatness, I should be exultantly silent for ever; but I sing just as the birds do, and my songs are as ephemeral." It is for this

bird-like quality of song, it seems to me, that they are to be valued. They hint, in a sort of delicately evasive way, at a rare temperament, the temperament of a woman of the East, finding expression through a Western language and under partly Western influences. They do not express the whole of that temperament; but they express, I think, its essence; and there is an Eastern magic in them.

Sarojini Chattopadhyay was born at Hyderabad on February 13, 1879. Her father, Dr. Aghorenath Chattopadhyay, is descended from the ancient family of Chattorajes of Bhramangram, who were noted throughout Eastern Bengal as patrons of Sanskrit learning, and for their practice of Yoga. He took his degree of Doctor of Science at the University of Edinburgh in 1877, and afterwards studied brilliantly at Bonn. On his return to India he founded the Nizam College at Hyderabad, and has since laboured incessantly, and at great personal sacrifice, in the cause of education.

Sarojini was the eldest of a large family, all of whom were taught English at an early age. "I," she writes, "was stubborn and refused to speak it. So one day when I was nine years old my father punished me—the only time I was ever punished—by shutting me in a room alone for a whole day. I came out of it a full-blown linguist. I have never spoken any other language to him, or to my mother, who always speaks to me in Hindustani. I don't think I had any special hankering to write poetry as a little child,

though I was of a very fanciful and dreamy nature. My training under my father's eye was of a sternly scientific character. He was determined that I should be a great mathematician or a scientist, but the poetic instinct, which I inherited from him and also from my mother (who wrote some lovely Bengali lyrics in her youth) proved stronger. One day, when I was eleven, I was sighing over a sum in algebra: it WOULDN'T come right; but instead a whole poem came to me suddenly. I wrote it down.

"From that day my 'poetic career' began. At thirteen I wrote a long poem a la 'Lady of the Lake'—1300 lines in six days. At thirteen I wrote a drama of 2000 lines, a full-fledged passionate thing that I began on the spur of the moment without forethought, just to spite my doctor who said I was very ill and must not touch a book. My health broke down permanently about this time, and my regular studies being stopped I read voraciously. I suppose the greater part of my reading was done between fourteen and sixteen. I wrote a novel, I wrote fat volumes of journals; I took myself very seriously in those days."

Before she was fifteen the great struggle of her life began. Dr. Govindurajulu Naidu, now her husband, is, though of an old and honourable family, not a Brahmin. The difference of caste roused an equal opposition, not only on the side of her family, but of his; and in 1895 she was sent to England, against her will, with a special scholarship from the Nizam. She

remained in England, with an interval of travel in Italy, till 1898, studying first at King's College, London, then, till her health again broke down, at Girton. She returned to Hyderabad in September 1898, and in the December of that year, to the scandal of all India, broke through the bonds of caste, and married Dr. Naidu. "Do you know I have some very beautiful poems floating in the air," she wrote to me in 1904; "and if the gods are kind I shall cast my soul like a net and capture them, this year. If the gods are kind—and grant me a little measure of health. It is all I need to make my life perfect, for the very 'Spirit of Delight' that Shelley wrote of dwells in my little home; it is full of the music of birds in the garden and children in the long arched verandah." There are songs about the children in this book; they are called the Lord of Battles, the Sun of Victory, the Lotus-born, and the Jewel of Delight.

"My ancestors for thousands of years," I find written in one of her letters, "have been lovers of the forest and mountain caves, great dreamers, great scholars, great ascetics. My father is a dreamer himself, a great dreamer, a great man whose life has been a magnificent failure. I suppose in the whole of India there are few men whose learning is greater than his, and I don't think there are many men more beloved. He has a great white beard and the profile of Homer, and a laugh that brings the roof down. He has wasted all his money on two great objects: to help others, and on alchemy. He holds huge courts

every day in his garden of all the learned men of all religions—Rajahs and beggars and saints and downright villains all delightfully mixed up, and all treated as one. And then his alchemy! Oh dear, night and day the experiments are going on, and every man who brings a new prescription is welcome as a brother. But this alchemy is, you know, only the material counterpart of a poet's craving for Beauty, the eternal Beauty. 'The makers of gold and the makers of verse,' they are the twin creators that sway the world's secret desire for mystery; and what in my father is the genius of curiosity—the very essence of all scientific genius—in me is the desire for beauty. Do you remember Pater's phrase about Leonardo da Vinci, 'curiosity and the desire of beauty'?"

It was the desire of beauty that made her a poet; her "nerves of delight" were always quivering at the contact of beauty. To those who knew her in England, all the life of the tiny figure seemed to concentrate itself in the eyes; they turned towards beauty as the sunflower turns towards the sun, opening wider and wider until one saw nothing but the eyes.

She was dressed always in clinging dresses of Eastern silk, and as she was so small, and her long black hair hung straight down her back, you might have taken her for a child. She spoke little, and in a low voice, like gentle music; and she seemed, wherever she was, to be alone.

Through that soul I seemed to touch and take hold upon the East. And first there was the wisdom of the East. I have never known any one who seemed to exist on such "large draughts of intellectual day" as this child of seventeen, to whom one could tell all one's personal troubles and agitations, as to a wise old woman. In the East, maturity comes early; and this child had already lived through all a woman's life. But there was something else, something hardly personal, something which belonged to a consciousness older than the Christian, which I realised, wondered at, and admired, in her passionate tranquillity of mind, before which everything mean and trivial and temporary caught fire and burnt away in smoke. Her body was never without suffering, or her heart without conflict; but neither the body's weakness nor the heart's violence could disturb that fixed contemplation, as of Buddha on his lotus-throne.

And along with this wisdom, as of age or of the age of a race, there was what I can hardly call less than an agony of sensation. Pain or pleasure transported her, and the whole of pain or pleasure might be held in a flower's cup or the imagined frown of a friend. It was never found in those things which to others seemed things of importance. At the age of twelve she passed the Matriculation of the Madras University, and awoke to find herself famous throughout India. "Honestly," she said to me, "I was not pleased; such things did not appeal to me." But

here, in a letter from Hyderabad, bidding one "share a March morning" with her, there is, at the mere contact of the sun, this outburst: "Come and share my exquisite March morning with me: this sumptuous blaze of gold and sapphire sky; these scarlet lilies that adorn the sunshine; the voluptuous scents of neem and champak and serisha that beat upon the languid air with their implacable sweetness; the thousand little gold and blue and silver breasted birds bursting with the shrill ecstasy of life in nesting time. All is hot and fierce and passionate, ardent and unashamed in its exulting and importunate desire for life and love. And, do you know that the scarlet lilies are woven petal by petal from my heart's blood, these little quivering birds are my soul made incarnate music, these heavy perfumes are my emotions dissolved into aerial essence, this flaming blue and gold sky is the 'very me,' that part of me that incessantly and insolently, yes, and a little deliberately, triumphs over that other part—a thing of nerves and tissues that suffers and cries out, and that must die to-morrow perhaps, or twenty years hence."

Then there was her humour, which was part of her strange wisdom, and was always awake and on the watch. In all her letters, written in exquisite English prose, but with an ardent imagery and a vehement sincerity of emotion which make them, like the poems, indeed almost more directly, un-English, Oriental, there was always this intellectual, critical

sense of humour, which could laugh at one's own enthusiasm as frankly as that enthusiasm had been set down. And partly the humour, like the delicate reserve of her manner, was a mask or a shelter. "I have taught myself," she writes to me from India, "to be commonplace and like everybody else superficially. Every one thinks I am so nice and cheerful, so 'brave,' all the banal things that are so comfortable to be. My mother knows me only as 'such a tranquil child, but so strong-willed.' A tranquil child!" And she writes again, with deeper significance: "I too have learnt the subtle philosophy of living from moment to moment. Yes, it is a subtle philosophy, though it appears merely an epicurean doctrine: 'Eat, drink, and be merry, for to-morrow we die.' I have gone through so many yesterdays when I strove with Death that I have realised to its full the wisdom of that sentence; and it is to me not merely a figure of speech, but a literal fact. Any to-morrow I might die. It is scarcely two months since I came back from the grave: is it worth while to be anything but radiantly glad? Of all things that life or perhaps my temperament has given me I prize the gift of laughter as beyond price."

Her desire, always, was to be "a wild free thing of the air like the birds, with a song in my heart." A spirit of too much fire in too frail a body, it was rarely that her desire was fully granted. But in Italy she found what she could not find in England, and from Italy her letters are radiant. "This Italy is made

of gold," she writes from Florence, "the gold of dawn and daylight, the gold of the stars, and, now dancing in weird enchanting rhythms through this magic month of May, the gold of fireflies in the perfumed darkness—'aerial gold.' I long to catch the subtle music of their fairy dances and make a poem with a rhythm like the quick irregular wild flash of their sudden movements. Would it not be wonderful? One black night I stood in a garden with fireflies in my hair like darting restless stars caught in a mesh of darkness. It gave me a strange sensation, as if I were not human at all, but an elfin spirit. I wonder why these little things move me so deeply? It is because I have a most 'unbalanced intellect,' I suppose." Then, looking out on Florence, she cries, "God! how beautiful it is, and how glad I am that I am alive to-day!" And she tells me that she is drinking in the beauty like wine, "wine, golden and scented, and shining, fit for the gods; and the gods have drunk it, the dead gods of Etruria, two thousand years ago. Did I say dead? No, for the gods are immortal, and one might still find them loitering in some solitary dell on the grey hillsides of Fiesole. Have I seen them? Yes, looking with dreaming eyes, I have found them sitting under the olives, in their grave, strong, antique beauty—Etruscan gods!"

In Italy she watches the faces of the monks, and at one moment longs to attain to their peace by renunciation, longs for Nirvana; "then, when one comes out again into the hot sunshine that warms

one's blood, and sees the eager hurrying faces of men and women in the street, dramatic faces over which the disturbing experiences of life have passed and left their symbols, one's heart thrills up into one's throat. No, no, no, a thousand times no! how can one deliberately renounce this coloured, unquiet, fiery human life of the earth?" And, all the time, her subtle criticism is alert, and this woman of the East marvels at the women of the West, "the beautiful worldly women of the West," whom she sees walking in the Cascine, "taking the air so consciously attractive in their brilliant toilettes, in the brilliant coquetry of their manner!" She finds them "a little incomprehensible," "profound artists in all the subtle intricacies of fascination," and asks if these "incalculable frivolities and vanities and coquetries and caprices" are, to us, an essential part of their charm? And she watches them with amusement as they flutter about her, petting her as if she were a nice child, a child or a toy, not dreaming that she is saying to herself sorrowfully: "How utterly empty their lives must be of all spiritual beauty IF they are nothing more than they appear to be."

She sat in our midst, and judged us, and few knew what was passing behind that face "like an awakening soul," to use one of her own epithets. Her eyes were like deep pools, and you seemed to fall through them into depths below depths.

ARTHUR SYMONS.

FOLK SONGS

PALANQUIN BEARERS

Lightly, O lightly we bear her along,
She sways like a flower in the wind of our song;
She skims like a bird on the foam of a stream,
She floats like a laugh from the lips of a dream.
Gaily, O gaily we glide and we sing,
We bear her along like a pearl on a string.

Softly, O softly we bear her along,
She hangs like a star in the dew of our song;
She springs like a beam on the brow of the tide,
She falls like a tear from the eyes of a bride.
Lightly, O lightly we glide and we sing,
We bear her along like a pearl on a string.

WANDERING SINGERS

(Written to one of their Tunes)

Where the voice of the wind calls our wandering feet,
Through echoing forest and echoing street,
With lutes in our hands ever-singing we roam,
All men are our kindred, the world is our home.

Our lays are of cities whose lustre is shed,

The laughter and beauty of women long dead;
The sword of old battles, the crown of old kings,
And happy and simple and sorrowful things.

What hope shall we gather, what dreams shall we sow?
Where the wind calls our wandering footsteps we go.
No love bids us tarry, no joy bids us wait:
The voice of the wind is the voice of our fate.

INDIAN WEAVERS

Weavers, weaving at break of day,
Why do you weave a garment so gay? . . .
Blue as the wing of a halcyon wild,
We weave the robes of a new-born child.

Weavers, weaving at fall of night,
Why do you weave a garment so bright? . . .
Like the plumes of a peacock, purple and green,
We weave the marriage-veils of a queen.

Weavers, weaving solemn and still,
What do you weave in the moonlight chill? . . .
White as a feather and white as a cloud,
We weave a dead man's funeral shroud.

COROMANDEL FISHERS

Rise, brothers, rise, the wakening skies pray
to the morning light,
The wind lies asleep in the arms of the dawn
like a child that has cried all night.
Come, let us gather our nets from the shore,
and set our catamarans free,
To capture the leaping wealth of the tide, for
we are the sons of the sea.

No longer delay, let us hasten away in the
track of the sea-gull's call,
The sea is our mother, the cloud is our brother,
the waves are our comrades all.
What though we toss at the fall of the sun
where the hand of the sea-god drives?
He who holds the storm by the hair, will hide
in his breast our lives.

Sweet is the shade of the cocoanut glade, and
the scent of the mango grove,
And sweet are the sands at the full o' the
moon with the sound of the voices we love.
But sweeter, O brothers, the kiss of the spray
and the dance of the wild foam's glee:
Row, brothers, row to the blue of the verge,
where the low sky mates with the sea.

THE SNAKE-CHARMER

Whither dost thou hide from the magic of my flute-

call?
In what moonlight-tangled meshes of perfume,
Where the clustering keovas guard the squirrel's slumber,
Where the deep woods glimmer with the jasmine's bloom?

I'll feed thee, O beloved, on milk and wild red honey,
I'll bear thee in a basket of rushes, green and white,
To a palace-bower where golden-vested maidens
Thread with mellow laughter the petals of delight.

Whither dost thou loiter, by what murmuring hollows,
Where oleanders scatter their ambrosial fire?
Come, thou subtle bride of my mellifluous wooing,
Come, thou silver-breasted moonbeam of desire!

CORN-GRINDERS

O LITTLE MOUSE, WHY DOST THOU CRY WHILE MERRY STARS LAUGH IN THE SKY?

Alas! alas! my lord is dead!
Ah, who will ease my bitter pain?
He went to seek a millet-grain
In the rich farmer's granary shed;
They caught him in a baited snare,
And slew my lover unaware:
Alas! alas! my lord is dead.

O LITTLE DEER, WHY DOST THOU MOAN, HID IN THY FOREST-BOWER ALONE?

Alas! alas! my lord is dead!
Ah! who will quiet my lament?

At fall of eventide he went
To drink beside the river-head;
A waiting hunter threw his dart,
And struck my lover through the heart.
Alas! alas! my lord is dead.

O LITTLE BRIDE, WHY DOST THOU WEEP WITH ALL THE HAPPY WORLD ASLEEP?

Alas! alas! my lord is dead!
Ah, who will stay these hungry tears,
Or still the want of famished years,
And crown with love my marriage-bed?
My soul burns with the quenchless fire
That lit my lover's funeral pyre:
Alas! alas! my lord is dead.

VILLAGE-SONG

Honey, child, honey, child, whither are you going?
Would you cast your jewels all to the breezes blowing?
Would you leave the mother who on golden grain has fed you?
Would you grieve the lover who is riding forth to

wed you?

Mother mine, to the wild forest I am going,
Where upon the champa boughs the champa buds are blowing;
To the koil-haunted river-isles where lotus lilies glisten,
The voices of the fairy folk are calling me: O listen!

Honey, child, honey, child, the world is full of pleasure,
Of bridal-songs and cradle-songs and sandal-scented leisure.
Your bridal robes are in the loom, silver and saffron glowing,
Your bridal cakes are on the hearth: O whither are you going?

The bridal-songs and cradle-songs have cadences of sorrow,
The laughter of the sun to-day, the wind of death to-morrow.
Far sweeter sound the forest-notes where forest-streams are falling;
O mother mine, I cannot stay, the fairy-folk are calling.

IN PRAISE OF HENNA

A kokila called from a henna-spray:

LIRA! LIREE! LIRA! LIREE!
Hasten, maidens, hasten away
To gather the leaves of the henna-tree.
Send your pitchers afloat on the tide,
Gather the leaves ere the dawn be old,
Grind them in mortars of amber and gold,
The fresh green leaves of the henna-tree.

A kokila called from a henna-spray:
LIRA! LIREE! LIRA! LIREE!
Hasten maidens, hasten away
To gather the leaves of the henna-tree.
The tilka's red for the brow of a bride,
And betel-nut's red for lips that are sweet;
But, for lily-like fingers and feet,
The red, the red of the henna-tree.

HARVEST HYMN

Men's Voices

Lord of the lotus, lord of the harvest,
Bright and munificent lord of the morn!
Thine is the bounty that prospered our sowing,
Thine is the bounty that nurtured our corn.
We bring thee our songs and our garlands for tribute,
The gold of our fields and the gold of our fruit;
O giver of mellowing radiance, we hail thee,
We praise thee, O Surya, with cymbal and flute.

Lord of the rainbow, lord of the harvest,
Great and beneficent lord of the main!
Thine is the mercy that cherished our furrows,
Thine is the mercy that fostered our grain.
We bring thee our thanks and our garlands for tribute,
The wealth of our valleys, new-garnered and ripe;
O sender of rain and the dewfall, we hail thee,
We praise thee, Varuna, with cymbal and pipe.

Women's Voices

Queen of the gourd-flower, queen of the harvest,
Sweet and omnipotent mother, O Earth!
Thine is the plentiful bosom that feeds us,
Thine is the womb where our riches have birth.
We bring thee our love and our garlands for tribute,
With gifts of thy opulent giving we come;
O source of our manifold gladness, we hail thee,
We praise thee, O Prithvi, with cymbal and drum.

All Voices

Lord of the Universe, Lord of our being,
Father eternal, ineffable Om!
Thou art the Seed and the Scythe of our harvests,
Thou art our Hands and our Heart and our Home.
We bring thee our lives and our labours for tribute,
Grant us thy succour, thy counsel, thy care.
O Life of all life and all blessing, we hail thee,
We praise thee, O Bramha, with cymbal and prayer.

INDIAN LOVE-SONG

She

Like a serpent to the calling voice of flutes,
Glides my heart into thy fingers, O my Love!
Where the night-wind, like a lover, leans above
His jasmine-gardens and sirisha-bowers;
And on ripe boughs of many-coloured fruits
Bright parrots cluster like vermilion flowers.

He

Like the perfume in the petals of a rose,
Hides thy heart within my bosom, O my love!
Like a garland, like a jewel, like a dove
That hangs its nest in the asoka-tree.
Lie still, O love, until the morning sows
Her tents of gold on fields of ivory.

CRADLE-SONG

From groves of spice,
O'er fields of rice,
Athwart the lotus-stream,
I bring for you,
Aglint with dew
A little lovely dream.

Sweet, shut your eyes,

The wild fire-flies
Dance through the fairy neem;
From the poppy-bole
For you I stole
A little lovely dream.

Dear eyes, good-night,
In golden light
The stars around you gleam;
On you I press
With soft caress
A little lovely dream.

SUTTEE

Lamp of my life, the lips of Death
Hath blown thee out with their sudden breath;
Naught shall revive thy vanished spark . . .
Love, must I dwell in the living dark?

Tree of my life, Death's cruel foot
Hath crushed thee down to thy hidden root;
Nought shall restore thy glory fled . . .
Shall the blossom live when the tree is dead?

Life of my life, Death's bitter sword
Hath severed us like a broken word,
Rent us in twain who are but one . .
Shall the flesh survive when the soul is gone?

SONGS FOR MUSIC

SONG OF A DREAM

Once in the dream of a night I stood
Lone in the light of a magical wood,
Soul-deep in visions that poppy-like sprang;
And spirits of Truth were the birds that sang,
And spirits of Love were the stars that glowed,
And spirits of Peace were the streams that flowed
In that magical wood in the land of sleep.

Lone in the light of that magical grove,
I felt the stars of the spirits of Love
Gather and gleam round my delicate youth,
And I heard the song of the spirits of Truth;
To quench my longing I bent me low
By the streams of the spirits of Peace that flow
In that magical wood in the land of sleep.

HUMAYUN TO ZOBEIDA

(From the Urdu)

You flaunt your beauty in the rose, your glory in the dawn,
Your sweetness in the nightingale, your whiteness in the swan.

You haunt my waking like a dream, my slumber

like a moon,
Pervade me like a musky scent, possess me like a tune.

Yet, when I crave of you, my sweet, one tender moment's grace,
You cry, "I SIT BEHIND THE VEIL, I CANNOT SHOW MY FACE."

Shall any foolish veil divide my longing from my bliss?
Shall any fragile curtain hide your beauty from my kiss?

What war is this of THEE and ME? Give o'er the wanton strife,
You are the heart within my heart, the life within my life.

AUTUMN SONG

Like a joy on the heart of a sorrow,
The sunset hangs on a cloud;
A golden storm of glittering sheaves,
Of fair and frail and fluttering leaves,
The wild wind blows in a cloud.

Hark to a voice that is calling
To my heart in the voice of the wind:
My heart is weary and sad and alone,
For its dreams like the fluttering leaves have gone,

And why should I stay behind?

ALABASTER

Like this alabaster box whose art
Is frail as a cassia-flower, is my heart,
Carven with delicate dreams and wrought
With many a subtle and exquisite thought.

Therein I treasure the spice and scent
Of rich and passionate memories blent
Like odours of cinnamon, sandal and clove,
Of song and sorrow and life and love.

ECSTASY

Cover mine eyes, O my Love!
Mine eyes that are weary of bliss
As of light that is poignant and strong
O silence my lips with a kiss,
My lips that are weary of song!

Shelter my soul, O my love!
My soul is bent low with the pain
And the burden of love, like the grace
Of a flower that is smitten with rain:
O shelter my soul from thy face!

TO MY FAIRY FANCIES

Nay, no longer I may hold you,
In my spirit's soft caresses,
Nor like lotus-leaves enfold you
In the tangles of my tresses.
Fairy fancies, fly away
To the white cloud-wildernesses,
Fly away!

Nay, no longer ye may linger
With your laughter-lighted faces,
Now I am a thought-worn singer
In life's high and lonely places.
Fairy fancies, fly away,
To bright wind-inwoven spaces,
Fly away!

POEMS

ODE TO H.H. THE NIZAM OF HYDERABAD

(Presented at the Ramzan Durbar)

Deign, Prince, my tribute to receive,
This lyric offering to your name,
Who round your jewelled scepter bind
The lilies of a poet's fame;
Beneath whose sway concordant dwell
The peoples whom your laws embrace,
In brotherhood of diverse creeds,

And harmony of diverse race:

The votaries of the Prophet's faith,
Of whom you are the crown and chief
And they, who bear on Vedic brows
Their mystic symbols of belief;

And they, who worshipping the sun,
Fled o'er the old Iranian sea;
And they, who bow to Him who trod
The midnight waves of Galilee.

Sweet, sumptuous fables of Baghdad
The splendours of your court recall,
The torches of a Thousand Nights
Blaze through a single festival;
And Saki-singers down the streets,
Pour for us, in a stream divine,
From goblets of your love-ghazals
The rapture of your Sufi wine.

Prince, where your radiant cities smile,
Grim hills their sombre vigils keep,
Your ancient forests hoard and hold
The legends of their centuried sleep;
Your birds of peace white-pinioned float
O'er ruined fort and storied plain,
Your faithful stewards sleepless guard
The harvests of your gold and grain.

God give you joy, God give you grace
To shield the truth and smite the wrong,

To honour Virtue, Valour, Worth.
To cherish faith and foster song.
So may the lustre of your days
Outshine the deeds Firdusi sung,
Your name within a nation's prayer,
Your music on a nation's tongue.

LEILI

The serpents are asleep among the poppies,
The fireflies light the soundless panther's way
To tangled paths where shy gazelles are straying,
And parrot-plumes outshine the dying day.
O soft! the lotus-buds upon the stream
Are stirring like sweet maidens when they dream.

A caste-mark on the azure brows of Heaven,
The golden moon burns sacred, solemn, bright
The winds are dancing in the forest-temple,
And swooning at the holy feet of Night.
Hush! in the silence mystic voices sing
And make the gods their incense-offering.

IN THE FOREST

Here, O my heart, let us burn the dear dreams that are dead,
Here in this wood let us fashion a funeral pyre
Of fallen white petals and leaves that are mellow

and red,
Here let us burn them in noon's flaming torches of fire.

We are weary, my heart, we are weary, so long we have borne
The heavy loved burden of dreams that are dead, let us rest,
Let us scatter their ashes away, for a while let us mourn;
We will rest, O my heart, till the shadows are gray in the west.

But soon we must rise, O my heart, we must wander again
Into the war of the world and the strife of the throng;
Let us rise, O my heart, let us gather the dreams that remain,
We will conquer the sorrow of life with the sorrow of song.

PAST AND FUTURE

THE NEW HATH COME AND NOW THE OLD RETIRES:
And so the past becomes a mountain-cell,
Where lone, apart, old hermit-memories dwell
In consecrated calm, forgotten yet
Of the keen heart that hastens to forget

Old longings in fulfilling new desires.

And now the Soul stands in a vague, intense
Expectancy and anguish of suspense,
On the dim chamber-threshold . . . lo! he sees
Like a strange, fated bride as yet unknown,
His timid future shrinking there alone,
Beneath her marriage-veil of mysteries.

LIFE

Children, ye have not lived, to you it seems
Life is a lovely stalactite of dreams,
Or carnival of careless joys that leap
About your hearts like billows on the deep
In flames of amber and of amethyst.

Children, ye have not lived, ye but exist
Till some resistless hour shall rise and move
Your hearts to wake and hunger after love,
And thirst with passionate longing for the things
That burn your brows with blood-red sufferings.

Till ye have battled with great grief and fears,
And borne the conflict of dream-shattering years,
Wounded with fierce desire and worn with strife,
Children, ye have not lived: for this is life.

THE POET'S LOVE-SONG

In noon-tide hours, O Love, secure and strong,
I need thee not; mad dreams are mine to bind
The world to my desire, and hold the wind
A voiceless captive to my conquering song.
I need thee not, I am content with these:
Keep silence in thy soul, beyond the seas!

But in the desolate hour of midnight, when
An ecstasy of starry silence sleeps
On the still mountains and the soundless deeps,
And my soul hungers for thy voice, O then,
Love, like the magic of wild melodies,
Let thy soul answer mine across the seas.

TO THE GOD OF PAIN

Unwilling priestess in thy cruel fane,
Long hast thou held me, pitiless god of Pain,
Bound to thy worship by reluctant vows,
My tired breast girt with suffering, and my brows
Anointed with perpetual weariness.
Long have I borne thy service, through the stress
Of rigorous years, sad days and slumberless nights,
Performing thine inexorable rites.

For thy dark altars, balm nor milk nor rice,
But mine own soul thou'st ta'en for sacrifice:
All the rich honey of my youth's desire,
And all the sweet oils from my crushed life drawn,
And all my flower-like dreams and gem-like fire

Of hopes up-leaping like the light of dawn.

I have no more to give, all that was mine
Is laid, a wrested tribute, at thy shrine;
Let me depart, for my whole soul is wrung,
And all my cheerless orisons are sung;
Let me depart, with faint limbs let me creep
To some dim shade and sink me down to sleep.

THE SONG OF PRINCESS ZEB-UN-NISSA IN PRAISE OF HER OWN BEAUTY

(From the Persian)

When from my cheek I lift my veil,
The roses turn with envy pale,
And from their pierced hearts, rich with pain,
Send forth their fragrance like a wail.

Or if perchance one perfumed tress
Be lowered to the wind's caress,
The honeyed hyacinths complain,
And languish in a sweet distress.

And, when I pause, still groves among,
(Such loveliness is mine) a throng
Of nightingales awake and strain
Their souls into a quivering song.

INDIAN DANCERS

Eyes ravished with rapture, celestially panting,
what passionate bosoms aflaming with fire
Drink deep of the hush of the hyacinth
heavens that glimmer around them in
fountains of light;
O wild and entrancing the strain of keen music
that cleaveth the stars like a wail of desire,
And beautiful dancers with houri-like faces
bewitch the voluptuous watches of night.

The scents of red roses and sandalwood flutter
and die in the maze of their gem-tangled hair,
And smiles are entwining like magical serpents
the poppies of lips that are opiate-sweet;
Their glittering garments of purple are burning
like tremulous dawns in the quivering air,
And exquisite, subtle and slow are the tinkle
and tread of their rhythmical, slumber-soft feet.

Now silent, now singing and swaying and swinging,
like blossoms that bend to the breezes or showers,
Now wantonly winding, they flash, now they
falter, and, lingering, languish in radiant
choir;
Their jewel-girt arms and warm, wavering, lily-long
fingers enchant through melodious hours,
Eyes ravished with rapture, celestially panting,
what passionate bosoms aflaming with fire!

MY DEAD DREAM

Have you found me, at last, O my Dream?
Seven aeons ago
You died and I buried you deep under forests of snow.
Why have you come hither? Who bade you awake from your sleep
And track me beyond the cerulean foam of the deep?

Would you tear from my lintels these sacred green garlands of leaves?
Would you scare the white, nested, wild pigeons of joy from my eaves?
Would you touch and defile with dead fingers the robes of my priest?
Would you weave your dim moan with the chantings of love at my feast?

Go back to your grave, O my Dream, under forests of snow,
Where a heart-riven child hid you once, seven aeons ago.
Who bade you arise from your darkness? I bid you depart!
Profane not the shrines I have raised in the clefts of my heart.

DAMAYANTE TO NALA IN THE HOUR OF

EXILE

(A fragment)

Shalt thou be conquered of a human fate
My liege, my lover, whose imperial head
Hath never bent in sorrow of defeat?
Shalt thou be vanquished, whose imperial feet
Have shattered armies and stamped empires dead?
Who shall unking thee, husband of a queen?
Wear thou thy majesty inviolate.
Earth's glories flee of human eyes unseen,
Earth's kingdoms fade to a remembered dream,
But thine henceforth shall be a power supreme,
Dazzling command and rich dominion,
The winds thy heralds and thy vassals all
The silver-belted planets and the sun.
Where'er the radiance of thy coming fall,
Shall dawn for thee her saffron footcloths spread,
Sunset her purple canopies and red,
In serried splendour, and the night unfold
Her velvet darkness wrought with starry gold
For kingly raiment, soft as cygnet-down.
My hair shall braid thy temples like a crown
Of sapphires, and my kiss upon thy brows
Like cithar-music lull thee to repose,
Till the sun yield thee homage of his light.

O king, thy kingdom who from thee can wrest?
What fate shall dare uncrown thee from this breast,
O god-born lover, whom my love doth gird
And armour with impregnable delight

Of Hope's triumphant keen flame-carven sword?

THE QUEEN'S RIVAL

QUEEN Gulnaar sat on her ivory bed,
Around her countless treasures were spread;

Her chamber walls were richly inlaid
With agate, porphory, onyx and jade;

The tissues that veiled her delicate breast,
Glowed with the hues of a lapwing's crest;

But still she gazed in her mirror and sighed
"O King, my heart is unsatisfied."

King Feroz bent from his ebony seat:
"Is thy least desire unfulfilled, O Sweet?

"Let thy mouth speak and my life be spent
To clear the sky of thy discontent."

"I tire of my beauty, I tire of this
Empty splendour and shadowless bliss;

"With none to envy and none gainsay,
No savour or salt hath my dream or day."

Queen Gulnaar sighed like a murmuring rose:
"Give me a rival, O King Feroz."

II

King Feroz spoke to his Chief Vizier:
"Lo! ere to-morrow's dawn be here,

"Send forth my messengers over the sea,
To seek seven beautiful brides for me;

"Radiant of feature and regal of mien,
Seven handmaids meet for the Persian Queen."

. . . . .

Seven new moon tides at the Vesper call,
King Feroz led to Queen Gulnaar's hall

A young queen eyed like the morning star:
"I bring thee a rival, O Queen Gulnaar."

But still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."

Seven queens shone round her ivory bed,
Like seven soft gems on a silken thread,

Like seven fair lamps in a royal tower,
Like seven bright petals of Beauty's flower

Queen Gulnaar sighed like a murmuring rose
"Where is my rival, O King Feroz?"

III

When spring winds wakened the mountain floods,
And kindled the flame of the tulip buds,

When bees grew loud and the days grew long,
And the peach groves thrilled to the oriole's song,

Queen Gulnaar sat on her ivory bed,
Decking with jewels her exquisite head;

And still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."

Queen Gulnaar's daughter two spring times old,
In blue robes bordered with tassels of gold,

Ran to her knee like a wildwood fay,
And plucked from her hand the mirror away.

Quickly she set on her own light curls
Her mother's fillet with fringes of pearls;

Quickly she turned with a child's caprice
And pressed on the mirror a swift, glad kiss.

Queen Gulnaar laughed like a tremulous rose:
"Here is my rival, O King Feroz."

THE POET TO DEATH

Tarry a while, O Death, I cannot die
While yet my sweet life burgeons with its spring;
Fair is my youth, and rich the echoing boughs
Where dhadikulas sing.

Tarry a while, O Death, I cannot die

With all my blossoming hopes unharvested,
My joys ungarnered, all my songs unsung,
And all my tears unshed.

Tarry a while, till I am satisfied
Of love and grief, of earth and altering sky;
Till all my human hungers are fulfilled,
O Death, I cannot die!

THE INDIAN GIPSY

In tattered robes that hoard a glittering trace
Of bygone colours, broidered to the knee,
Behold her, daughter of a wandering race,
Tameless, with the bold falcon's agile grace,
And the lithe tiger's sinuous majesty.

With frugal skill her simple wants she tends,
She folds her tawny heifers and her sheep
On lonely meadows when the daylight ends,
Ere the quick night upon her flock descends
Like a black panther from the caves of sleep.

Time's river winds in foaming centuries
Its changing, swift, irrevocable course
To far off and incalculable seas;
She is twin-born with primal mysteries,
And drinks of life at Time's forgotten source.

TO MY CHILDREN

Jaya Surya, aetat 4

Golden sun of victory, born
In my life's unclouded morn,
In my lambent sky of love,
May your growing glory prove
Sacred to your consecration,
To my heart and to my nation.
Sun of victory, may you be
Sun of song and liberty.

Padmaja, aetat 3

Lotus-maiden, you who claim
All the sweetness of your name,
Lakshmi, fortune's queen, defend you,
Lotus-born like you, and send you
Balmy moons of love to bless you,
Gentle joy-winds to caress you.
Lotus-maiden, may you be
Fragrant of all ecstasy.

Ranadheera, aetat 2

Little lord of battle, hail
In your newly-tempered mail!
Learn to conquer, learn to fight
In the foremost flanks of right,
Like Valmiki's heroes bold,

Rubies girt in epic gold.
Lord of battle, may you be,
Lord of love and chivalry.

Lilamani, aetat 1

Limpid jewel of delight
Severed from the tender night
Of your sheltering mother-mine,
Leap and sparkle, dance and shine,
Blithely and securely set
In love's magic coronet.
Living jewel, may you be
Laughter-bound and sorrow-free.

THE PARDAH NASHIN

Her life is a revolving dream
Of languid and sequestered ease;
Her girdles and her fillets gleam
Like changing fires on sunset seas;
Her raiment is like morning mist,
Shot opal, gold and amethyst.

From thieving light of eyes impure,
From coveting sun or wind's caress,
Her days are guarded and secure
Behind her carven lattices,
Like jewels in a turbaned crest,
Like secrets in a lover's breast.

But though no hand unsanctioned dares
Unveil the mysteries of her grace,
Time lifts the curtain unawares,
And Sorrow looks into her face . . .
Who shall prevent the subtle years,
Or shield a woman's eyes from tears?

TO YOUTH

O Youth, sweet comrade Youth, wouldst thou be gone?
Long have we dwelt together, thou and I;
Together drunk of many an alien dawn,
And plucked the fruit of many an alien sky.

Ah, fickle friend, must I, who yesterday
Dreamed forwards to long, undimmed ecstasy,
Henceforward dream, because thou wilt not stay,
Backward to transient pleasure and to thee?

I give thee back thy false, ephemeral vow;
But, O beloved comrade, ere we part,
Upon my mournful eyelids and my brow
Kiss me who hold thine image in my heart.

NIGHTFALL IN THE CITY OF HYDERABAD

See how the speckled sky burns like a pigeon's throat,

Jewelled with embers of opal and peridote.

See the white river that flashes and scintillates,
Curved like a tusk from the mouth of the city-gates.

Hark, from the minaret, how the muezzin's call
Floats like a battle-flag over the city wall.

From trellised balconies, languid and luminous
Faces gleam, veiled in a splendour voluminous.

Leisurely elephants wind through the winding lanes,
Swinging their silver bells hung from their silver chains.

Round the high Char Minar sounds of gay cavalcades
Blend with the music of cymbals and serenades.

Over the city bridge Night comes majestical,
Borne like a queen to a sumptuous festival.

STREET CRIES

When dawn's first cymbals beat upon the sky,
Rousing the world to labour's various cry,
To tend the flock, to bind the mellowing grain,
From ardent toil to forge a little gain,
And fasting men go forth on hurrying feet,
BUY BREAD, BUY BREAD, rings down the eager

street.

When the earth falters and the waters swoon
With the implacable radiance of noon,
And in dim shelters koils hush their notes,
And the faint, thirsting blood in languid throats
Craves liquid succour from the cruel heat,
BUY FRUIT, BUY FRUIT, steals down the panting street.

When twilight twinkling o'er the gay bazaars,
Unfurls a sudden canopy of stars,
When lutes are strung and fragrant torches lit
On white roof-terraces where lovers sit
Drinking together of life's poignant sweet,
BUY FLOWERS, BUY FLOWERS, floats down the singing street.

TO INDIA

O young through all thy immemorial years!
Rise, Mother, rise, regenerate from thy gloom,
And, like a bride high-mated with the spheres,
Beget new glories from thine ageless womb!

The nations that in fettered darkness weep
Crave thee to lead them where great mornings break . . . .
Mother, O Mother, wherefore dost thou sleep?
Arise and answer for thy children's sake!

Thy Future calls thee with a manifold sound
To crescent honours, splendours, victories vast;
Waken, O slumbering Mother and be crowned,
Who once wert empress of the sovereign Past.

THE ROYAL TOMBS OF GOLCONDA

I muse among these silent fanes
Whose spacious darkness guards your dust;
Around me sleep the hoary plains
That hold your ancient wars in trust.
I pause, my dreaming spirit hears,
Across the wind's unquiet tides,
The glimmering music of your spears,
The laughter of your royal brides.

In vain, O Kings, doth time aspire
To make your names oblivion's sport,
While yonder hill wears like a tier
The ruined grandeur of your fort.
Though centuries falter and decline,
Your proven strongholds shall remain
Embodied memories of your line,
Incarnate legends of your reign.

O Queens, in vain old Fate decreed
Your flower-like bodies to the tomb;
Death is in truth the vital seed
Of your imperishable bloom
Each new-born year the bulbuls sing

Their songs of your renascent loves;
Your beauty wakens with the spring
To kindle these pomegranate groves.

TO A BUDDHA SEATED ON A LOTUS

Lord Buddha, on thy Lotus-throne,
With praying eyes and hands elate,
What mystic rapture dost thou own,
Immutable and ultimate?
What peace, unravished of our ken,
Annihilate from the world of men?

The wind of change for ever blows
Across the tumult of our way,
To-morrow's unborn griefs depose
The sorrows of our yesterday.
Dream yields to dream, strife follows strife,

And Death unweaves the webs of Life.

For us the travail and the heat,
The broken secrets of our pride,
The strenuous lessons of defeat,
The flower deferred, the fruit denied;
But not the peace, supremely won,
Lord Buddha, of thy Lotus-throne.

With futile hands we seek to gain
Our inaccessible desire,
Diviner summits to attain,

With faith that sinks and feet that tire;
But nought shall conquer or control
The heavenward hunger of our soul.

The end, elusive and afar,
Still lures us with its beckoning flight,
And all our mortal moments are
A session of the Infinite.
How shall we reach the great, unknown
Nirvana of thy Lotus-throne?

[end]

*** END OF THE PROJECT GUTENBERG EBOOK THE GOLDEN THRESHOLD ***

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.